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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Sub-series Number: **1**
Sub-series Dates: **1889-1973**

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SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 51

Volume 87

Tanglewood

1954 - 1955

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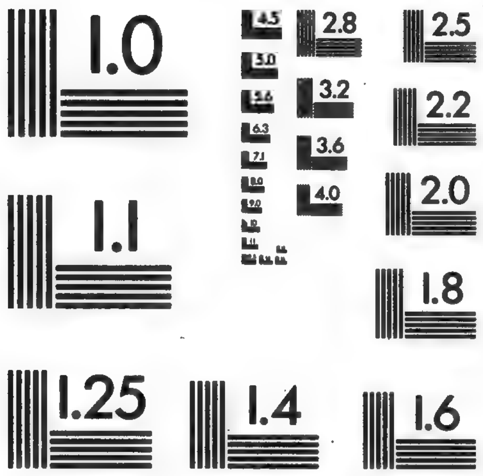

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VOLUME 87

Tanglewood

1954 - 1955

TANGLEWOOD

1954-5 (early)

NATIONAL
FLAT BACK SCRAP BOOKS

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Eagle - August 9

Brenda Lewis, Broadway Star, To Make Tanglewood Debut

BSO To Honor Miss Gertrude Robinson Smith and Other Berkshire Symphonic Festival Trustees at Friday Night's Benefit

Brenda Lewis

TANGLEWOOD—Arthur Fiedler, who will direct the Boston Pops Orchestra in a typical pops program at Tanglewood on Parade Friday night in the Music Shed, will arrive in Lenox Wednesday from San Francisco, and will be the guest of Mrs. Isabel Whipple of Cliffwood St., Lenox.

Tickets Going Well

The box office at Tanglewood reports a good advance sale of tickets for the event which is held annually for the benefit of the Berkshire Music Center. Holders of box seat tickets and reserved seats will be entitled to attend a performance of opera in the formal gardens. Those buying general admission tickets will not be admitted to the grounds until the demonstrations start at 6. Included in the demonstrations will be the Berkshire Music Center's student symphony orchestra, chorus, chamber music and opera departments as well as the Tanglewood Study Group.

Before the Pops concert opens after intermission, the Boston Symphony Orchestra will honor the Berkshire Symphonic Festival Inc., in recognition of the 20th anniversary of the Festival, founded in 1934 by the Berkshire organization, headed by Miss Gertrude Robinson Smith of Stockbridge.

To Present Scroll

Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, will present Miss Robinson Smith a leather scroll, printed by Miss June Kimball, art critic of The Eagle. The document, from the Boston Symphony, will thank Miss Robinson Smith, "as leader of the original enterprise and the trustees of the Berkshire Symphonic Festival Inc,, for their vision and efforts."

In addition to the Festival president, other members of the board of trustees invited by Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, to the ceremony are: Mr. and Mrs. Henry W. Dwight of Stockbridge, Mr. and Mrs. William Felton Barrett of Great Barrington, Dr. and Mrs. James Phinney Baxter III and Prof. and Mrs. Philip Marshall Brown of Williamstown, Mr. and Mrs. Bruce Crane of Dalton, Mr. and Mrs. Laurence R. Connor of Pittsfield, Mr. and Mrs. Joseph Franz and Mrs. Charles C. Griswold of Stockbridge, Mrs. John Bross Lloyd of Lee, Mrs. John C. Lynch of Stockbridge, Mrs. Arthur F. Schermerhorn of Lenox, Mr. and Mrs. Myron Taylor of Locust Valley, L.I., Mr. and Mrs. Robert K. Wheeler of Great Barrington.

Schippers To Conduct

In addition to the Pops concert, other features on the program will be the appearances of Brenda Lewis, Broadway star, who will sing with the Boston Symphony Orchestra, with Thomas Schippers conducting.

Star of Broadway's recent musical, "The Girl in Pink Tights," Miss Lewis also starred in "The Merry Widow" with Jan Kiepura, "Secret du Suzanne," as Birdie in Marc Blitzstein's opera, "Regina," and toured the nation in the Strauss operetta "The Gypsy Baron."

Medicine and not music was to be Miss Lewis' career when she enrolled at the University of Pennsylvania in Philadelphia, but after a short apprenticeship with the Philadelphia Opera Company she made her debut as the Marshallin in "Der Rosenkavalier." Although only 19 she received great critical acclaim and moved on to Broadway, opera and concert engagements.

During one season she sang six different leading opera roles in Rio de Janeiro, with the Pro Arte Opera Company in Cuba, and with the Central City Opera Festival. An honorary citizen of Montreal because of her successive appearances there in opera, Miss Lewis has also starred in light opera with the St. Louis Municipal Opera Company and summer music theaters in Kansas City, Dallas, Memphis, Birmingham and Chicago.

When she appears with Mr. Schippers and the Boston Symphony Orchestra at Tanglewood, Miss Lewis will sing the final scene from Richard Strauss' "Salomé" which she has sung with the New York City Opera Company at Manhattan's City Center.

Miss Lewis, who successfully combines a busy professional career with running a home and rearing a family in New Rochelle, N.Y., will make her first appearance at Tanglewood at the gala concert. In addition to the final scene from "Salomé," the first half of the program includes Bizet's Symphony in C.

Music

Boston Orchestra at Best In Sunday Afternoon Concert

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra gave one of its eloquent performances yesterday afternoon in the great Shed at Tanglewood in the next to last weekend of the Berkshire Festival. Charles Munch, the musical director of the orchestra, molded his program in one of his most expressive appearances on that stage. The program began with Gluck's solemn overture to "Alceste" and then proceeded to the Beethoven violin concerto in which Zino Francescatti was the soloist. Munch gave the long introduction a spaciousness which augured and prepared for the magnificence of Francescatti's performance.

Receding to an ascetic classicism and simplicity after the glamorous cadenza the soloist was profoundly impressive. He achieved the same effectiveness in the short statement in the slow movement which follows the many embellishments which open that section. But the support he received from the orchestra under Munch was exceptional. The tuttis had a substance and understanding rarely revealed in this concerto.

The Brahms second symphony also benefited from the same majestic force. Munch took an unhurried tempo, one which permitted him to expand on many episodes and details, one which gave meaning to Brahms' admonition "ma non troppo." He lingered fondly whenever possible in the first three movements and only indulged in unbridled reckless spirit in the last movement. It is no more possible to set a metronome on this Brahms and draw from it all that it contains than it is possible to set a speedometer at a constant speed through a beautiful country side and enjoy all the beauty and the views as they come into sight. We like to dwell on the choice scenery in both instances. Munch did it in one of his most expansive moods.

• • •

SATURDAY NIGHT the whole program was devoted to less often heard Berlioz: the Royal Hunt and Storm from "The Trojans," "Summer Nights" for soprano and orchestra in which Eleanor Steber was the soloist, and the "Te Deum" for three choruses, orchestra with organ and tenor. [illegible] David Poleri was the soloist.

The participants in the "Te Deum" were the most numerous ever used in the Shed. The Festival chorus, prepared by Hugh Ross and Lorna Cooke De Varon, was augmented by a children's chorus of 40 boys from Camp Mah-Kee-Nac and a chorus of 40 girls from Indian Hill Music Workshop. The decibels produced in the concluding total tone production must have exceeded anything hitherto reached at Tanglewood but it was what Munch asked and the response was complete.

A lot of listening Saturday night rewarded the audience with nuggets of value and precious assaying but there were stretches during the evening when the music was not high above mediocre, no matter how strenuously Munch exhorted the orchestra. The organ and orchestra alternate in the introduction with stentorian proclamations of a single chord. The ensuing six sections are of varying interest. Mr. Polieri did not have his only solo until the fifth, "Te ergo quaesumus" when his particular timbre was a pleasant contrast and relief to the surrounding tonal volume.

Miss Steber was most appreciated in those songs where the dramatic content of the music did not persuade her to dissipate her voice in operatic mannerisms. "Le spectre de la rose" and "Sur les lagunes" called for sustained tone, often in Miss Steber's low registers, of which she has ample resources. She used her voice with more telling effect here and she was enthusiastically recalled.

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left for an alibi . . . We'll go along with the Lenox Selectmen in their plea for proper dress on the town streets until and if the '[illegible]' Di[illegible] are adopted by Tanglewood visitors [illegible] book, shorts and [illegible]ters [illegible]ble to flour bags . . . The jump in Tanglewood attendance in the past two weeks is considered by the analysts as indicating that a lot of people haven't gotten the word that the "big" season is now six weeks long . . . •

Motel Guest Sought As 'Sheet Snatcher'

State p[illegible] are [illegible]ng for a Rhode Isl[illegible] man w[illegible] charged with stealing two be[illegible] during a brief Berk[illegible] sta[illegible] Lenox motel.

A warrant names Manuel Dias of Pawtucket [illegible] the suspect in the lost linen c[illegible] He was believed to have been attending [illegible] at Tanglewood.

Pawtucket authorities were contacted but failed to shed any light on the whereabouts of the alleged sheet snatcher.

BUFFALO, N. Y.
NEWS
JUL 23 1954

Making Stage Debut In Tanglewood Opera

EVE RUBIN

TANGLEWOOD, Lenox, Mass., July 23. — Nine-year-old Eve Rubin, daughter of Dr. and Mrs. Mitchell I. Rubin, 242 Depew Ave., Buffalo, will make her stage debut in the role of Beth, the younger daughter, in Aaron Copland's opera, "The Tender Land." The opera will have its New England premiere Aug. 2 and 3 at the Berkshire Music Center here.

The Rubin family is summering at Stockbridge Bowl, Mass.

The Stebers Enjoy an Afternoon Concert

Manos

Eleanor Steber, Metropolitan Opera soprano, who was the soloist Saturday night with the Boston Symphony Orchestra at Tanglewood, took members of her family to yesterday afternoon's Festival concert in the Music Shed. In front row of Miss Steber's box are her nephews, William, George and Charles Steber; second row, left to right, Mrs. William Steber Jr., Miss Steber and the soloist's mother, Mrs. William Steber; standing, Miss Steber's brother and her father.

[2]

Music

Carol Honors Kreisler at Lenox Concert

By SALLY WILLEKE

LAST EVENING the Lenox Library Assn. presented Norman Carol, violinist, at Sedgwick Hall, Lenox, in a recital honoring the distinguished violinist Fritz Kreisler. Mr. Carol chose his program completely from compositions and transcriptions by Kreisler, whose great [illegible] inspired this special tribute.

THE [illegible] opened with "Variations [illegible] Theme by Corelli" proj[illegible] classic vein, the sup[illegible] of the formidable [illegible] stops and chord passages displaying secure left hand technique and authoritative bowing. In the Mazurka, a transcription from Chopin, and the celebrated Melodie from Gluck's opera "Orpheus," there was rich warmth of tone, especially in the Gluck with its poignant lament "I have lost my Eurydice." De Falla's Danse Espagnole offered an abundant opportunity to reveal Mr. Carol's fine technical equipment. But, alas, the resonance of the auditorium somewhat blurred and clouded the brilliance of his performance in several instances. This difficulty he surmounted, as well as the problem of the humid atmosphere, always unfriendly to string instruments, for he invested the de Falla with gay insouciance and irresistible sparkle that took the audience by storm.

* * *

A GROUP of beloved Kreisler favorites made up the second half of the concert, "The Old Refrain," "Schon Rosmarin," "Liebesfreud," "Liebeslied," and "Tambourin Chinois." These melodies pour out the spirit of old Vienna. Here the young artist dedicated himself with telling effect to recreating the compelling warmth, the infectious gaiety and the effervescence of the music. The audience voiced its approval and enjoyment with enthusiastic applause, demanding many recalls and two encores, "Gavotte" and "Praeludium" by Bach. Abba Bogin at the piano gave sensitive accompaniments.

Koussevitzky Memorial Fund Committee Increases Goal

$15,000 Is Aim For Scholarships To Tanglewood Center

A committee of 21 Berkshire County residents who have organized to create a Koussevitzky memorial fund yesterday increased the goal from $5,000 to $15,000.

Meeting at a Dutch-treat luncheon at the Country Club of Pittsfield, the committee decided on the increase upon the advice of Leonard Bernstein's lawyer. Income from the $15,000 fund will provide an annual full scholarship for conductors at the Berkshire Music Center, Tanglewood.

A total of $3,195 already has been realized from 85 donors, and letters will be sent out asking for contributions. All interested persons are invited to send checks to Paul K. Fodder of the Agricultural National Bank. Pittsfield

Instigated by Mrs. Crane

Sparked by Mrs. William M. Crane of Richmond, the committee was formed at a meeting at the home of Mrs. Shaun Kelly, also of Richmond, and is unique in that it has no chairman.

Mrs. Crane's interest in the Boston Symphony Orchestra [illegible] back to 1897, when she had her first season ticket to the Boston concerts. Since then, she has been a subscriber in Boston, [illegible] and Lenox. She saw Koussevitzky for the first time [illegible] 1924, at the Paris Opera House. Soon after that, he was suggested as BSO conductor in which capacity he served for a quarter of a century. The conductor's scholarship is to honor the memory of Koussevitzky and to further the work he loved.

[illegible] donors' lists for the Koussevitzky memorial fund at a meeting yesterday at the Cou[illegible] Club of Pittsfield are Mrs. Shaun Kelly of Richmond, Mrs. John H. Rice and Mrs. William M. Crane of Richmond. Mrs. Kelly has collected $1,000 of the $3,195 already realized toward the $15,000 goal. Mrs. Rice's interest in the BSO dates back to her great-grandfather, William Fobes Gavel of Salem, a stockbroker and mathematician who played the flute with BSO members at musical evenings at his home. Idea for the fund was sparked by Mrs. Crane. Mrs. Rice is a violinist, and Mrs. Kelly a pianist.

SCHOLARSHIP CHECK is signed by [illegible] H. Rice, a member of the Koussevitzky memorial fund committee, at right, while Mrs. Serge Koussevitzky and Norman Carol, violinist, look on. The $5,000 check, to establish a conductor's scholarship at Tanglewood, was presented to Mrs. Koussevitzky during last night's concert by Mr. Carol at Sedgwick Hall.

Hanover Sun
Aug. 7

With an anticipated attendance of 120,000 at its twenty-four concerts — six chamber music programs by visiting ensembles and eighteen concerts by the Boston Symphony Orchestra — an expected 10,000 next Friday at Tanglewood on Parade, the annual benefit for the Berkshire Music Center (the summer school of music maintained by the orchestra); and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by various departments of the school, the Berkshire Festival at Tanglewood, Lenox, Mass., concludes its 1954 schedule in the coming week. 175,000 persons will have helped shatter records, and prove the popularity of Music Director Charles Munch's decision this year to enlarge the annual summer Festival in the hills of western Massachusetts within the scope of its previous six-week framework.

The sixth and final week of Festival concerts comprises a recital by Zino Francescatti, violinist, of Brahms and Bach sonatas, on Wednesday evening in the Theater-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of [illegible], Mozart, Ravel and Richard Strauss, on Thursday evening in the Theater-Concert Hall; a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra, on Saturday evening in the Music Shed; and Mr. Munch leading the Boston Symphony in Hector Berlioz' massive "Requiem," in memory of Serge Koussevitzky, with David Poleri, tenor, and chorus, Sunday in the Music Shed.

HICKORY, N. C.
RECORD
JUL 24 1954

Grandfather Home Day Scheduled On August 8

The annual Grandfather Home Day at Rumple Memorial Presbyterian church at Blowing Rock is scheduled to open this year at 11 o'clock, Sunday morning, August 8, when a group of accomplished artists will present a program of sacred music for the benefit of Grandfather Home for Children at Banner Elk.

As he has done for many years, David Ovens of Charlotte, who is spending the summer at Blowing Rock, has handled arrangements for this event and will be in charge of the program

Mr. Ovens describes this year's artists as stars who will make this the finest program given in the history of Grandfather Home Day. There are four young singers with excellent voices and training who have been heard several times at the Berkshire Music Festival at Tanglewood, Massachusetts. They are: Rosalind Elias (lower right), Robert Rue, John McCollum (lower left), and Saramae Endich (upper left). Stuart Ross, a brilliant accompanist and soloist, will be on the program for the seventh year. The sixth artist will be Miss Margaret Vance of Blowing Rock, talented organist.

Long Record of Service

Grandfather Home is operated by the Edgar Tufts Memorial Association, which is headed by the Rev. Fletcher Nelson as president. It was established in the early days of this century and has a long record of service in behalf of orphaned children. One hundred boys and girls live at the Home.

Blowing Rock Day for the institution was begun 36 years ago and was, at first, directed by the late Dr. James I. Vance, pastor of First Presbyterian Church of Nashville, Tennessee. After his death, Mr. Ovens took over the responsibility of the day and he has handled it with such success that Grandfather Home has received each year a substantial amount of money for use in its operations. Other units operated by the Edgar Tufts Memorial Association are Lees-McRae College and Grace Hospital, also at Banner Elk.

Miss Elias has studied in Rome and sung at La Scala in Milan, the San Carol Opera House in Naples, and the May Festival in Florence. She was a winner of the Metropolitan auditions of the air and will sing at the Met in the 1954-55 season.

Wide Experience

Mr. Rue's experience includes appearances with the Detroit Symphony Orchestra, the role of Nick Shadow in "The Rake's Progress" conducted by Stravinsky in Boston, and that of the Count in the Western Hemisphere premiere of Strauss' opera, "Capriccio."

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DAYTON, OHIO
NEWS
JUL 25 1954

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Zino Francescatti Is An Expert

Francescatti Says Violin Is Like Sleeping Beauty

By W. G. ROGERS

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ONE OF HIS last official acts, as e quit the concert platform for a ong summer-time rest in his home n the Berkshires, in Monterey, Mass., was to sit for this interview. 'Sit," however, is hardly the word for this distinguished artist who, being southern as well as French, may sit but does not often sit still. And his fingers are agile from talking, I am sure, no less than from fingering the violin.

He plays the "Hart" Stradivarius. Some months ago he was invited to Genoa to play the Stradivarius which Paganini—teacher of the teacher of Francescatti's father—had bequeathed to the Italian city. It was long unused, and needed working in:

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STARTING from that, Francescatti discussed that ever popular and mystifying subject: the secret of the greatness of a violin.

"Some people think it's the varnish, or they call it Stradivarius. But the fact is, in my opinion, that a violin becomes good after it is played on by good violinists. Note that the great violins usually bear the name of the great violinists who used them.

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Then was a Stradivarius great when it was first made?

"Yes, of course it was great, but greater after it had been in use a couple of centuries. There may be some 'Stradivarius' making violins today whose instruments we think are good but which can be proven great only a couple of centuries hence.

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"I have a young friend who is a remarkable musician but on his violin he cannot play harmonics. He can play them on mine. They're in mine. Mine knows what's expected of it."

Francescatti likes New York, its soaring buildings and its unforgetable skyline. He likes Boston, which reminds him of French cities. And he likes Monterey, which is near Tanglewood, so that if he's with fellow musicians all winter on tour, he's surrounded by fellow musicians, even by the entire Boston Symphony, during the Berkshire Music Festival in the summer.

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Toledo BLADE
July 25

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STANDARD-TIMES
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Northampton (Mass.) Gazett

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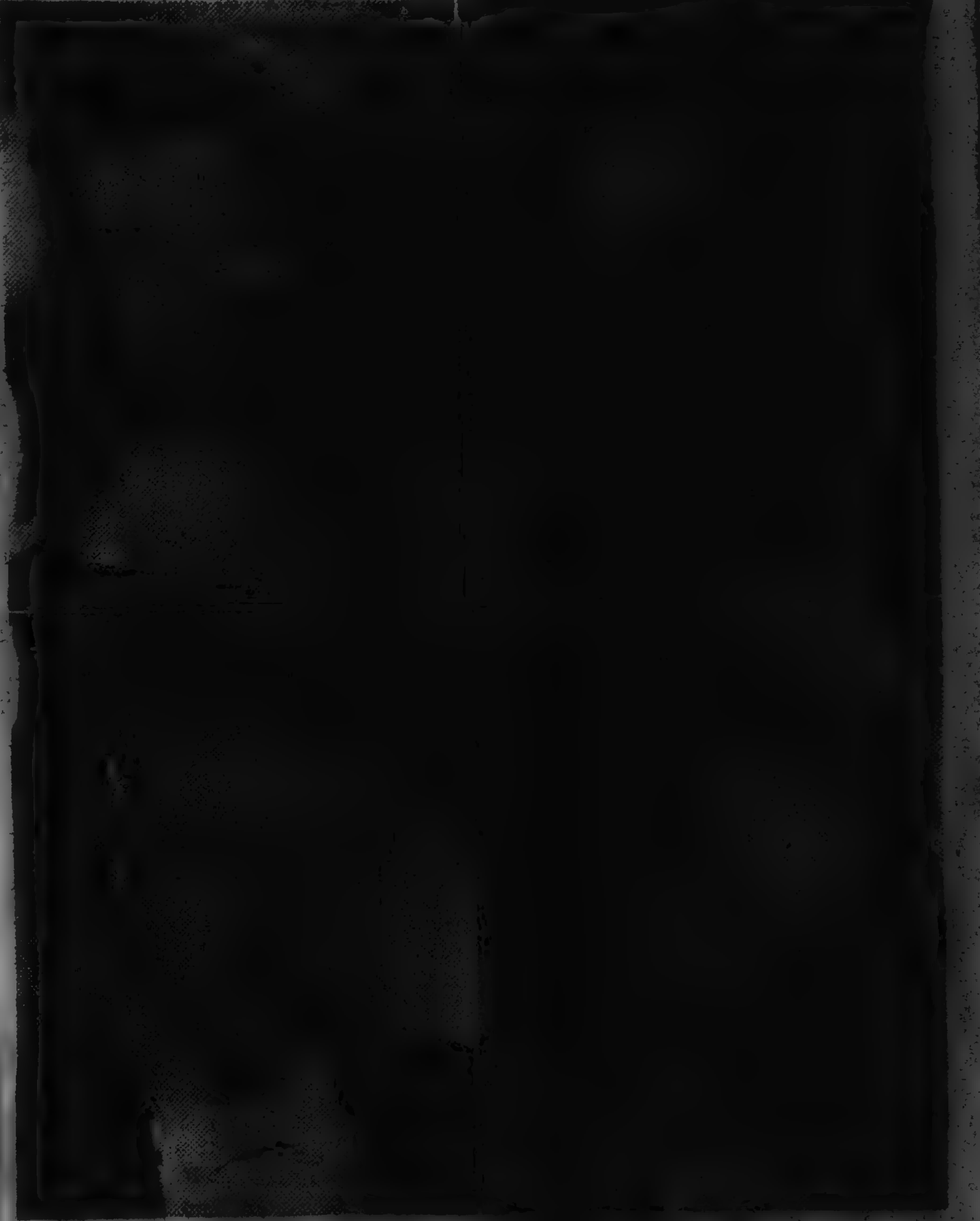
HICKORY, N. C.
RECORD
JUL 24 1954

Grandfather Home Day Scheduled On August 8



The annual Grandfather Home Day at Rumple Memorial Presbyterian church at Blowing Rock is scheduled to open this year at 11 o'clock, Sunday morning, August 8, when a group of accomplished artists will present a program of sacred music for the benefit of Grandfather Home for Children at Banner Elk.

As he has done for many years, David Ovens of Charlotte, who is spending the summer at Blowing Rock, has handled arrangements for this event and will be in charge of the program.

Mr. Ovens describes this year's artists as stars who will make this the finest program given in the history of Grandfather Home Day. There are four young singers with excellent voices and training who have been heard several times at the Berkshire Music Festival at Tanglewood, Massachusetts. They are: Rosalind Elias (lower right), Robert Rue, John McCollum (lower left), and Saramae Endich (upper left). Stuart Ross, a brilliant accompanist and soloist, will be on the program for the seventh year. The sixth artist will be Miss Margaret Vance of Blowing Rock, talented organist.

Long Record of Service

Grandfather Home is operated by the Edgar Tufts Memorial Association, which is headed by the Rev. Fletcher Nelson as president. It was established in the early days of this century and has a long record of service in behalf of orphaned children. One hundred boys and girls live at the Home.

Blowing Rock Day for the institution was begun 3[illegible] years ago and was, at first, directed by the late Dr. James I. Vance, pastor of First Presbyterian Church of Nashville, Tennessee. After his death, Mr. Ovens took over the responsibility of the day and he has handled it with such success that Grandfather Home has received each year a substantial amount of money for use in its operations. Other units operated by the Edgar Tufts Memorial Association are Lees-McRae College and Grace Hospital, also at Banner Elk.

Miss Elias has studied in Rome and sung at La Scala in Milan, the San Carol Opera House in Naples an[illegible] May Festival in Florence. Sh[illegible] winner of the Metropolitan auditions of the air and will s[illegible] at the Met in the 1954-55 season.

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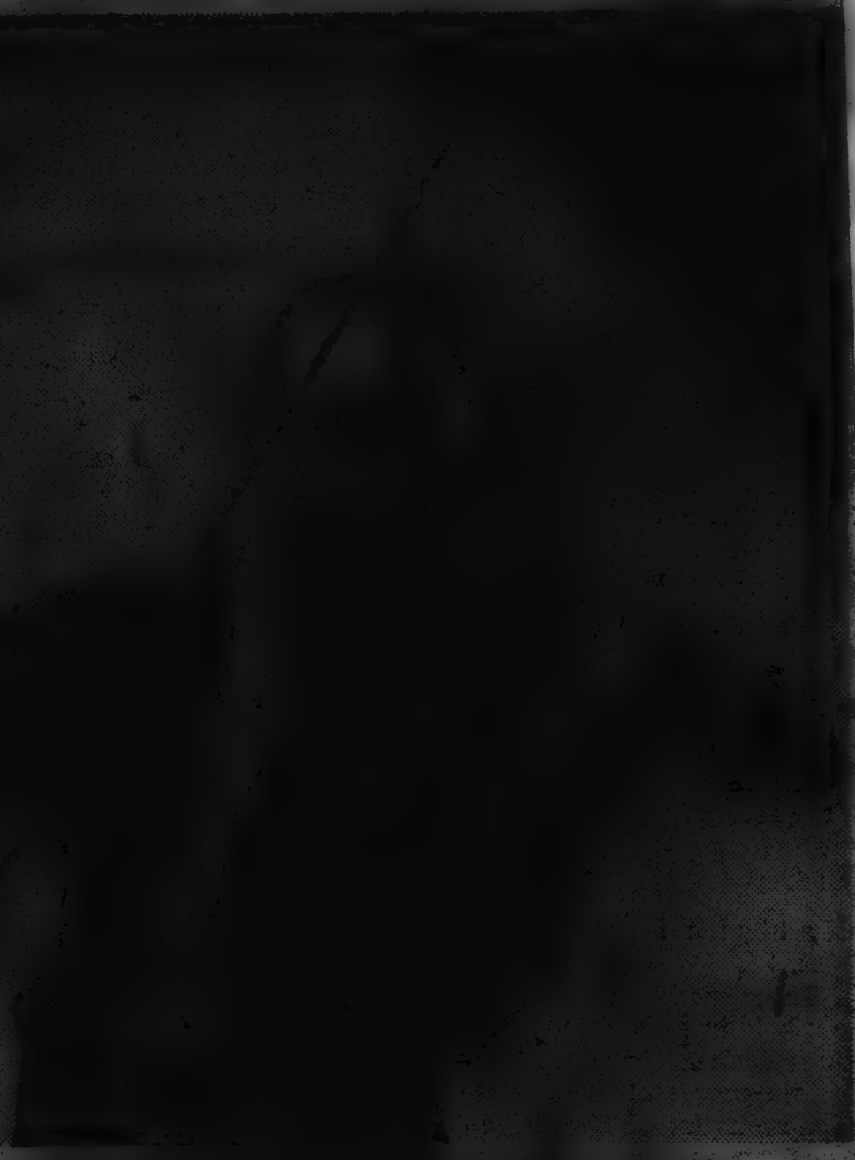

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New Yorker
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Various Ways Of Showing Approval

July 25
New Haven Register

The practice of applauding performers probably goes back to the first activities of the human species. Approval of a performance has always involved some audible recognition on the part of an audience. In fact, applause today has become an integral part of performance. If you have ever attended a concert, such as occasional programs of religious music where no applause is permitted, you have had the feeling that something was missing.

An interesting article on the subject appears in the August issue of Good Housekeeping magazine. We learn of the various ways of showing approval (and disapproval) in various countries. For instance, audiences in Spanish opera houses applaud by whistling. In provincial French towns, listeners stamp their feet. During the 18th Century, gentlemen struck their walking sticks against the seats as a sign of applause. In ancient India, snapping the fingers of one hand meant mild enthusiasm while snapping the fingers of both hands amounted to an ovation, according to the article.

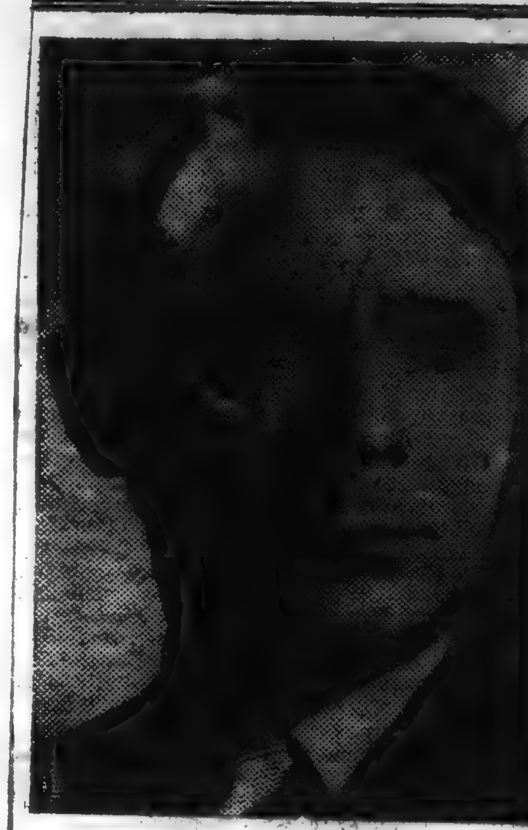
American audiences of today are usually quite decorous about likes and dislikes in the concert hall. If we don't like a performance, we just "sit on our hands." But this is not so in Italy where listeners come prepared, just in case! According to the writer of the article, overripe oranges, tomatoes, and even old shoes are thrown on stage — and Italian audiences still hiss!

The etiquette of when and when not to applaud is somewhat illogical, says the article writer though this fact is known to any concertgoer. Why should it be considered bad form to applaud between the movements of a symphony but perfectly all right to applaud between the movements of a concert?

The article states, that despite what people say, the claque still exists at the Metropolitan Opera House. This is the professional group hired by certain singers to applaud at the right times. The practice is of French origin and began in Paris around 1820. It became a highly organized business embracing the official laughter, weeper, and tickler who was supposed to charm those around him.

The article writer says, that barring slight restraints, audiences should applaud when and where they feel like it. "Applause helps the enjoyment of the music and certainly, we owe a demonstration of gratitude to the artist."

AUFBAU August 6 (over) 11



Charles Munch,
der hervorragende französische Dirigent, der jetzt als Nachfolger des verstorbenen Serge Kussevitzky das Boston Symphony Orchestra und die Musikfestspiele in Tanglewood, Mass., leitet.

Höhepunkte in Tanglewood

Von Artur Holde

Tanglewood, im August.

Die milde, harmonische Schönheit der Berkshire-Landschaft bereitet den Besucher des Musikfestes innerlich wohltuend auf die ihm bevorstehenden Eindrücke vor, sobald er das herrliche, gepflegte Gelände Tanglewoods betritt. Das äussere Arrangement der Veranstaltungen hat sich zum Vorteil der Hörer durch einen engeren Zusammenschluss der *Hauptkonzerte* auf drei aufeinanderfolgende Tage des Wochenendes geändert. Zwei grosse Aufführungen finden am Sonnabend und Sonntag in der *"Shed" statt,* während alle *Instrumentalmusik kleinerer Besetzung, Kammermusik* und *Oper* dem *Theatersaal* vorbehalten ist. Die innere Struktur der Programme des *Boston Symphony Orchestra* und des *"Music Center"* und der Charakter ihrer Veranstaltungen ist durch den Wechsel der leitenden Persönlichkeiten seit Koussevitzkys Heimgang stark beeinflusst worden: Die Konzerte sind diesmal in den Händen von drei französischen Dirigenten, *Charles Munch, als* Gesamtleiter, *Pierre Monteux* und *Jean Morel* als den Gästen, und sie geben ihrer Neigung für die Musik ihres Heimatlandes deutlichen Ausdruck. Der 150. Geburtstag von *Hector Berlioz,* 1953, ist für Munch noch besonderer Anlass zur Ausbreitung eines grossen Teils der wichtigsten Werke des Meisters über die Progamme. *Debussy, Saint-Saëns, Ravel, Franck, Roussel, Ibert* erhalten mit den Klassikern und einigen Modernen wie *Strauss, Sibelius, Strawinsky, Prokofieff, Martinu, Bloch, Toch, Piston* einen durch Affinität der Dirigenten jeweils begründeten Raum. Das diesmal von *F*[illegible] *Cohen* überwachte *Opera* [illegible] begab sich mit [illegible] von *Toch* und [illegible] in die Problem[illegible] Komödie ab[illegible] an dieser Stel[illegible] Mit einer neuen[illegible] Oper *"The Tende*[illegible] *Copland* steht diese [illegible] des "Music Center" [illegible] einem Vorposten [illegible] Schaffens. Allen Aufführungen ist der das Alte respektierende, dem Neuen wohlgesinnte Geist eigen, der Tanglewood zu einem Kennwort für die Musikkultur des Landes und zum Vorbild für andere gleichen Zielen zustrebende Unternehmen, sogar über die Vereinigten Staaten hinaus, gemacht hat.

Einakter von Hindemith, Toch und Vecchio

Zu den interessantesten Aufführungen gehören seit Jahren die mit Schülern des "Music Center" unternommenen Opernaufführungen. Auch diesmal wurden in erstaunlich kurzer Zeit darstellerisch und musikalisch höchst anspruchsvolle Bühnenwerke lebendig und abgerundet präsentiert. Die Frage, ob Paul Hindemiths Farce *"There and Back"* ("Hin und Zurück") eine glückliche Wahl für eine Studienanstalt dieser Art ist, wäre vielleicht sogar vom Komponisten offengelassen worden. Bei der Uraufführung in Baden-Baden, 1927, konnte diese schnell hingeworfene Ausklan

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32—Waterbury American, Mo

26,650 At Tanglewood For Concerts

(Special to The American)

Lenox, Mass., Aug. 9 —The fifth week of the Berkshire Musical Festival which brought Zino Francescatti, violin soloist, to the largest audience of the season, piled up a total of 26,650 music lovers in the three concerts of the week end.

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nday, August 9, 1954

gether to give one of the finest performances of the season. Mr. Francescatti will be heard again on Wednesday evening.

The Brahms symphony which brought the fifth week's program to a close was especially pleasing in the third movement. Mr. Munch and the Boston Symphony Orchestra were greeted with an ovation as the final notes were played.

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S. M.

Waterbury Republican 8/10/54

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S. M.

Times - Aug 7
THE HARTFORD T

Tanglewood Thrills To Foss Concert

By EVANS CLINCHY

Tanglewood — The Boston Symphony's chamber orchestra put on a program last night in the Theater-Concert Hall that was delightfully adventurous and one that was played and sung very close to perfection.

And if you'd like to hold your breath and gasp a little, this best of the Bach-Mozart programs so far was not conducted by Charles Munch or Pierre Monteux or any of the big leaguers, but by Lukas Foss. To top it all off, Mr. Foss and his extraordinary program of Mozart and Stravinsky drew the largest Friday night crowd of the season — some 3,350 people.

Mozart and Stravinsky may sound like an odd pairing at first glance for what was supposed to be a concert of classic music. But in this case it isn't odd at all, for the Stravinsky piece was his complete music for the ballet "Pulcinella." It is written and delightfully so, in a somewhat baroque style drawn from Pergolesi, and thus fitted in perfectly with what was primarily a Mozart evening.

* * *

MR FOSS — and it appears that he is as brilliant a conductor as he is a pianist — conducted this spry blend of the ancient and the spicy modern with just the right touch of levity. There is a great deal of mock seriousness to it, but Mr. Foss kept it all light and gay, and that was just what he should have done.

For the Mozart section of the evening, Mr. Foss chose the B Flat Major Piano Concerto (K 450) and some exciting excerpts from the somewhat neglected opera "Idomeneo."

Seymour Lipkin was the piano soloist in the concerto. Mr. Foss and his orchestra played exquisitly, and Mr. Lipkin played with great technical dexterity if little real feeling. The performance was marked, however, by the soloist's excessive mannerisms.

*

"IDOMENEO" [illegible] unalloyed delight [illegible] to last. Mozart was quite capable of writing routine orchestral music, but all his operas are lavishly filled with gorgeous sound. The libretto is pretty terrible, and therefore perhaps the opera is justly neglected as a stage piece, but as a concert item it make splended listening.

Mr. Foss, at least two fine soloists and a very good chorus filled the performance with zing, bang and beauty. Marvin Worden, a clear fluent tenor made a singing Idomeneo, and Therest Green as Elektra reveal a soprano of surpassing purity and velvet tone.

But it was essentially Mr. Foss' evening. His conducting could hardly have been surpassed for vividness, intensity and pure splendour of sound.

Northampton Gazette Mon Aug 9/54

Near Record Crowds At Two Tanglewood Concerts

Enthusiasm and thrilling performances were the order of the last two days at the Berkshire Music Festival in Tanglewood. Near record crowds, 10,600 on Saturday night and 12,700 Sunday afternoon, swarmed into the beautiful grounds and Shed to hear the music of Berlioz, Gluck, Beethoven and Brahms. Saturday evening the twentieth program of the season was devoted entirely to the works of Hector Berlioz.

Evidence of this composer's tremendous talent in orchestral innovation and dynamic possibility was obvious in the three offerings of the evening. The largest work was the last on the program, "Te Deum" for three choruses, with orchestra and organ. Willem Frank was at the organ and the young Italian singer, David Poleri, sang the tenor solo.

The enthusiasm of the audience was aroused to high pitch by the amazing spirit and magni- by the Festival Chorus, slightly ficent volume of sound produced but charmingly reinforced by a children's chorus from Camp Mahkeenac and Indian Hill, and the full power of the Boston Symphony Orchestra. Charles Munch, Festival director, quite literally whipped the massed forces before him into the magnificently conceived climaxes of this festive work. It was a trifle disconcerting to follow the conducting of two men at the same time as was necessary. Hugh Ross, conductor and director of choral work at Tanglewood, was seated in front of the combined choral groups at the rear of the platform and gave, to the children's groups especially, the cues and dynamic direction needed to insure their continued support in the proper places. He followed Mr. Munch precisely, but watching both men at once was a visual distraction. Eleanor Steber was the soloist for the song cycle "Summer Nights" for soprano and orchestra. The orchestra provided an extremely sympathetic and understanding background for the sensitive and beautiful singing of the artist. Her high notes were exquisite and the expressiveness of the lower register in her voice will be remembered.

Sunday afternoon will also stand out as a memorable occasion. The highlight was the impressively exceptional artistry of Zino Francescatti in the playing of Beethoven's "Violin Concerto" in D Major. Jascha Heifetz, the world renowned violinist, once remarked that he would walk miles to see and hear Mr. Francescatti play. Many thousands came for hundreds of miles yesterday to hear him and were handsomely rewarded. The D Major Concerto is a magnificent one on any program, but it was a joy as played under the sensitive baton of Mr. Munch, with the outstanding interpretation given by the soloist. Mr. Munch was so carried away with the beauty of the work that he unconsciously sang out on one of the most lovely of the phrases in the second movement.

Gluck's "Overture to Alceste" which opened the program is an unusually sombre dark-hued introduction to an opera. It was interesting as a forerunner of operatic overtures from Don Giovanni to Brahms' Tragic Overture. Brahms' "Symphony No. 2 in D Major" rounded out a perfect afternoon of the best in musical offering. This symphony abounds with mellifluous phrases and as played by the Boston Symphony, whose string section is so much to be admired, it was singularly moving.

Dark clouds threatened to open up during the first half of the program and throngs of music lovers and sun worshippers felt it wise to move into the shelter of the Shed, but the storm bided its time and did not interfere further with a truly unforgettable experience.—F.M.R.

TANGLEWOOD TRAIL: The bass violinst of the Boston Symphony Orchestra, instrument atop his shoulder, trudges his way to the Music Shed at Tanglewood, Lenox, Mass., where the Berkshire Music Festival tonight begins its final week.

! Aug. 8 N.Y. Journal-Am.

'Culture' Takes the Short Cut

By MILES KASTENDIECK

AS A SIGN of the times we now have the "Listener's Digest" in music, courtesy of RCA Victor. It consists of ten extended-play "45" records and a "45" automatic record player. Its purpose is to make available classical music that will be "inexpensive, friendly, short, and easy-to-enjoy."

In introducing this musical counterpart of book condensations and magazine digests so popular today, Victor hopes to create "a vast new audience for good music" and possibly double the record industry's present annual volume of $225,000,000.

As a commercial undertaking, this is commendable enterprise. As an educational one, it has a certain practical value. As an aesthetic one, it is deplorable.

For School Use

Like Victor's earlier "Heart of the Symphony" and "Heart of the Concerto" condensations, the "Listener's Digest" may be well suited for school and college use.

Here the time-element set by the length of a class often precludes listening to whole works or even parts of works in one sitting. Whether the "standard brand" of selections is altogether desirable in these circumstances is, however, another matter.

"As a guide and a short cut for others who have avoided classical music because they haven't the time to develop their listening ear without some assistance", the "Listener's Digest" ventures into debatable territory.

Digests of magazine articles, condensations of the news, etc! do fit into today's tempo of living. Even digests of novels have an informative purpose.

By its very nature, music falls outside these categories; it might almost qualify as a solace to the increased tempo of life, even as a therapy. At this point the theory of the short-cut falters.

The idea that a "sample" of a great work whets the appetite for getting acquainted with the whole work does not hold true in magazine and book digests. Does it follow that the opposite holds true in music?

Hearing the excerpts from Berlioz's "Romeo and Juliet" has left many music lovers content even after hearing the score in its entirety.

Not Too Wise

If such is the nature of the work itself, hearing almost 15 minutes of Beethoven's Fifth Symphony instead of 32 minutes could suffice for an uninitiated listener.

Though painstaking care has gone into the digesting, perhaps the selection of such standard works has not been too wise.

Music is a different medium of expression; it is questionable whether popularization of classical music can be forced.

12—Mon., Aug. 9, 1954 ★ New York Journal-American

At Tanglewood:

Berlioz in All His Grandeur

'Te Deum' Dominates Fine Concert by Munch

By MILES KASTENDIECK

LENOX, Mass., Aug. 9.—Charles Munch dug into Berlioz with enkindling earnestness in the Saturday night Berkshire Festival concert devoted entirely to his music. Only one of the three works performed was at all familiar. Thus the crowd of 10,600 had the experience of discovery as well as of enjoyment.

Dominating the program was the "Te Deum." This work has been seldom performed and was interpreted by Munch for the first time in this country.

It is formidable music. From the stunning opening measures to the overwhelming finale, it represents Berlioz at his finest. He marshals three choruses, a huge orchestra, and the organ with an ingenuity and an originality that transcend his grandiose manner. The music has grandeur and religious fervor as well.

Childen's Choruses

Munch conducted with all the fervor of a zealous advocate of this music. The festival chorus supplemented by children's choruses from neighboring camps had been admirably prepared by Hugh Ross and Lorna Cooke de Varon. To facilitate the performance, Ross conducted the children, achieving a unanimity of effect quite impressive.

The impact of a full-throated chorus made the opening "Te Deum Laudamus" thrilling. Willem Frisco Frank as organist played a vital role in the second movement. David Poleri sang the tenor solo most appealingly. The combined forces made the "Judex" memorable. It was worth the trip to Tanglewood just to hear this work alone.

Unfamiliar also was the song cycle "Summer Nights" which Eleanor Steber sang with more conscious art than consummate artistry. It may not be easy to vary the sameness of mood characteristic of these six songs, but the expression of more inner conviction would have helped. Her exceptional voice sounded quite lovely, worthy of the quality of the songs.

First Rate Program

The program began with the familiar "Royal Hunt and Storm" from the opera "The Trojans." It ushered in one of the outstanding concerts of the festival.

Gluck, Beethoven and Brahms found Munch and the Boston Symphony on the main line of repertory for yesterday's concert in the music shed. A profoundly moving performance of the overture to Gluck's "Alceste" opened the program.

Zino Francescatti played the Beethoven Violin Concerto with a sense of artistry and beauty so compelling that the Audience was completely absorbed in the performance.

The concert ended with Brahms' 2d Symphony.

N.Y. Post Aug. 9

WORDS and MUSIC

By Harriett Johnson

Berlioz 'Te Deum' at Tanglewood

Tanglewood, Lenox, Mass., Aug. 9—The Berlioz 'Te Deum,' which climaxed Saturday night's program here of the Berkshire festival, proved to be, as anticipated, rousing in impact and gigantic if not entirely profound in inspiration. There were, however, several sections of moving beauty and the cumulative effect was impressive.

Rarely heard in this country, and termed formidable, Babylonian and colossal by the composer, the work closed the fourth all-Berlioz program featured during the festival. The emphasis on Berlioz this season has been in commemoration of the 150th anniversary of the composer's birth, Dec. 11, 1803.

Berlioz once wrote to Liszt regarding a contemplated performance of the work, that it was especially suited for "a great festival," and certainly it roused Saturday's audience of 10,600 to long and prolonged demonstrations of approval.

This was understandable, particularly in view of the magnificent re-creation given it by the Boston Symphony and assisting retinue under the aegis of Charles Munch.

When I mention that the composer asked for a chorus of 800 when he scored the work, a number he was not even able to supply himself when he conducted the first performance from manuscript in 1855, you w[illegible]ealize that I use the wor[illegible]nue" with purpose. The cu[illegible] event included a group of about 300 comprising the regular festival chorus; 40 boys from neighboring camp Mah-Kee-Nac, and 44 girls from Indian Hill music workshop. David Poleri, tenor and Willem Frisco Frank, organist, were the collaborating soloists.

Ross Also Conducts

During the "Te Deum," the audience was a bit startled to note two conductors instead of one, officiating on-stage. Munch, obviously remained on his podium, but Hugh Ross from the rear of the platform took care of the three choruses he had trained with impressive authority as well. Up[illegible] questio[illegible] Ross explained a[illegible]ward [illegible] was necessary [illegible] order [illegible] precision and [illegible] especially from the sing[illegible] youngsters, who ranged in a[illegible] from 9 to 13.

Steber Sings "Summer Nights"

Preceding the intermission, Metropolitan Opera soprano, Eleanor Steber, sang six songs appropriate to the occasion and season, collectively entitled "Summer Nights," a cycle which Berlioz originally wrote for voice and piano and later orchestrated himself. As with the "Te Deum," considerable interest in these resides, not only in the vocal portion but in the imaginative and picturesque orchestration which was played with exquisite sensitivity by the Bostonians. Both Miss Steber and Poleri performed with expert musicianship and vocal skill.

The remarkable vocal aptitude as well as beauty of voice which Poleri has demonstrated this season at Tanglewood on the two occasions I have heard him here makes me wonder why he is not given more important assignments in our own city.

Yesterday afternoon's concert, featuring Zino Francescatti, violinist, as soloist in the Beethoven D Major Concerto with Munch on the podium, closed the fifth week of the festival. The final set of concerts begins Wednesday night with Francescatti again featured in a chamber music program with Arthur Balsam at the piano. The festival concludes Sunday afternoon with a performance of the Berlioz Requiem to be given in memory of Serge Koussevitzky.

This Week At TANGLEWOOD

BRENDA LEWIS, lovely star of opera and Broadway, will sing the final scene from Strauss' "Salome" with the Boston Symphony Orchestra conducted by Thomas Schippers at the gala Tanglewood on Parade in the Music Shed, Friday, August 13 at 8:30 p. m. Arthur Fiedler and the Boston Pops Orchestra will share the program.

TUESDAY, Aug. 10 (tonight):
  8:30 p. m. in the Theatre
    Opera Scenes and Chorus
    (Free to Friends)
WEDNESDAY, AUG. 11:
  8:30 p. m. in the Theatre
    Festival Concert
    Francescatti and Balsam
    Violin and Piano
THURSDAY, AUG. 12:
  8:30 p. m. in the Theatre
    Festival Concert
    Chamber Orchestra
    Jean Morel, conducting
FRIDAY, AUG. 13:
TANGLEWOOD ON PARADE
6 to 7 p. m.: Student Orchestra, Opera, and Chamber Music performances.
  7 to 8 p. m.: Picnic supper, student chorus concert.
  8:15 p. m. in the Shed:
    Boston Symphony Orchestra
    - and -
    Boston Pops Orchestra
11 p. m.: drawing for door prizes and waltzing on the lawn.
SATURDAY, AUG. 14:
  10 a. m. in the Shed
    Boston Symphony Rehearsal
  3:00 p. m. in the Shed
    Student Symphony Orchestra
    (Free to Friends)
  8:30 p. m. in the Shed
    Festival Concert
    Boston Symphony Orchestra
    Charles Munch, conducting
SUNDAY, AUG. 15:
  10 a. m., Chamber Music Hall
    Chamber Music, Dept. I
    (Free to Friends)
  2:30 p. m. in the Shed
    Festival Concert
    Boston Symphony Orchestra
    Charles Munch, conducting
    Berlioz - "Requiem"
  In memory of Serge Kousseuitzky

New Lebanon "Echo"
August 10

Leisure Well Earned

Nearly 40 years of service with any organization is no mean accomplishment. When it is served with such an organization as the famous Boston Symphony Orchestra, and includes 20 years as the manager of that venerable organization, it is an accomplishment doubly worthy of notice. That is the achievement of George E. Judd, who retires Sept. 1, after one of the busiest careers in the musical life of the country.

Mr. Judd, with his characteristic modesty that has been noted in his association with the orchestra all his years, refused to allow any special ceremony to be made of his official farewell to the symphony and to Tanglewood. He asked that he be included as a third retiring member of the orchestra when the group honored two of its members at a luncheon.

Under George E. Judd's direction, the Boston Symphony Orchestra—a million and a half dollar operation—added luster to its status as one of the leading orchestras in the United States. During his tenure it became part of the annual Berkshire Festival in the hills of Western Massachusetts, where as many as 175,000 music-lovers from all parts of the country have enjoyed its offerings. In the summer of 1952, under his guidance, the orchestra made its first tour of Europe, and, in the spring of 1953, its first coast-to-coast tour.

Mr. Judd recently negotiated contracts with the National Broadcasting Co. for the Boston Symphony to replace the NBC Symphony of Arturo Toscanini next season on weekly Saturday night broadcasts. In his 20 years at its helm he scheduled the Boston Symphony to play a longer season than any other orchestra. It is the only one to maintain a music school of its own.

After so many years of arranging the orchestra's bookings, scheduling its tours, negotiating salaries, and recording contracts, supervising transportation, dealing with union, guest conductors, soloists, and the daily details of running Symphony Hall in Boston and Tanglewood, none will deny Mr. Judd his right to retire. On his newly acquired farm in Cannonsville, New York, he will devote his act[illegible] hereafter to floriculture. The m[illegible] lovers of western Connecticut [illegible] have been privileged through the [illegible] hear his orchestra

Waterbury American
August 10, 1954

TOLEDO, OHIO
BLADE
JUL 25 1954

Tanglewood Lists Berlioz

Special to The Blade

TANGLEWOOD, Lenox, Mass., July 24 — This is a Berlioz year at the Berkshire Music Festival here, and the fourth week will be distinguished by a performance of the symphony, "Romeo et Juliette" July 31 in the Music Shed.

Charles Munch and the full Boston Symphony Orchestra will be augmented by the Festival Chorus and the following soloists: Beatrice Krebs, contralto; John McCollum, tenor, and Nicolo Moscona, bass.

The week also will contain the American premiere of a string quartet by Ernest Bloch (No. 4), to be played Wednesday evening, July 28, by the Griller String Quartet. This chamber series on Wednesday evenings will take place in the Theater-Concert Hall.

[6]

Phone CH 9-8211 Hartford Times - August 9 T

Berlioz 'Te Deum' Played at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — The most amazing feature of the Berlioz Festival this Summer at Tanglewood has been the cumulative interest on the part of concertgoers. Each successive program dedicated to the French composer seems to have drawn a larger crowd, with Saturday's audience of 10,600 constituting a record high for the season.

And to such a consecrated and indefatigable Berliozian as Dr. Munch it must have been a source of gratification that this huge throng was attracted, not by such staples as the "Fantastic" Symphony or the "Romeo and Juliet," but by a program that consisted of such unfamiliar and rarely-performed works as the "Royal Hunt and Storm" from the "Trojans," the "Summer Nights" song cycle, and the powerful "Te Deum."

* * *

IT HAS BECOME fashionable to extol Berlioz the symphonist and in the same breath to deny his talent in writing for the voice. This myth was effectively shattered Saturday night by the performance of his "Summer Nights," an exquisite cycle of songs for soprano and orchestra with texts by Theophile Gautier.

In subtlety of expression and evanescent coloration they are the legitimate forerunners of the French art songs of Debussy, Faure, and others of the impressionistic school. "Absence" is the best known of the six, but others equally persuasive include the haunting "On the Lagoons" and the dramatic "Specter of the Rose."

* * *

NO SMALL CREDIT must go to Eleanor Steber, the soloist, who sang with faultless control and an ethereal warmth that we have never known her to display heretofore. That her voice is a dramatic soprano made the accomplishment doubly remarkable.

The "Royal Hunt and Storm" music from Berlioz' Virgilian opera, "The Trojans," has its artistic counterpart in the Love Music from "Romeo and Juliet." Both represent the apotheosis of the "grand passion," a situation which impelled the composer to resort to symphonic rather than vocal terms. Surpassing tenderness and contrasting "storminess" were realized in the interpretation of Mr. Munch and the Bostonians.

But both these works were only a prelude to the sonoral grandeur of the "Te Deum," which is so seldom given in this country as to be practically unknown. Its affinity to the better-known "Requiem" is undoubted, but this is the creation of a more mature artisan, a more concise expression — but certainly no less powerful.

THE ONLY SOLOIST is a tenor but the choral and instrumental requirements are stupendous. The composer's specifications were only partially met Saturday night, although there was the Festival Chorus of 200 voices on stage and a children's chorus of 80 voices to augment it. But such resources were more than sufficient to impress the audience with the manumentality of this conception.

There are moments of quiet expression, as in the Te Ergo with the tenor solo capably handled by David Poleri, but the over-all effect is of concretic and awesome power. And the concluding Judex crederis rises to an inexorable point of sound and majesty that can only become anticlimactic before it is over.

Berlioz must be accepted or rejected on his own terms. For those who prefer a grandiose rather than a beatific hymn of praise this is the final word.

Beethoven Concerto

Zino Francescatti, the distinguished French violinist, was guest soloist with the Boston Symphony under Charles Munch Sunday afternoon and it must be reported that his performance of the Beethoven Concerto was the shining ornament in a program that also included Gluck and Brahms.

* * *

AFTER ALL the pyrotechnics have been spent and the brilliant showpieces exploited it is soul-satisfying to return to the solid virtues of Beethoven's essay in this form. All its parts belong to a homogenous whole and it speaks with nobility directly to the heart. Such simplicity can only arise from unspeakable depths.

Mr. Francescatti's conception of the concerto is admirable in its breadth and tonal warmth. In his hands its technical difficulties seem hardly existent because they are subordinated to the architectural considerations of its design. One could ask no more of a Beethoven interpretation.

Brahms' Second Symphony has the reputation of being his most genial experiment in this medium. This is not the lighthearted affability of Mozart or the earthly jocularity of Beethoven but something so Olympian that it sometimes seems disassociated with ordinary human beings.

* * *

MR. MUNCH does not exactly carry on the tradition of Koussevitsky in his Brahms. There is less suavity and more dynamic thrust to its contours under the Frenchman. And there is no doubt that the final Allegro con spirit moves along with more alacrity under Munch than it did for his predecessor. How do you like your Brahms?

Gluck's Overture to "Alceste" came through to us with a classical purity and restraint that could well be an exemplar for all performances.

For the statistical record Sunday's concert was, by far, the most popular of the season; 12,700 were in attendance.

Widow, 83, Airs Protest

GLOBE

Tanglewood Wooing Ires Music Lover

Aug 10

LENOX, Aug. 10 (UP)—An elderly widow whose ancestors came over on the Mayflower bristled with Puritan indignation today at lovemaking at the long-haired Tanglewood musical concerts.

Mrs. Charles F. Bassett's blueblood dander was ruffled because of the "perfectly horrid goings-on" under the skies while the famed Boston Symphony Orchestra is playing.

"The things I've seen on the lawns at Tanglewood. . . . It's repulsive," said Mrs. Bassett, whose hedge-fronted estate Sundrum overlooks the Episcopal Church in this Berkshire Hills community of about 3000.

And Mrs. Bassett blames out-of-towners. She said these "outsiders" take the attitude: "Well, we'll show these hicks how to have fun and be free. These people (Lenox residents) need to be shown what freedom means."

Mrs. Bassett, a dignified 83, said she is descended from the Mayflower Pilgrims, including William Brewster and Gov. William Bradford of the Plymouth Bay colony.

Couples petting is all right—in its place, Mrs. Bassett allowed. "But why don't they do it in privacy? They absolutely have no decency."

Mrs. Bassett's complaints were brought to the attention of the Selectmen. But the board said it has no jurisdiction over Tanglewood because it is private property.

However, the board acted on another thing that has disturbed Mrs. Bassett—the scanty attire worn by men and women on Lenox streets. She said she was "disgusted" by the "lack of clothes on old and young."

The board voted to tack up signs "respectfully requesting" people to dress properly when they go window shopping or when they run down to the store for a can of milk.

Board chairman R. Harry Barnes said "we don't object to Bermuda shorts. But a lot of people are wearing these Bikini-type bathing suits."

And after all, he chuckled, "we're 100 miles or more from the seashore."

Barnes said the selectmen can't enforce the request but merely seek everybody's cooperation. He said the signs will be nailed up this week in public places.

Mrs. Bassett said she feared Lenox would get the reputation of being an "open town" if a halt were not called to the partial nudity on the streets and the woo-pitching with Wagner at Tanglewood.

Tanglewood Petting Scored

Traveler (Boston) Aug. 10

By STANTON BERENS

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However, the board acted on another thing that has disturbed Mrs. Bassett—the scanty attire worn by men and women on Lenox streets. She said she was "disgusted" by the "lack of clothes on old and young."

The board voted to tack up signs "respectfully requesting" people to dress properly when they go window shopping or when they run down to the store for a can of milk.

Tangle at Tanglewood

Boston Herald

Berkshire Grand Dame Hits Public Petting at Festival

Aug 11

LENOX, Aug. 10—A very old lady of Mayflower ancestry today protested that when the Boston Symphony plays at world-famed Tanglewood so do young lovers in a manner which she said is "repulsive."

Mrs. Carolyn F. Bassett, 83, a widow who traces her lineage to both Brewster and Bradford of the Plymouth plantation, said flatly that there are "perfectly horrid goings-on" at the summer music festival.

But Mrs. Bassett made it clear that she is no Puritan bluestocking. She does not object to petting as long as it's private petting and she does not object to Bermuda shorts.

What she objects to is unprivate petting, bare midriffs and short shorts.

Mrs. Bassett, widow of Charles F. Bassett, owns a handsome hedge-fronted estate, "Sundrum," in this lovely Berkshire town and her protests did not go unnoticed by the selectmen.

R. Harry Barnes, chairman of selectmen, told The Boston Herald that they have no jurisdiction over Tanglewood since it's a private estate and, as a matter of fact, they have no power to forbid wearing shorts on the streets of Lenox.

(Continued on Page Eight)

But tonight, he said, the selectmen posted notices in the public library, the town hall and the post office which said this:

THERE'S NO LAW

"The selectmen respectfully request that all people be properly dressed when appearing on the streets of Lenox."

Asked how they could put any teeth into that, Mr. Barnes sighed and said: "We can't. There's no law. We hope, however, to incorporate a law into the bylaws at the next town meeting."

But that will be in the winter and it's the summer people who are outraging Mrs. Bassett.

100 MILES FROM SHORE

She declared that their attitude is like this:

"Well, we'll show these hicks how to have fun and be free."

Her complaint took in the whole town of Lenox as well as Tanglewood when she said: "I'm disgusted by the lack of clothes on both old and young."

Chairman Barnes said—with an occasional chuckle—that Lenox doesn't mind Bermuda shorts but it does get a little pop-eyed at Bikini bathing suits.

"We are, he noted, "at least 100 miles from the seashore."

As for Mrs. Bassett's protest, Barnes said: "She wrote us a very friendly letter."

In Boston, the Boston Symphony did not comment.

Springfield Union - August 12

Lenox May Prohibit Brief Wear of Summer Visitors

Proposal to Be Made at Next Town Meeting After Protests Over Tanglewood Patrons

Lenox, Aug. 11—A proposal to restrict the amount of bare flesh exposed by summer visitors will be put before the next annual town meeting Feb. 18, it was indicated today by R. Harry Barnes, chairman of the Board of Selectmen.

Polite Requests to Be Made

Meanwhile, music lovers in town for the last week of the Tanglewood concerts will be politely requested by two on-duty constables to go home and change if their attire is considered too brief, Barnes revealed.

Barnes said the matter came to a head in a recent letter to the selectmen from Mrs. Charles F. Bassett of Kemble St., objecting to public petting, bare midriffs and short shorts. Oral complaints have been received from a number of other Lenox residents, he added.

Yesterday the chairman posted notices in the Post Office, Town Hall and library "respectfully requesting" visitors to refrain from wearing bathing apparel or other very brief clothes on the town streets.

"After all," he said today, "this isn't a seaside resort. Some of the worst offenders," he added, "are the ones who shouldn't even wear long shorts."

Townspeople will be requested to set a good example for the summer visitors, for the brief remainder of the Tanglewood season, said Barnes.

"It's been in our minds a long time to do something about it," he declared. "We were going to do something about it next year anyway."

Mrs. Bassett's letter protested that there were "perfectly horrible goings on" among people visiting the music festival.

Mrs. Bassett and Barnes agreed, however, that there is nothing wrong in wearing Bermuda shorts or long slacks.

Private Property

Noting that Tanglewood is private property and out of the town's jurisdiction, Barnes declared:

"I should think it would be a helluva lot better to [illegible] around (at Tanglewood) in [illegible] than to wear a skirt."

Tanglewood officials served notice today that, aside from "polite suggestions," they would take no action to regulate the dress of their visitors. Said one spokesman:

"We sell music. If their own standards and tastes aren't up to our level all they can do is [illegible] cold stares." He [illegible] 10 college students, [illegible] as guides, are authorized to suggest traditional concert wear.

"But we couldn't stand there with a tape measure deciding who was fit to enter," said the official. "We've always invited people to come informally, with blankets and babies," he added. "It would be foolish to turn away people who have driven 150 miles to attend a concert."

A student at the Tanglewood music school was firm in his opposition to "bathing beauties." "It's too much like attending a football game," he said. "I don't think bathing beauties mix with serious music."

"Last week," he added, "one lady showed up at a concert in a bathing suit."

FINAL CHAMBER MUSIC CONCERT AT TANGLEWOOD

Zino Francescatti, Arthur Balsam Give Rewarding Performance

By WILLARD M. CLARK

Tanglewood, Aug. 11—This is the final week of the Berkshire Music Festival and musically it may be the most rewarding. Tonight the final chamber music concert was given by Zino Francescatti and Arthur Balsam before an audience of 2000 persons who braved below 60 degree temperatures to hear these distinguished musicians.

The addition of this chamber music series to the program this year has been a great success. Audiences have consistently filled the theater-shed and spread outside. The performances have been of high standard. It is to be hoped that this series will become a permanent part of the festival.

Johannes Brahms wrote three sonatas for violin and piano. Two were heard tonight, the A Major, Opus 100 and the D Minor, Opus 108. Between these two Mr. Francescatti played the Bach "Suite in C Major" unaccompanied.

One heard tonight great performances. The collaboration between violinist and pianist was expert. The violin Sonata in A Major is a work brimful of melody and entrancing rhythms. The andante is a case in point with its lyricism alternating with sprightly dance rhythm. The two artists provided a deeply moving and [illegible] performance. Each phrase was [illegible] moulded and colored.

Mr. Francescatti's performance of the Bach Suite [illegible] unaccompanied violin [illegible] display of [illegible] yet it had a depth and feeling which removed it from the "display" ranks. The fugue was particularly arresting, the inner voices emerging crystal clear. The final allegro was tossed off in true bravura fashion. The audience shouted its approval as it called the violinist back some half dozen times.

If the violin Sonata in D Minor lacks the spirit of youth, it does have the virtues of a fine introspective and experienced composer. This work is far less turbulent than earlier works revealing the Brahms [illegible]. Its lovely adagio [illegible] from one who was [illegible] in his wisdom and [illegible] final movement reveals [illegible] gypsy airs which intrigued Brahms throughout his life. We heard a fully revealing performance from the two fine artists. It was deeply felt and intimate, perhaps a definitive performance.

Tomorrow night Jean Morel will lead the chamber orchestra through a program which will include the overture to "LaScala di Sera"; Mozart's Symphony No. 33 in B Flat, "Mother Goose," by Ravel and Strauss' "Suite from the music for Der Burger Als Edelmann."

The Lively Arts

By Milton R. Bass

IT'S PRETTY HARD to please everybody. In fact, it's practically impossible to please anybody. If you do a column on television, someone always makes it a point to say, "I never read about television." If you write about the movies, someone else feels duty bound to come over and inform you that "I never go to the movies."

But if you happen to write a piece on Tanglewood, God love you, look out below, the dam has burst, take to the boats, women and children last. For then every Tom-Cat-in-a-Hurry, people who ordinarily refuse to admit they read the paper, let alone the column, makes it a point to remark how "hoity toity some writers are getting." The worst kind of snob is the anti-snob.

* * *

THERE WAS A NAZI play just before the war in which the hero remarked, "When I hear the word culture, I immediately reach for my pistol." And the German audiences stood up and cheered. There is some quirk in the baser instincts of mankind that makes it effeminate, weak, peculiar, to appreciate the manifestations of the higher nature of mankind. This guilt complex is dominant in Western culture (excuse me), and it must be admitted that the victims have brought a great deal of it on themselves.

For a certain phonyness has attached itself to the whole group because of the phonies who have leeched on to the act. The play's the thing and reality hides behind the scenery, the masks, the costumes and the lines written by somebody else.

* * *

IT IS HARD to say how many people go to Tanglewood solely to hear the music and how many go solely to go to Tanglewood. But even the most optimistic approach to the question would indubitably end up being pessimistic. The almost-hysterical reaction to the music is almost frightening at times and you can't help being almost disgusted when you observe it. It's almost enough to almost drive you into the camp of the snobbish anti-snobs.

The situation was brought home with a vengeance after the Saturday night and Sunday afternoon concerts at Tanglewood. The compulsion-to-clap, the need to show that "this cat has been sent, gone, cooled" was vividly demonstrated near the end of the Berlioz "Te Deum." This florid number uses umpteen choristers, a souped-up orchestra with an organ behind it, and an imported tenor to lend class. You can't help but be slightly stirred when all of these elements are delivering at maximum power, challenging the gods on Olympus with the intensity of their projection. It may not be great music in the last analysis, but it's exciting.

* * *

BUT THE MAJORITY of the audience Saturday night, moved by the clash of the cymbals, the bang of the drums, the cry of the Valkyries, was determined to show that it knew how "great" the music was, how magnificent the performance, how green was the valley. So they started to applaud at what they thought was the final boomp and they came in eight bars too early. While poor Chuck Munch was knocking himself out to bring everybody home safe, sound and on time, the *cognoscenti* were applauding and yelling loud enough to drown out Berlioz as he piled climax upon climax. They realized their mistake just as the piece ended and their applause ceased with the musicians. What should have been the Jovian climax to a dramatically colorful performance fizzled to a fuzzy finale. The applause started up again when everybody realized the final end had arrived, but the emotional intensity was lost, the one fine moment had slipped by. And just because everybody wanted to show what a hot-shot music lover he was.

* * *

MUSIC IS THE least discursive of the arts. You don't need years of background and training in order to appreciate its beauty or emotion. There are some who say it helps to have some knowledge of the finer points in order to better appreciate the finer points, but there is much validity in the playwright's statement that music "hath charms to soothe the savage breast, To soften rocks, or bend a knotted oak." Great music causes a stasis, a soothing, a softening, a bending.

Therefore, as it did on Sunday afternoon, it comes as a mild shock to have people break the mood of a symphony by applauding between movements or going berserk at the conclusion of a piece that should leave you quietly exalted, clean and refreshed, inwardly moved. It was the jitterbugs who almost finished jazz. It is the leaping, screaming, mitt-banging, revivalists who could turn Tanglewood into a state prison forest camp.

Francescatti Donates Services To Music Center This Evening

Eagle Aug. 11

TANGLEWOOD — Violinist Zino Francescatti, who was soloist with the Boston Symphony Orchestra Sunday afternoon, will donate his services to the Berkshire Music Center at his second Berkshire Festival appearance tonight at 8:30 in the theater-concert hall. This is the final recital of the popular chamber music series which Music Director Charles Munch incorporated into the Festival this year to replace the programs formerly sponsored by the late Mrs. Elizabeth Sprague Coolidge.

Accompanied by pianist Artur Balsam, who is making four appearances this summer at South Mountain, Pittsfield, Mr. Francescatti will play the Brahms Violin Sonata in A major, Bach's Suite in C major for unaccompanied violin and the Brahms Violin Sonata in D minor.

Concert Tomorrow

The Boston Symphony Orchestra concert normally held on Friday of each week will be played tomorrow to make way for the annual Tanglewood on Parade Friday. Jean Morel, acting head of the Berkshire Music Center's orchestra department, will be guest conductor. For his all-orchestral program, Mr. Morel has chosen Rossini's Overture to "Scala di Seta"; Mozart's Symphony No. 33; the Ravel "Mother Goose" suite; and Richard Strauss' suite from the music for "Der Durger als Edelmann."

Jean Morel, who first conducted the Boston Symphony Orchestra at the July 24 Festival concert, is head of the orchestra department at the Juilliard School of Music in New York. Coming to the United States by way of a conducting career in his native France and South America, Mr. Morel has been associated with the New York City Opera Company and has been guest conductor of many major American symphony orchestras.

Tickets for these and the final weekend's Festival concerts, on Saturday evening and Sunday afternoon when Charles Munch will conduct the Boston [illegible] chestra, may be [illegible] telephoning the box [illegible] Lenox. Tickets of general admission to the Tanglewood lawns will be sold before each concert.

Veterans Attend Tanglewood Concert

Fifteen patients from the Northampton Veterans Hospital were guests at the Sunday concert at Tanglewood.

Following the concert they were given a [illegible] lunch at Mr. and Mrs. Ra[illegible] O'Connell's boat house on Onot[illegible] Lake. Transportation for the pat[illegible] was furnished by the Berkshire County Red Cross through [illegible] Pittsfield Yellow Cab Co.

Members of the Red Cross entertainment and supply service made arrangements for the veterans' annual Tanglewood visit.

Manos

ARTS PATRON Julius Fleischmann, Cincinnati industrialist, at Sunday afternoon's Berkshire Festival concert with his family and friends. Left to right are Mrs. Charles Fleischmann, his daughter-in-law; Mr. Fleischmann and his sister, Mrs. Benjamin E. Tate; and, back, Mrs. Richard Tiner and Mrs. Robert L. Black, all of Cincinnati. Mr. Fleischmann was largely responsible, through his Fairfield Foundation, in making possible the Boston Symphony Orchestra's European tour in 1952, when it performed at the Congress for Cultural Freedom's festival of the arts in Paris and elsewhere.

$1,000 Realized At Benefit for Israeli Children

More than $1,000 was realized at the third annual Music for Israel concert, attended by about 500, last night at the Jewish Community Center.

Although final figures still are not available, the amount is expected to total slightly less than last year, according to Mrs. Carl J. Wildman, chairman.

The program included compositions by Lukas Foss and Leonard Bernstein. Artists were Mr. Foss and Ralph Berkowitz, piano; Jean Bedetti, cello; Walter Rubin, clarinet; Richard Burgin, violin; and Catherine Akos, mezzo-soprano. Miss Akos, formerly with the Budapest Royal Opera Company, sang for the first time in English in this country at last night's concert.

Mrs. Serge Koussevitzky spoke briefly on Music for Israel, a project of Children [illegible] Palestine Inc., the Christian-Jewish Committee for the rescue of Jewish refugee children and their rehabilitation in Israel. Mrs. Koussevitzky, together with Mrs. Bruce Crane and Mr. Bernstein, were honorary chairmen.

Tanglewood Student From Tokyo, Japan, To Appear on TV

A composing student from Tokyo, Japan, who is studying at the Berkshire Music Center, Tanglewood, will be interviewed by Bob Stone tomorrow on television. The program, "Rollin' With Stone," will be heard from 1:30 to 2 over WRGB, Schenectady.

Tossi Ichiyangi, one of the almost 400 students at the center, will discuss activities there. With him will be Mrs. Serge Koussevitzky, widow of the school's founder and chairman of the annual program to benefit the school, Tanglewood on Parade, which will be held on Friday.

Mac Morgan Will Draw Prizes At Tanglewood Parade Friday

TANGLEWOOD — Mac Morgan, well known baritone of concert, opera and radio, who resides in Stockbridge, will draw door prizes at Tanglewood on Parade, the annual benefit for the Berkshire Music Center, at Tanglewood Friday night.

The Music Shed concert features Arthur Fiedler and the Boston Pops Orchestra in their first Tanglewood appearance, and the BSO conducted by Thomas Schippers, with Brenda Lewis as soprano soloist. Drawings for door prizes will follow.

Mac Morgan

Former Student Here

A former Tanglewood student who has appeared frequently on Berkshire Festival programs, Mr. Morgan hails from Texas. He has appeared as the star for two seasons on the weekly national radio program, "Highways in Melody." Last year he toured with Boris Goldovsky's New England Opera Company.

The door prize committee for "Tanglewood on Parade" is headed by Mrs. Bruce Sanborn of Lenox.

Prizes Listed

Door prizes include an RCA-Victor high fidelity console, a GE refrigerator, donated by the Pittsfield GE, a 45 RCA-Victor phonograph with an album of nine records donated by Sammy Vincent, a season ticket for two for 1955 in the Music Shed at Tanglewood, a package of records which includes Hector Berlioz' "Romeo and Juliet" and "The Damnation of Faust," and a barbecue grill.

Also offered are two "Evenings in the Berkshires." The winners will each receive a colorful Calypso skirt from Calypso of Bermuda, Lenox. One winner will get two tickets to Jacob's Pillow and the other winner two tickets to the Berkshire Playhouse. Dinners for two are being given by the Morgan House in Lee and Avaloch in Lenox to complete the "Evenings in the Berkshires."

Two gourmet's tours of Berkshire County and New York State complete the list of door prizes. Dinners for two have been donated by Les Pyrenees, Canaan, N.Y.; the Crane Inn, Dalton; the Williams Inn, Williamstown, and Chef Karl's, Lenox. The second tour winner will dine at Elm Court, Lenox; the Egremont Tavern, South Egremont, and the 1896 House, Williamstown.

Is Slack Policy Too Taut?

To the Editor of THE EAGLE:—

After nearly two weeks of highly inclement weather in the Berkshires, I determined to attend the Friends' student concert of last Thursday night in the good, sensible attire I have so frequently observed upon the Tanglewood lawns.

This means slacks: Not noticeable slacks, not tight slacks; just warm ones. You can therefore imagine my incredulity when, after inspecting my husband's tickets, a sort of Harvard sophomore cast his bulk before us, gazed sadly at me and stated: "We'll have to do something about this." My husband politely said he'd already tried, whereupon the chap pointed airily at my slacks and said: "It's these, you see."

We were then referred to his colleague who presented me with a sort of denim apron which would have accommodated the Shoemaker's Prodigious Wife—or even the Shoemaker—but it was nothing but an eye-catcher at Lenox.

"We'll look much nicer this way, won't we," smiled the colleague.

The Friends is a wonderful association; the students seems to be highly competent musicians and, I suppose, even Harvard sophomores graduate; but, it's highly unsuitable for any of these to arbitrate how nice "we" should look at their concerts. Stifling the urge to sit in the front row and flap my wrap at the first violinist I huddled in the shadows, ignoring the raised monocles and scratched berets.

After all, I might have been concealing a case of poison ivy, a heavy shin bandage or a wooden leg. So, this is a plea for tolerance on the part of the Friends, the Harvard sophomores or whomever is responsible for this prissy policy.

I humbly suggest they "judge not" etc. and return these aprons to the Boston Museum.

(Mrs.) NANCY BRACH.
74 South Munn Ave.,
East Orange, N.J.

WHATEVER HAPPENED last summer to clear the Shed at Tanglewood of sparrows nested in the girders we don't know and (shudder) can't find out. But it was permanent. Not a chirp has competed this season with Berlioz, Brahms or Beethoven.

BOSTON, MASS.
EVENING GLOBE
JUN 22 1954

BECAME SINGER BY ACCIDENT—Back Bay baritone McHenry Boatwright, 28, stands with Charles Munch, conductor of Boston Symphony Orchestra.

Baritone Strives for Opera

Ex-Elevator Operator Rising Back Bay Singer

By B. MARSHALL DAMES

By riding people up in an elevator, a Back Bay baritone was able to ride himself up in the field of music.

McHenry Boatwright, 28, of 13 Albermarle st., furthered his career at the New England Conservatory of Music by driving an elevator in the Earle Building, Boston.

Within 12 months, from May '53 to May '54, he won five national singing contests which included being voted the best male singer of 1953 at the Chicagoland Music Festival, Chicago and sang with five major symphony orchestras as a featured soloist, during his senior year at the Conservatory.

"Being chosen the most outstanding graduate of the class of '54 which entitled me to be the featured soloist during the Conservatory's Night At The Pops was my greatest thrill," the tall muscular baritone said. "I have heard the applause of many audiences but the admiration and cheers from fellow classmates and teachers does something to an individual that just can't be put in words," he remarked. His selection was "Vision Fugitive" from Massenet's opera "Herodiade."

Singer by Accident

Boatwright, during the Fall, appeared as soloist in the Boston Garden at a dinner in honor of President Eisenhower. He was the recipient of the Marian Anderson award, the Lotta Crabtree scholarship, the Pi Kappa Lambda scholarship at the conservatory, which is the Phi Beta Kappa of the music world; the Michaels Music Memorial award, and the Chicagoland Festival award.

Ironically, this ex-elevator operator who has sung with the Boston, Chicago and New York Symphony Orchestras actually aspired to be a classical pianist, but became a singer by accident.

"A person's future is determined by unpredictable incidents," the Back Bay baritone said in a museful tone. "Take my case, for instance. I went to Roxbury to sing as a "fill-in" at a wedding, and the next thing I knew I was persuaded to sing at a luncheon where Ruth Seanor, a Boston music teacher, was present. That day when I began singing at the luncheon I never dreamed that within a few years I would be hailed as a rising opera star."

Miss Seanor told Boatwright that singing was his calling. "I explained to her," he said, "that all of my funds were expended, but she was very encouraging and refused to take excuses. We made an agreement whereby I would accompany her students and she would give me singing lessons, an agreement I will cherish for life." Previously he had sung with the Robert Gould Shaw House as an amateur and for fun.

A singer in the Boatwright household is no novelty because his sister, Mrs. Valeria Howard, a soprano, was a participant in the Chicagoland's Music Festival in 1951.

During his two-year Army stint in India, Boatwright entertained troops as a pianist-singer. "I played on the King Cole "kick," crooning and playing, because the fellows loved King Cole. While entertaining the boys Boatwright was able to raise more than $15,000 for the N.A.A.C.P. through his daily radio program, which was beamed over a radius of 3000 miles. Since that initial contact with the radio he has appeared on the Chicago Theatre of the Air, The Enchanted Hour and Ed Sullivan's "Toast of the Town."

Boatwright made several appearances at the Berkshire Music Center last Summer and most recently has appeared in the New England Opera Theatre's performance of Debussy's "Pellas and Melisande," conducted by Boris Goldovsky, at which time he made his opera debut. He was hailed as a "very promising opera star" by Otis Drayton, president of the Handel and Hayden Society.

He is currently being tutored by Frederick Jogel, tenor, of the Metropolitan Opera, "a goal I have set for myself," he said.

Reminiscing over milestones in his meteoric rise from elevator-jockey to opera singer, Boatwright said, "When Charles Munch informed me I was selected to join the Boston Symphony Orchestra in recording the Summation of the "Damnation of Faust," by Berlioz, for RCA-Victor, I was speechless. I had to pinch myself to see if I was awake!"

With a diploma in piano and a degree in music, Boatwright enters the world of music to make a mark for himself. "My long-view plans include singing at the "Met," but currently I have made arrangements to tour the country with Salome, sing with the New England Opera Theatre, and a few guest appearances at the Berkshire Music Center," the Back Bay baritone concluded.

Daily Hamp Gazette
Aug. 12

Large Audience Hears Violinist At Tanglewood

We broke a precedent last night at Tanglewood and went backstage after the concert and obtained the signature of that remarkable musician and violinist, Zino Francescatti. Assisted sympathetically at the Baldwin piano by Artur Balsam, Mr. Francescatti completely amazed and enthralled the 2,000 persons fortunate enough to obtain tickets to this concert which had been sold out days in advance. Acquiring this autograph was in the nature of a small attempt to pay homage to one of the relatively few truly great violinists, who is acknowledged by other top violinists to have arrived. Mr. Francescatti donated his services last night to the Berkshire Music Center and was also the soloist last Sunday afternoon with the Boston Symphony Orchestra.

From the beautiful opening theme of Brahms' Sonata in A Major to the last exacting phrase of Brahms' D Minor Sonata, Mr. Francescatti gave a stirring performance. In the first Sonata the wonderful sweeping phrases and inspired intertwining of violin and piano provided a marvelous wealth of composition for the combined talents of the two artists. Mr. Balsam has been playing with Mr. Francescatti for almost twenty years and is admirably equipped to be the tasteful frame for the exquisite work of art which is the playing of Mr. Francescatti. This may be a mixed metaphor but it is only to point up the fact that though an excellent acocmpanist, Mr. Balsam does not have the spirit or the same living, breathing oneness with his instrument as does the violinist, is to self effacing, to stand out as more than a "frame."

In the A Major Sonata we first heard the wonderful sustaining power of Mr. Francescatti's bow. In the second movement there is a high D which he held with rare tonal beauty through at least three bowings witout a single audible break, which literally made one gasp.

He played next an unaccompanied Suite in C Major by J. S. Bach which is wholly and most assuredly a violinist's piece. Someone asked if Bach really thought that a violinist could be found who could master it, and the fact is that they had to go to France to find one. Mr. Francescatti, also a Frenchman, though being French could hardly be said to be a factor in his complete understanding of the work, was incredibly the master. It is a technical tour de force, a composition lacking in appeal to the layman, but teeming with challenge to the virtuoso. About Brahms' D Minor Violin Sonata, much the same remarks may be made as for the A Major. It is not so lyric or so sprightly, is a more mature work, but it gave, in the second, Adagio movement, a marvelous smoothly flowing musical line in the lower registers which Mr. Francescatti played with consummate richness and tonal purity, a singing resonance which the most ravishing contralto voices in the world would envy.

This was the last of the Wednesday Chamber concerts and an auspicious close to a most successful season.—F.M.R.

August 5

MILLBROOK ROUND TABLE

Arthur Fiedler and Boston Pops Orchestra At Tanglewood Aug. 13

Arthur Fiedler, bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed on Friday, August 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center, announces a program of popular symphonic music.

John Phillip Sousa's "Stars and Stripes Forever" March will open the Pops section of the Music Shed concert after intermission. A suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne," will follow, then Maurice Ravel's popular "Bolero."

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement by Hayman of the well-known television commercials, called "TViana," and the Merrick-Bennett "Look Sharp-Be Sharp" Gilette razor theme of radio and TV. It is expected that there will be encores of the type that have endeared audiences for 70 years to the Boston Pops.

Tanglewood on Parade's concert starts at 8:15 p.m. with Thomas Schippers, former student of the Berkshire Music Center, conducting the Boston Symphony Orchestra in Bizet's Symphony in C, followed by the final scene from the Richard Strauss opera, "Salome," with Broadway and Metropolitan Opera star Brenda Lewis as soprano soloist.

Simultaneous demonstrations of the student symphony orchestra, student chamber music, and student opera will go on respectively in the Music Shed, Chamber Music Hall, and Theatre-Concert Hall on Tanglewood's big day, commencing at 6:00 p.m. A special attraction for holders of box seats and tickets in the reserved sections of the Music Shed is a program of outdoor opera in the formal gardens, at 4:00 p.m.

Waterbury (Conn) American
August 12

Francescatti Thrills Crowd At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 12—One of the finest concerts in more than 15 years of listening at Tanglewood, home of the Berkshire Music Festival, was given by Zino Francescatti, violinist, with Arthur Balsam, pianist, before 2,000 listeners last evening.

The two artists presented Brahms' "Violin Sonata in A Major" and his "Violin Sonata in D Minor" with such beauty that the audience in the little concert hall with some 700 music-lovers scattered about the grounds was speechless and sat as though glued to their seats.

The most spectacular and memorable part of the evening, though, was the performance of Francescatti in the Bach "Suite in C major" (unaccompanied). This was one of the most brilliant performances ever heard at Tanglewood. Mr. Francescatti's tone was flawless, his fingering was something to watch from the fifth row where we sat. Brought back again and again at its completion by an audience which included Fritz Kreisler this was an incredible performance. At times we had to look at the artist to make sure we were not listening to an orchestra's whole string section. His tone was rich and deep and drawn as thin as gossamer."

The "bravos" at the conclusion of the performance were well deserved by both artists. It was minutes before any one in the audience so much as stirred.

Mr. Francescatti's performance last evening followed close upon a thrilling performance he gave on Sunday when he played with the Boston Symphony Orchestra in the shed before an audience of 12,700.

Friday night the annual Tanglewood-on-Parade concert will be presented for the benefit of the musician's pension fund. Saturday and Sunday the last concerts of this season will be presented.

SM.

Aug 9 Herald

MUSIC

Berkshire Festival

By ELINOR HUGHES

LEE, Aug. 8—After some highly erratic weather, including more rain than the grass needed or the Berkshire Festival favored, Tanglewood was favored this past week-end with bright skies, cool breezes and everything to make a perfect 48 hours of musical enjoyment, including some splendid performances of new and familiar musical works, and audience attendance was encouragingly high.

Friday night, for instance, there was an all-time record attendance for the concert of Stravinsky and Mozart music conducted by Lukas Foss in the Theater Concert Hall (3350 persons attended, in the hall and on the grass outside), and Saturday night the all-Berlioz program, at which Eleanor Steber was the soloist, drew close to 11,000. This afternoon, the combination of balmy sunshine and a program devoted to Brahms, Beethoven and Gluck, with Zino Francescatti as soloist, appeared to have drawn even more.

COMEDY INTERLUDE

No untoward incident marred the week-end concert, and the one comedy interlude afforded much amusement: Mr. Charles Munch, following Miss Steber from the stake after the performance of Berlioz's song cycle, "Summer Nights," trod on the train of her gown and tore off a panel of blue chiffon. Nothing daunted, Miss Steber took her curtain call waving the panel like a gay little flag.

Frivolities aside, this week-end has been interesting especially for the amount of unfamiliar works presented at Tanglewood for the first time. For example, on Friday evening. Lukas Foss conducted Stravinsky's "Pulcinella" ballet music with song in one act, a work never before performed by the Boston Symphony Orchestra and practically never anywhere with soloists. There is no record of any stage performance of this work since 1935, and it certainly has not been done in Boston within the past 30 years.

The musical score is witty and charming, an ingenious and sophisticated mingling of the styles of Stravinsky and Pergolesi, from whose themes the Russian composer based much of the work. The three singers, Regina Safarty, Jefferson Morris and McHenry Boatwright, sang with style and good diction. Exactly what they sang about, said the program whas not important.

BRILLIANT PERFORMA

The same evening also w nessed an eloquent and som times brilliant performance the Mozart Piano Concerto i B-flat major by Seymour Lipkin, and exerpts from Mozart's "Idomeneo," sung by the Festiva Chorus and four soloists, Marvin Worden, Regina Safarty, Charlotte Hollman and Theresa Green. The Italian text was used, and the chorus sang exceptionally well, with feeling and intelligence. Of the soloists, the handsome Miss Theresa Green as Elektra was by far the most impressive.

Saturday night's program introduced two Berlioz works t Tanglewood, the "Summe Nights" song cycle for sopran and orchestra, and the Te Deum, for three choruses, full orchestra, tenor soloist and organ. The songs, sung by Miss Steber fo the first time with the Bosto Symphony Orchestra, are alte nately gay and melancholy, pla ful and passionate. I can't h but feel that they, like most songs, are too intimate for huge a place as the Music S and while Miss Steber's voic amply full to be heard thro out the vast outdoor audito much of the shading is los the words were largely i ible. The orchestral a paniment, largely by strin woodwinds, is melodious a creet.

The Te Deum, another g choral work only once given in the United States, had never been done before at Tanglewood or by the Boston Symphony. It is a vast affair, originally designed for 800 voices and 1000 musicians, plus organ and tenor soloist. The Berkshire Festival Chorus combined with children's chorus from a nearby camp, performed heroically and often with great effect.

So huge a composition is bound much of the time to sound lik a harmonious roar with th words indistinguishable, but th less massive choruses, Dignare Domine, and Tibi Omnes Angel were very beautiful and mos feelingly sung. David Poleri handled the tenor solo capably and Willem Friso Frank was the excellent organized.

For the contribution of Mr. Charles Munch as director and co-ordinator, there can only be praise, and wonder; nor should we forget the invaluable work of Hugh Ross and Lorna Cooke de Varon for their training of the choral groups.

This afternoon concert included the seldom heard, but sombrely beautiful, overture to Gluck's "Alceste" Beethoven's Violin Concerto in D major, Op. 61, and Brahms' Symphony No. 2. This was a long program, excellently performed by the orchestra and especially by Mr. Francescatti, whose handling of the Beethoven concerto was as feeling as it was brilliant.

The audiences throughout were not only very large, but exceptionally enthusiastic Bra vos were frequent and well deserved.

August 10, 1954

32 SYRACUSE HERALD-JOURNAL, Tuesday,

Syracusans in "Tanglewood" . . . The Misses Victoria Gorcoff, left, 219 Marian dr., and Jane Snyder, 816 Maryland av., enrolled in Berkshire Music Center courses. Miss Gorcoff, soprano, is a member of the Center's Choral department. Miss Snyder is enrolled in a choral group. Miss Gorcoff is an active member of Syracuse Civic Morning Musicals, Inc.

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~~Berkshire Courier~~

Price: Ten Cents.

Berkshire Festival Enters Fifth Week

Francescatti Is Violin Soloist Sunday Afternoon

Is Featured on Boston Symphony Program of Gluck, Beethoven and Brahms. — All-Berlioz Program Honors 150th Birth Anniversary Year on Saturday.

The fifth week-end of Berkshire Festival concerts at Tanglewood in Lenox opens with a program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, Lukas Foss guest conductor, and Seymour Lipkin piano soloist, on Friday evening in the Theatre-Concert Hall. On Saturday an all-Berlioz program by the full 104-piece Boston Symphony Orchestra, Charles Munch, music director, conducting, includes Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Stever as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, in the Music Shed. Sunday afternoon the Boston Symphony Orchestra will offer a program of Gluck, Beethoven and Brahms in the Music Shed with Mr. Munch conducting, and Zino Francescatti as violin soloist.

Mr. Foss, a teacher of composition, who heads the Tanglewood study group division of the Berkshire Music Center, will conduct the Boston Symphony Orchestra chamber orchestra in its first performance of "Pulcinella," ballet with song in one act, by Igor Stravinsky, after Pergolesi, with Regina Sarfaty, soprano; Jefferson Morris, tenor; McHenry Boatwright, bass, as soloists. Another Tanglewood premiere on this program will be the excerpts from Mozart's opera, "Idomeneo" (which had its American premiere by the Berkshire Music Center's opera department at Tanglewood in 1947), with soloists Marvin Worden, tenor, and Theresa Green, Regina Sarfaty and Charlotte Holloman, sopranos; 50 voices of the Festival chorus of Berkshire Music Center students, supplemented by 18 boys from Indian Hill Workshop, Stockbridge, trained by David L. Buttolph and Harold Aks.

Mr. Munch's Saturday evening Festival concert, one of his programs this summer in honor of the 150th anniversary season of the birth of Hector Berlioz, will mark first performances by the Boston Symphony Orchestra of the six "Summer Nights" songs after Theophile Gautier which Miss Steber has previously performed with the New York Symphony Orchestra. The "Te Deum," also to be given its first performance by the Boston Symphony, will have the assistance of the Festival Chorus, prepared by Hugh Ross, 40 boys, aged nine to 13, from Camp Mah-Kee-Nac at neighboring Stockbridge Bowl, and 44 girls, aged 13 to 19, from Indian Hill Music Workshop at Stockbridge.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the Music Shed.

An added attraction for Festival patrons is the organ recital at 3:00 p. m., Saturday in the Music Shed, by E. Power Biggs, with admission free to Friends of the Bekrshire Music Center, those who support the summer school of music of the Boston Symphony by voluntary contributions.

The final week of Festival concerts will offer a sonata program of Brahms and Bach by Zino Francescatti, violinist, with Artur Balsam at the piano on Wednesday, August 11; the Boston Symphony chamber orchestra, Jean Morel guest conductor, in a program of Rossini, Mozart, Ravel and Richard Strauss Thursday, August 12; Charles Munch conducting the Boston Symphony Orchestra in symphonic music of Brahms, Piston, Ravel and Saint-Saens, Saturday, August 14; and the Boston Symphony Orchestra, Mr. Munch conducting, in Berlioz's "Requiem," in memory of Serge Koussevitzky, with David Poleri, tenor, as soloist, and the Festival Chorus, Sunday, August 15. Friday, August 13, is the annual "Tanglewood on Parade," gala concert for the benefit of the Berkshire Music Center, with Thomas Schippers conducting the Boston Symphony Orchestra and Brenda Lewis, as soprano soloist; Arthur Fiedler conducting the Boston Pops Orchestra.

MAMARONECK, N. Y.
TIMES

JUL 24 1954

WEEK AT LENOX

Mr. and Mrs. Joseph C. Scharack of 335 Claflin Avenue, Mamaroneck, are spending a week at the Music Inn, Lenox, Mass., and attending concerts at the Berkshire Music Festival, Tanglewo

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Festival Will Close Best Year Sunday

175,000 Will Have Attended Tanglewood Events

Jean Morel Conducts Chamber Music Orchestra Tonight.— "Tanglewood on Parade" Set for Friday.—Munch Will Lead Symphony In Final Concerts This Week-end.

With an anticipated attendance of 120,000 at its 24 concerts—six chamber music programs by visiting ensembles and 18 concerts by the Boston Symphony Orchestra—an expected 10,000 next Friday at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center; and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by various departments of the school, the Berkshire Festival at Tanglewood, Lenox, concludes its 1954 schedule this week-end. A total of 175,000 persons will have helped shatter records, and prove the popularity of Music Director Charles Munch's decision this year to enlarge the annual summer Festival within the scope of its previous six-week framework.

Zino Francescatti, violinist, gave a recital of Brahms and Bach sonatas last evening in the Theatre-Concert Hall; Jean Morel will conduct the chamber music orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss tonight in the Theatre-Concert Hall. A symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra, is set for Saturday evening in the Music Shed; and Mr. Munch will lead the Boston Symphony in Hector Berlioz's massive "Requiem," in memory of Serge Koussevitzky, with David Poleri, tenor, and chorus, Sunday in the Music Shed.

Jean Morel, who heads the orchestra and conducting department of the Music Center this summer, makes his second appearance on the podium for a Festival concert, featuring two works new to Tanglewood audiences, the Overture to "Scala di Seta" (The Silken Ladder), the short opera Rossini composed at the age of 20, and Richard Strauss' suite "Der Buger als Edelmann" (Le Bourgeois Gentilhomme) arranged from his incidental music to Boliere's play. Mr. Munch's Saturday evening concert also has two Tanglewood premieres, Walter Piston's Symphony No. 4, commissioned by the University of Minneapolis in 1951, and Saint-Saens' Symphony No. 3, in which E. Power Biggs is organ soloist.

When Hector Berlioz's "Requiem," which had its Tanglewood premiere in 1952, is repeated as the Festival's final concert Sunday, again under Mr. Munch's direction, it will conclude the conductor's performance this summer in their complete form of "The Damnation of Faust," "Romeo and Juliet," the "Harold in Italy" and "Fantastic" Symphonies, the "Summer Nights" song cycle, and the "Te Deum," in commemoration of the 150th anniversary of the birth of the French composer. The majestic "Requiem" will have the assistance of David Poleri, tenor soloist, a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center augmented by the chorus of the Springfield Symphony Orchestra, and four brass bands totalling 36 players.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Thursday evening chamber orchestra program will be moved to the Music Shed.

Week-end music lovers are invited to subscribe to "Tanglewood on Parade" on Friday. The annual benefit for the orchestra's music school, now completing its twelfth season, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 35 states in the United States and 12 foreign lands, is from 6:00 p. m. to 11:00 p. m. It will commence with demonstrations by all departments— student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Thomas Schippers will conduct the Boston Symphony Orchestra in symphonic music of Bizet and the final scene of Strauss' "Salome," with Brenda Lewis as soloist; and Arthur Fiedler will lead the Boston Pops Orchestra in a typical program.

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Aug. 12

All-Bach Program Set for Tanglewood

Hugh Ross, Charles Munch Will Conduct

Several "First" Performances At Berkshire Festival Scheduled for This Week-end. — Pierre Monteux Guest Conductor and Vera Franceschi Piano Soloist on Saturday.

The second week of four Berkshire Festival concerts at Tanglewood in Lenox comprises an all-Bach program, including a cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening in the Theatre-Concert Hall; a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Saturday evening in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon in the Music Shed.

First performances at Tanglewood will be given of the Bach Cantata No. 93, "Wer nur den lieben Gott," with soloists and students of Department II (choral) and Department IV (opera) of the Berkshire Music Center assisting, July 16; excerpts from "St. Sebastian" by Claude Debussy, and of Cesar Franck's "Les Djinns" for piano and orchestra, July 17; of Aaron Copland's Piano Concerto July 28. Piano soloists Vera Franceschi and Leo Smit wall also make their Tanglewood debuts.

The third week of festival concerts will offer The Zimbler Sinfonietta in chamber music of Vivaldi, Stravinsky and Rossini on Wednesday, July 21; the Boston Symphony Orchestra chamber orchestra, Charles Munch conducting, in a program of Handel and Haydn, including Haydn's "Nelson" Mass which Hugh Ross will lead on Friday, July 23; Jean Morel conducting the Boston Symphony Orchestra in selections by Weber, Prokofieff, Liszt and Elgar, with Nicol Henriot as piano soloist on Saturday, July 24; and the Boston Symphony Orchestra, Charles Munch conducting, in symphonic music of Berlioz and Ernst Toch, with William Primrose as viola soloist.

During the coming week all five departments of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra, now in its twelfth six-week session at Tanglewood, will be in full operation. Friends of the music school who make a voluntary contribution for its support are invited to the following student performances; Sunday morning chamber music programs by Department I students (10:00 a. m., July 18, Chamber Music Hall); Sunday evening composers' forum by Department III students (8:30 p. m., July 18, Chamber Music Hall); symphony concert by the student orchestra of Department 1 (8:30 p. m., July 15, Music Shed).

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Berkshire Courier

August 12

ROTARIANS TOLD OF SYMPHONY GROWTH

George Judd Is Speaker at Local Club's Weekly Meeting

Some of the history of symphonic music and of the Boston Symphony Orchestra, which makes its summer home at Tanglewood in Lenox, were outlined for members of the Great Barrington Rotary Club by George Judd, business manager of the orchestra, at the club's weekly luncheon yesterday at St. James' parish rooms.

Symphony music and orchestras have had their greatest growth in the present century, Mr. Judd said. In 1900 there were only seven symphony orchestras in the United States, compared with 700 today, of which 30 are professional organizations. Today the sale of tickets to symphony orchestra concerts exceeds those to professional baseball games, Mr. Judd revealed.

In the 73 years since the Boston Symphony orchestra was founded i has played the works of 650 composers, he said. About 550 musician have played with the orchestra, which has about three replacements pe year. Mr. Judd expressed the hop that institutions such as the Bosto Symphony never would succumb governmental subsidy, saying the could not possibly serve the public they do today.

Burton H. Morrell, president, a nounced that the Great Barringto club would stage its annual golf tou nament for clubs in the 291st Rotar District at the Wyantenuck Countr Club on September 22.

July 22 (BC)

Festival Will Offer Haydn Mass Friday

Ross Will Conduct "Nelson" Mass in D Minor

Is First Performance of Work At Tanglewood.— Ernst Toch's Symphony No. 2 Also to Have Premiere In Berkshires.—Primrose to Be Viola Soloist Sunday Afternoon.

The third week of four Berkshire Festival concerts, at Tanglewood in Lenox, comprises a program of Handel and Haydn, including a Haydn Mass conducted by Hugh Ross, performed by a chamber orchestra of members of the Boston Symphony Orchestra with Music Director Charles Munch on the podium, on Friday evening in the Theatre-Concert Hall; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the full 104-piece Boston Symphony Orchestra, with Jean Morel as guest conductor, Nicole Henriot as piano soloist, on Saturday evening in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and William Primrose as viola soloist, in a program of Berlioz and Toch, on Sunday afternoon in the Music Shed.

Among Tanglewood premiers during the week is the Haydn "Nelson" Mass in D Minor, No. 3, Friday, with soloists and the Festival Chorus from students of Department II (choral) and Department IV (opera) of the Berkshire Music Center assisting. The Symphony No. 2 of Austrian-American composer Ernst Toch, guest teacher of composition this summer at Tanglewood, which Charles Munch introduced to the United States in Boston and New York with the Boston Symphony in the 1952-53 season, will also be performed for the first time at Tanglewood; it is dedicated to Albert Schweitzer. Nicole Henriot played last at Tanglewood in 1952, and William Primrose was an instructor in the chamber music department of the Berkshire Music Center in 1947.

The first of two Saturday afternoon organ recitals by E. Power Biggs will be given in the Music Shed at 3:00 p. m. this Saturday.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the Music Shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance, and Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday at 10:00 a. m., for a nominal charge for the benefit of the Orchestra Pension Fund.

The fourth week of festival concerts will offer The Griller String Quartet in chamber music of Mozart, Bloch, Quartet No. 4, premiere, and Beethoven Wednesday, July 28; the Boston Symphony chamber orchestra, Charles Munch conducting, in a program of Roussel, Ibert and Mozart with Doriot Anthony as soloist Friday, July 30; Charles Munch conducting the Boston Symphony Orchestra in Berlioz's dramatic symphony, "Romeo and Juliet" in its complete form, with John McCollum and Nicola Moscona as soloists, Saturday, July 31; and the Boston Symphony Orchestra, Richard Burgin conducting, in symphonic music of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, with Ruth Posselt as violin soloist, Sunday, August 1.

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Aug. 12

TO CONDUCT "POPS"

ARTHUR FIEDLER

Mr. Fiedler will conduct the first appearance of The Boston Pops Orchestra in the Music Shed at Tanglewood, Lenox, at the gala Tanglewood on Parade—the annual benefit for the Berkshire Music Center—Friday at 8:30 p. m. Mr. Fiedler and his Pops will share a concert by the Boston Symphony Orchestra conducted by Thomas Schippers with Brenda Lewis as soprano soloist.

Arthur Fiedler and Boston Pops Booked

"Tanglewood On Parade" Set for August 13

Noted Conductor Will Fly From West Coast to Take Part In Program.—Brenda Lewis and Thomas Schippers to Be Starred.—Latter Graduate of Berkshire Music Center.

Tanglewood will be On Parade Friday, August 13. The annual benefit for the Berkshire Music Center, which attracted 8500 persons last summer, is in aid of the Boston Symphony Orchestra's summer school of music, now in its 12th season in conjunction with the six-week Berkshire Festival. Festivities, from 6:00 p. m. to 11:00 p. m., include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

For the first time in the great Tanglewood Music Shed, The Boston Pops Orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the podium. Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the Pops and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, and will fly to the Berkshires for "Tanglewood on Parade" and return to California immediately.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music Center where he was a student in 1948, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Still in his early twenties, Mr. Schippers won national acclaim when, at the age of nineteen, he made his debut on the podium with Gian-Carlo Menotti's opera, "The Consul." Since then he has conducted classical and contemporary operas with equal distinction during several seasons with the New York City Opera Company, including the world premiere on April 1 last of Aaron Copland's "The Tender Land," which will have its New England premiere by Tanglewood's opera department on August 2 and 3. Mr. Schippers has also conducted the Philadelphia, NBC and Lewisohn Stadium orchestras.

Soloist on Mr. Schipper's half of "Tanglewood on Parade" concert will be Brenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss "Salome." When she sang this taxing role with the New York City Opera Company, critic Olin Downes of The New York Times wrote: "She held the audience breathless. Her interpretation was distinguished throughout by remarkable intelligence, dramatic intensity and taste. Masterly."

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone. Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox and Mrs. John H. Rice of Pittsfield are vice-chairmen; Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith of Glendale is chairman of the committee for the sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn is also heading the committee for door prizes, which will be awarded to lucky ticket-holders after the concert.

A program of Roussel, Ibert and Mozart will be performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, and Dorothy Anthony as flute soloist, on Friday evening in the Theatre-Concert Hall at Tanglewood. Berlioz's dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, conducted by Charles Munch, will be presented on Saturday evening in the Music Shed. The Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, will be heard in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, on Sunday afternoon in the Music Shed. This is the fourth week of the Berkshire music festival.

Berkshire Benefit Takes Place Tonight

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the summer school of musi operated by the Boston Symphony Orchestra) at Tanglewood, Lenox, begins at 6 tonight with simultaneous sessions of the student orchestra, opera department and chamber music students, followed by a concert of the choral department at 7 p.m.

Berk. Courier July 8 **Price: Ten Cents**

THE HAPPY FIDDLER OF FIDDLETOP

Photo by Tassone

Rene Zino Francescatti, the renowned violinist, whose talented hands are more accustomed to playing the violin, takes time out from his musical duties to engage in the more prosaic duties of gardening at his home, Fiddletop, in Monterey. He finds hoeing the Francescatti garden rather relaxing after his strenuous concert tours.

Perched on a knoll in Monterey, and swept by the Berkshire breezes, is a modern 10-room comfortable looking home, commanding a fine view of the surrounding hills. The name of it is "Fiddletop," and an appropriate one too, for it is the country home of one of the world's foremost violinists, Zino Francescatti. What would draw such outstanding musicians to the Berkshires? Well, for one thing the area has become one of the music centers of the world, made so by the annual festival at Tanglewood. The late Albert Spalding maintained Aston Magna, his country home, on Berkshire Heights, and Fritz Kreisler, another noted violinist, spends much time in Stockbridge. But aside from the fact that the musicians are close to "their work" at Tanglewood, the beauty of the Berkshire Hills is an attraction in themselves, as Maestro Francescatti brought out during a pleasant interview with the Courier correspondent recently. Monterey is a long ways from Marseilles, France, where Zino Francescatti was born, and grew up in the musical atmosphere that predominated his home.

You readers will probably wonder what kind of a person is Mr. Francescatti, considered the foremost exponent of the works of the great Nicola Paganini, the man who changed the "fiddle" to a violin. People have the general impression that the master artists of the music world are inclined to be temperamental, aloof of the more prosaic things in life, sporting long hair, and possessed with the happy faculty of creating a mild volcano when something goes wrong, like the striking of a sour note. Then they are pictured as breaking batons, tearing the music scores or weeping unashamedly. Now whether musicians act this way or not is a matter of conjecture, but such is not the case with the Monterey virtuoso.

For he gives clear evidence that he enjoys life to the utmost and also whatever he happens to be doing, playing the violin or donning a pair of grease and dirt stained trousers and driving his tractor, or working in his garden at Fiddletop. You can sense that in the way he speaks; his mannerisms, which are typically continental, aided so by the fact that he is of Italian and French extraction. His face in the matter of seconds can express moods as quickly as he can change a tune on his violin. It can be a picture of deep seriousness in one second and suddenly be one of keen delight when something pleases him no end. And he has the typical Latin gestures to emphasize his remarks. He has a fine command of English fired in the rapid style of the French language. His sentences can be very short too, and his favorite way of expressing something that didn't turn out too well, is the sound "pff-t," and tosses his hands in a hopeless gesture.

Musical Background

Music is Monsieur Francescatti's life and love, and it can readily be seen why it is so, and why he is considered the violinist best able to express the works of Paganini. His father was Fortunato Francescatti, a gentleman from Verona, son of a lawyer, who had a strong penchant for playing the violin. His name means just what it sounds like—fortunate, but he was called Renato for short. As a young violinist he went to France where he came famous as a soloist, and led many of the big orchestras in that country. He had studied under Bazzini and Camillo Sivori, two of the outstanding violinists of their day. Sivori was a pupil of Paganini, and in fact his only pupil. The great maestro took a liking to Camillo and taught him all the skill that he knew on the violin. The elder Francescatti, in turn, learned the technique from Sivori, and in turn taught it to his son. So that it has been handed down in family style, so to speak.

The present-day virtuoso takes great delight in telling the life of his father. For after he had made a name for himself as a musician, the elder Francescatti went to Marseilles where he decided to make his home. Marseilles was not a city cultured in music especially, being better known as a great seaport city. But here Signor Francescatti found the place he was looking for. As a musician he was without peer in Marseilles, and then too, it gave him the opportunity to pursue his other loves, like etching in wood, painting, collecting various and sundry articles, and writing. He settled here too, for the reason there was a large Italian population and he felt pretty much at home.

Signor Francescatti had a great interest in everything in life. He would go down to the docks where the big ships came in, bringing with them animals from all parts of the world. These fascinated him so much that he would buy monkeys, huge turtles weighing 400 pounds, lizards, and practically everything that came through the port. These he would take to his home, where he had a miniature zoo in his yard. The upper story of his home would house the various animals he had collected. He was a happy and confirmed bachelor. Some of his friends who were great musicians would come to call on him and try to persuade him to leave that city and go to Paris where he would make much more money than he would in Marseilles. But Signor Francescatti was happy where he was, and money, he reasoned, could not give him the happiness that he enjoyed in the teeming city of Marseilles.

In fact he was so satisfied with life that he gave little thought to romance until in his 44th year, when the beautiful 15-year-old Ernesta Feraud came to him as a violin pupil. She had won the conservatory award and decided to study under the great Maestro Francescatti. Ernesta came from an old Marseilles family, which traced its lineage back for centuries, way back to antiquity. If Signor Francescatti had been impervious to the charms of the French belles for many years, he finally found his match in the beautiful Ernesta, for when she was 17 she and her violin teacher were married and lived very happily together. She, like her husband, was a great lover of music. But she had no aspirations to play in concert halls or tour the continent. She was contented to play the violin for her own enjoyment, and to make a home for her husband and family. She often participated with chamber music groups around her city. Even today she practices diligently, as does her son.

First Shed Concert Is Set for Saturday

"The Damnation of Faust" Is Scheduled for Opening

Director Charles Munch Will Lead 104-Piece Boston Symphony Orchestra.—All-Beethoven Program With Claudio Arrau As Piano Soloist, Planned for Sunday Afternoon.

The seventeenth Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, started six weeks of 24 concerts last night in the Theatre-Concert Hall at Tanglewood, Lenox, with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio.

Tomorrow at 8:30 p. m. in the Theatre-concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing this week-end, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz's "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the thirtieth anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U. S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each shed concert.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: twelve shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts, which last summer were concentrated in the Festival's first three week-ends, this year are to be held each Friday evening; and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all. On Saturday morning, July 10, at 10:00 a. m., the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's Pension Fund, to which the public is invited for a nominal admission.

The music shed concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. In addition to the opening Shed concert's Tanglewood premiere of "The Damnation of Faust," a masterpiece lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the "Fantastic Symphony" (July 18); the Overture to "Beatrice and Benedick" and the symphony "Harold in Italy," with William Primrose as viola soloist (July 25); the dramatic symphony "Romeo and Juliet" in its complete form with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists (July 31); the Overture to "Benvenuto Cellini," "Royal Hunt and Storm" from "The Trojans," the song cycle "Summer Nights" with Eleanor Steber as soloist, and the "Te Deum" with the Festival Chorus and David Poleri, soloist (August 7); concluding the Festival with the "Requiem" in memory of Serge Koussevitzky again with the Festival Chorus and David Poleri, soloist (August 15).

The first week's Berkshire Festival programs are:

Friday, July 9, 8:30 p. m., Treatre Concert Hall, Chamber Orchestra Bach—Brandenburg Concertos No. 1 in F; No. 2, in F, with the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute Harold Gomberg, oboe; Roger Voisin trumpet; Richard Burgin, violin; No. 3, in G, strings; No. 5, in D, with the following soloists: Lukas Foss, piano Miss Anthony, flute; Mr. Burgin, violin; No. 6, in B-flat, strings. Charles Munch, conductor.

Saturday, July 10, 8:30 p. m., Music Shed, Boston Symphony Orchestra: Berlioz: "The Damnation of Faust," with the Harvard Glee Club and the Radcliffe Chorale Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber, soprano (Marguerite), David Poleri, tenor (Faust), Martial Singher, baritone (Mephistopheles) and Donald Gramm, bass-baritone (Brander). Charles Munch, conductor.

Sunday, July 11, 2:30 p. m., Music Shed, Boston Symphony Orchestra: Beethoven: Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emporer"), with Claudio Arrau as soloist; Symphony No. 5. Pierre Monteux, conductor.

Busy Tanglewood Program Today

Aug. 13

Special to the Herald Tribune

LENOX, Mass. Aug. 12.—The complete program has been announced for tomorrow's "Tanglewood on Parade" benefit at Tanglewood for the Berkshire Music Center. The Tanglewood Study Group will open a two-hour demonstration at 2 p. m. in the Barn, one of the Center's buildings. Gounod's opera "The Physician in Spite of Himself," will have a performance at 4 p. m. in Tanglewood's formal gardens; this is open only to purchasers of reserved and box seats for the evening concert.

After a fanfare at 5:45, there will be three simultaneous demonstrations of the Centers activities. A student orchestra will play works of Bizet, Mozart, Lalo and Wagner in the Music Shed; scenes from "Tosca" and "La Boheme" and Hindemith's short opera, "There and Back" will be performed in the Theater-Concert Hall, and chamber music by Brahms, Kodaly, John Kennedy, Copland, Poulenc, Leonard Bernstein and Richard Maxfield will be heard in the Chamber Music Hall. A student chorus will sing music by Gesualdo, Hassler, Peter Re, Karl Kohn, Vaughan Williams, Dvorak, Benjamin Britten, Norman Dello Joio and Offenback during the supper interval beginning at 7 p. m.

In the evening concert beginning at 8:15, as announced, the Boston Symphony Orchestra under Thomas Schippers will play Bizet's Symphony in C and the finale of Richard Strauss' "Salome," with Brenda Lewis as solist, and Arthur Fiedler will conduct the Boston Pops Orchestra in a characteristic program. Drawing for door prizes waltzing on the lawn and a jam session will follow.

Generally speaking, even in the best ears a corporation's profits are much ss than its wage costs. And in any cases they are much less than s tax payments.—Attleboro (Mass.) un.

CLEVELAND, OHIO
PLAIN DEALER

JUL 25 1954

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POST

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Those who went were Mrs. Leonard A. Beadle, Mrs. Paul Parks, Mrs. Ralph L. Talbot, Mrs. F. S. Grandin, Mrs. William Kennedy, Mrs. John P. Heumann, and Mrs. Ruth Childs Pillsbury.

HARTFORD, CONN.
TIMES

JUL 24 1954

Trumpeter Wins with Jitterbug

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BERKSHIRE EAGLE

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 13 1954

Exhibit Of Noted Sculptor's Works At Tanglewood

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The Tanglewood exhibitions, changing weekly during the Berkshire Festival season, are arranged through the cooperation of Stuart Henry, director of the Berkshire Museum, Pittsfield, of which Miss Epping is a member.

Springfield UNION

LD, MASS., FRIDAY, AUGUST 13, 1954

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ALBANY, N. Y.
TIMES-UNION
JUL 27 1954

Variety Keynotes 1954 Tanglewood Concerts

By EDGAR S. VAN OLINDA

Variety seems to be the keynote of the 1954 series of concerts by the Boston Symphony Orchestra at Tanglewood with Berlioz coming into his own in honor of his 150th birthday. Guest conductors seem to emerge from behind every fine elm tree on the spacious lawns on the property of the orchestra and the school. Pierre Monteux, Hugh Ross and Jean Morel have had their moments but for this reviewer, Charles Munch, the regular conductor, seems to have that dynamic personality which places the music under his direction on a high and exciting plane, not always attained by his coadjutors.

Saturday night's program was conducted by Jean Morel and proved to be one of the outstanding events so far this season. Prokofieff was represented by his Sixth Symphony and Liszt by his E-Flat piano concerto, admirably played by the distinguished French piano virtuoso, Nicole Henroit. The final panel was the playing of Sir Edward Elgar's interesting and provocative "Enigma" variations, coupled with the colorful "Don Juan" tone poem by Richard Strauss.

SUNDAY CONCERT

Sunday afternoon's concert brought the world's greatest viola player, William Primrose, in his well known performance of Berlioz's travelogue, "Harold in Italy." He invested the work with warmth, a great variety of tone color, vibrant tone and human sentiment.

Ernest Toch's Second Symphony, with the composer in the audience and called to the podium at the conclusion of the work, was more a demonstration of the possibilities of a modern orchestra than a piece of music destined for immortality. Mr. Munch brought out every nuance, mood, accent of the work which, in the last analysis could be labeled: "Bombastic." Mr. Toch had a few weak moments when he allowed a melody to seep forth, but for this reviewer, we prefer less provocative music — something that leaves a good taste in the mouth at the conclusion. However, it appealed tremendously to the younger element of the audience as the enthusiastic applause made apparent. There was less demonstration from the staid, old New England box holders who were brought up on Bach, Beethoven and Brahms.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 26 1954

14,960 Persons At Tanglewood Over Weekend

The Berlioz anniversary which is being celebrated at Tanglewood this season reached a high point Sunday afternoon when William Primrose, the great violist appeared with the Boston Symphony orchestra to play the 'Harold in Italy" Symphony. Mr. Primrose is a perfectionist, as is the orchestra with which he played. The results produced an ovation from an audience of some 7200 people.

Also on the Sunday afternoon program conducted by Charles Meunch was the Overture to 'Beatrice and Benedick" by Berloiz, and Toch's Symphony No. 2. The latter, a composition completed in 1951 by Ernest Toch of the Berkshire Music Center faculty, was a welcome addition to the Festival program, which includes few contemporary works.

On Saturday night the big contribution which the Center is making to present day music was also demonstrated when Jean Morel, brilliant French conductor who teaches at the center, led the orchestra in a stunning presentation of Prokofieff's Sixth Symphony. Another young star appeared that night in the person of Nicole Henroit, whose powerful playing of the Liszt First Piano Concert was memorable. The program also boasted the Strauss 'Don Juan." There was an attendance of 7760 at this concert.

Tanlewood programs for the current week include the Griller String Quartet, which will play in the Theater Concert hall Wednesday evening, and a chamber orchestra concert Friday night with Charles Munch conducting. This program will feature Doroit Anthony in Ibert's Flute Concerto, and will also include Roussel's "The Spider's Feast, Mozart's Serenade for Eight Winds, and Mozart's 'Paris" Symphony.

Saturday night the Berlioz, dramatic symphony "Romeo and Juliet" will be conducted by Charles Munch and on Sunday Richard Burgin, Boston Symphony concert master, will conduct a program of works by Prokofieff. Dvorak. and Sebelius.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 26 1954

15,000 at Music Festival; 3 One-Act Operas Tomorrow

The 1954 Berkshire Music festival at Tanglewood passed the halfway mark over the weekend, with almost 15,000 persons at the big shed for concerts on Saturday evening and Sunday afternoon.

Three One-Act Operas

The program for this week, in addition to the four regular concerts, will be highlighted tomorrow evening by the presentation of three one-act operas by the Berkshire Music Center's opera department.

Conductor Jean Morel, pianist Nicole Henriot and violist William Primrose were guest artists with the Boston Symphony over the week-end.

Mr. Morel conducted the Saturday evening program, during which Miss Henriot was heard as soloist in the Concerto for Pianoforte in E flat Major, No. 1, by Liszt. Other works on the program were Prokofieff's Symphony No. 6, Strauss' "Don Juan" tone poem, and Elgar's "Enigma" Variations, Opus 36.

Yesterday afternoon Charles Munch, conductor of the Boston Symphony, led the orchestra in a program continuing the cycle of Berlioz performances, commemorating the 150th anniversary of the composer's birth. Included on the program were his Overture to "Beatrice and Benedick" and "Harold in Italy," with Mr. Primrose playing the viola solo in the latter piece. The other work on the program was Toch's Symphony No. 2, Opus 73.

Tomorrow Night

Tomorrow night's special performance will include three rarely-heard one-act operas, two of them having their Tanglewood premieres. The performance, at 8:30 o'clock in the theater-concert hall, is open to those who support the summer school of music of the Boston symphony by joining the Society of Friends of the Berkshire Music center. All seats are reserved.

The three operas are Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1594, a five-part unaccompanied choral setting; "There and Back," a musical sketch by Paul Hindemith, given once before at Tanglewood in 1940, when the composer was guest teacher of composition at the Berkshire Music center, and "The Princess and the Pea," a musical fairy tale Ernst Toch, guest teacher of composition this summer at the Center. The Toch opera is based a Hans Christian Andersen tal

The regular series of concert for this, the fourth week of the Tanglewood season, will get underway Wednesday evening, again in the theater-concert hall, with a program of chamber music by the Griller String Quartet, including the first U. S. performance of Ernest Bloch's Quartet No. 4. On Friday evening in the same building a program of Roussel, Ibert and Mozart will be performed by a chamber orchestra of members of the Boston symphony, with Mr. Munch on the podium and Doriot Anthony as flute soloist.

Next Saturday Night

On Saturday evening in the big shed, Berlioz' dramatic symphony, "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone and the Festival chorus along with the full Boston Symphony will be presented, with Mr. Munch again conducting. Final event of the series will be Sunday afternoon in the big shed, when Richard Burgin will be guest conductor and Ruth Posselt violin soloist, in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius.

SCHENECTADY, N. Y.
UNION-STAR
JUL 26 1954

String Quartet Is Tanglewood Music Feature

Bloch Composition Will Be Offered In U. S. First Time

LENOX, Mass., July 26 — The Griller String Quartet will open the fourth week of this year's Berkshire Festival at Tanglewood Wednesday at 8:30 p.m. in the Theater-Concert Hall.

The United States premiere of Bloch's "Quartet No. 4" will be a feature of the program which will include quartets by Mozart and Beethoven.

A program by a chamber orchestra, directed by Charles Munch, Friday at 8:30 p.m. in the Theater-Concert Hall, will include Roussel's "Spider's Feast," Mozart's "Serenade for Eight Winds" and Ibert's "Flute Concerto."

The Boston Symphony Orchestra, conducted by Munch, on Saturday at 8:30 p.m. will offer in the music shed Berlioz' "Romeo and Juliet."

The program Sunday at 2:30 p.m. by the Boston Symphony will include Schuman's "American Festival Overture," Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," Khatchaturian's "Violin Concerto" with Ruth Posselt as soloist, and Sibelius' "Symphony No. 2." Richard Burgin will conduct.

Students of the Berkshire Music Center tomorrow at 8:30 p.m. will present three seldom heard one-act operas: Vecchi's "L'Amparnaso," Hindenmith's "There and Back" and Tochi's "The Princess and the Pea."

Other student concerts during the week will be a symphony program Thursday at 8:30 p.m., a chamber music program Sunday at 10 a.m. and a composers' forum program Sunday at 8:30 p.m. Contributors to the school have been invited to the student performances.

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46 MUSIC

Berkshire Fest Winding to Biggest Season, With $350,000 Gate Seen

Lenox, Mass., Aug. 10.

The Berkshire Festival, at nearby Tanglewood, is winding up its 17th season next Sunday (15), with new attendance and boxoffice marks in prospect. Fest, now recognized as the most important and distinguished summer longhair event in America, had its best weekend of the season with a 10,600 attendance last Saturday (7) and 12,700 on Sunday (8). It's biggest weekend—the finale—is still to come, with about 30,000 expected.

Last year's fest set a record with 118,000 patrons and a $311,600 take. Attendance this year should be near 150,000, while the take may exceed $350,000. Threats of rain kept crowds down in early weeks, but this seems to have been overcome later.

Success of the fest proves the wisdom of the decision by music director Charles Munch and manager George E. Judd to enlarge the setup this season, bringing the full Boston Symphony Orchestra here for six weekends of concerts instead of three. Other new development, which followed as a corollary, was the incorporation of chamber music concerts into the regular festival as a major feature. The new six-week setup has paid off boxofficewise, while music—and artisticwise the fest has maintained its rep and standing, and added new patrons.

This week's final events comprise a sonata program by violinist Zino Francescatti tomorrow night (Wed.), a Saturday concert by the full BSO, and the Sunday windup, when Berlioz's Requiem will be done, with orch, soloists and chorus. In addition, Friday will witness the annual Tanglewood on Parade feature, with the BSO and various departments of the Berkshire Music Center participating. Thomas Schippers will conduct the BSO, Arthur Fiedler will be guest as batoneer of the Boston Pops,

and Brenda Lewis will sing the title role in the final scene from "Salome."

Judd, who have been an official of the Boston symph for 40 years and its manager since 1935, as well as the fest's manager, is retiring from both posts Sept. 1. Thomas D. Perry Jr., assistant manager of the orch, is replacing Judd.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 26 1954

Music Everywhere

Those hundreds who had such a good time listening to the band concert over at Pulaski park yesterday and perhaps finding the beauty of the river stilled to a pond above the dam and the encircling mountains in harmony with the music, were part of some millions seeking the stimulus of music.

Over at Tanglewood ten thousand people were listening to the great Boston Symphony orchestra. At New York's Lewisohn stadium 15,000 people revelled in a "Vienna" concert with the program given to the great music that has been born in that now broken city.

In Salzburg the whole city and 10,000 foreign music lovers literally stormed the castled hills for the largest attendance since that fateful year when Hitler broke loose and the gathered guests had to be rescued from the situation. It is recalled that President Roosevelt's mother was in the beleaguered, music loving, city.

The festival, which lasts until September, attracts one of the most interesting audiences in the world of music. All the nations of the world were represented Sunday in the thrilling opening with trumpets thrilling from the hills and towers and then the magnificent chorusing of the Austrian national anthem. Encircling Salzburg are four large camps manned by American youth, who have to be slowed up for the festival period because the music lovers need the restaurant and sidewalks.

They make a great social event of the festival with royalty and wealth and the rank and file gathered under the spell [illegible] quite in the mood of our Holyoke hundreds who were harmonized by their own City band on the banks of their own river. Music is the universal language. All peoples speak it. All peoples understand it.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 27 1954

Fiedler To Lead At Tanglewood Benefit Program

Tanglewood will be on parade Friday, Aug. 13. The annual benefit for the Berkshire Music center, which attracted 8500 persons last summer, is in aid of the Boston Symphony orchestra's summer school of music, now in its 12th season in conjunction with the six-week Berkshire festival. Festivities, from 6 p.m. to 11 p.m., include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by dancing on the lawn.

For the first time in the Music shed, the Boston Pops orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the podium. Mr. Fiedler is now conducting the Art Commission Pop Concerts in San Francisco's Civic auditorium, and will fly to the Berkshires for "Tanglewood On Parade" and return to California immediately.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Musi center, conducting the Boston Symphony orchestra in a pro gram of Bizet and Richar Strauss. Still in his early twenties, Mr. Schippers won nationa

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PROVIDENCE, R. I.
JOURNAL

AUG 1 - 1954

Musicals Offered In Two Theaters

THE summer theaters hereabouts will go predominatingly operatic this week with two of them presenting bills consisting of the latest in American musicals and a revival of the champion of them all, "Oklahoma!" The week will also be marked by the return of Tallulah to these shores, which many might consider a grand opera of sorts.

Being tried out as a possible Broadway attraction is an unusual program of two one-act operas at the Somerset Playhouse, Leonard Bernstein's "Trouble in Tahiti" and "The Thirteen Clocks," by James Thurber. Alice Ghostley and Richard Eastham are the stars.

At the Newport Casino Theater Sara Stamm will present Rodgers and Hammerstein's prize winning "Oklahoma!" for an exclusive engagement in this area. Now released for the first time for Summer stock, the musical will have in its cast several who have appeared in the Broadway, London and National companies.

Miss Bankhead, who was in Newport early last month will bring her successful comedy, "Dear Charles," to Matunuck's Theater-by-the-Sea for a second Rhode Island engagement.

Bernstein-Thurber Operas

Cheryl Crawford is the producer of the double operatic bill which Fred and Martha Miller will offer this week at their Somerset Playhouse. The production comes here from a week's engagement at the Westport Country Playhouse in Connecticut and is being considered for Broadway.

James Thurber's "The Thirteen Clocks," a fairy tale, was originally presented in a dramatization last winter over ABC-TV, and was described as the finest show of the year. In the cast were Basil Rathbone, Sir Cedric Hardwicke, Roberta Peters, John Raitt and Russell Nype.

After reading the television script, Miss Crawford asked Fred Sadoff to make an adaptation for the stage. Mark Bucci did the musical score and with Thurber provided the lyrics. Miss Crawford thought it would make a wonderful evening if a companion piece could be found. Sadoff came up with the suggestion of Leonard Bernstein's one-acter, "Trouble in Tahiti," which he had seen on television last year.

The Bernstein work was commissioned by the Berkshire Festival for the American Musical Theaters—a truly American opera. That's how the noted pianist, conductor and composer came to write it. Bernstein, who has conducted the Boston Symphony Orchestra here and other leading orchestras in this country and abroad, has won world eminence in many fields.

His wide versatility as a composer ranges from his "Jeremiah" Symphony to such works in the "popular" field as "On the Town" and "Wonderful Town," both Broadway hits.

David Brooks directed "Trouble in Tahiti" for Miss Crawford and the cast will star Alice Ghostley and Richard Eastham. Miss Ghostley, who will also appear in "The Thirteen Clocks," was an overnight sensation in "New Faces," playing in the Broadway, road and movie versions of the revue.

Eastham returned recently from his first movie role in which he competes with Donald O'Connor for the heart and hand of Marilyn Monroe, in Irving Berlin's musical, "There's No Business Like Show Business." He first won critical attention as the frequent substitute for Ezio Pinza in "South Pacific."

Constance Brigham, Fred Sadoff and Martin Balsam will be associated with Miss Ghostley in the cast of "The Thirteen Clocks."

Experienced Surrey Riders

As the Curly and Laurey of the Newport Casino Theater's "Oklahoma!" Stokely Gray and Lois Berrodin have had considerable previous experience oh-ing the territory's beautiful mornin', riding the fringed surrey and having people talk about them being in love.

Gray, a native of Tennessee, made a personal hit in the London production of "Oklahoma!" and was in the original Broadway company. His other New York appearances have included "Carnival in Flanders," in television's "Excursion" and radio roles in "Theater Guild on the Air." He also attended New York's Juilliard Graduate School of Music. As a World War II pilot he flew 30 combat missions.

While a student at Chestnut Hill College, Miss Berrodin came to the attention of Fred Mann, president of Robin Hood Dell in Philadelphia. Following his advice she took up vocal studies with Estelle Liebling. Her first professional singing was in the operettas and musical comedies staged at New Jersey's Paper Mill Playhouse. Later she was chosen by Richard Rodgers for the National Company of "Oklahoma" and was featured as Laurey in the television debut of the musical on Omnibus. Another National Company graduate is Janice Samarie's Ado (I Can't Say No) Annie.

Joseph Leon, cast as the peddler Ali Hakim, spent two summers as stage manager at the Casino Theater some years ago. His last New York job was with Tom Ewell in the current hit, "The Seven Year Itch," preceding which were "Bell, Book and Candle," "Twelfth Night," "Richard III" and "With a Silk Thread." He wound up a series of movie chores last year in "Vice Squad," with Edward G. Robinson and Paulette Goddard.

Jimmy Tarbutton, who has the role of Will Parker, is considered one of the most promising young dancers in show business today. Among his previous Broadway shows are "Finian's Rainbow," "Paint Your Wagon," "Flahooley" and "Buttrio Square." Other Oklahomans are Edith Gresham, Kayton Nesbitt, Warren Kemmerling, Paula Lloyd and Robert Lindgren who did the choreography.

Charles Atkin staged the production and the sets are by Francis M. Mahard Jr. Dennis Blood is musical director and, with Robert Drum, will provide a two-piano accompaniment.

If the theatergoer needs a refresher course in the remarkable career of the initial Rodgers-Hammerstein collaboration a few notes may be in order. Based on Lynn Riggs' play, "Green Grow the Lilacs," it was a smash hit of the 1942-43 Broadway season, playing 2,248 consecutive performances.

Its general staging, including notably the Agnes de Mille ballets, started a revolution in the deportment of American musicals. Alfred Drake and Celeste Holm were among those in the original cast who have become stars.

Since its Broadway run and while succeeding Rodgers and Hammerstein works were, and some still are, having their day (South Pacific, Allegro, Carousel and the last, Me and Juliet) "Oklahoma" has seldom, if ever, been off the boards here and abroad. This summer it is being released for the first time in stock and a movie version is underway.

One of the most extraordinary things about the score is the rate at which the song hits pour forth in the first act. They start at the rise of the curtain with "Oh, What a Beautiful Mornin'" and continue straight through "The Surrey with the Fringe on the Top," "Kansas City," "I Can't Say No," "Many a New Day," "It's a Scandal, It's an Outrage" and "People Will Say."

Picture on the Wall

By a circuitous route that took her to other summer theaters since her earlier visit at Newport, Tallulah Bankhead returns to the Rhode Island seaside trail for a week's stahd in her current vehicle, "Dear Charles," at Matunuck.

What with breaking records in the former London hit comedy and a role which critics have found is right up her alley, it has been decided definitely that "Dear Charles" will do for Miss Bankhead on Broadway where the star is scheduled to open her fall season Sept. 22. There'll be several more stops along the summer circuit between now and then.

Her role in "Dear Charles" is that of an unconventional French authoress with three lovers in the past and three children in the present, all of whom look upon the portrait over the mantlepiece, referred to as Dear Charles, as a representation of their father.

In that they are mistaken and are soon involved in the unraveling of parental complications. Brooks Atkinson, of the New York Times, saw the play in London last year and called it "completely delightful" and a "skillfully written piece of ironical nonsense."

In London Miss Bankhead has held sway in "The Green Hat," "Her Cardboard Lover," "They Knew What They Wanted," "The Gold-Diggers" and "Let Us Be Gay". in New York in "The Little Foxes," "The Skin of Our Teeth" and "Private Lives." Her fame has also spread as mistress of ceremonies on radio's "The Big Show" and as autobiographer in the best-seller titled simply "Tallulah."

KENTUCKIANS AT TANGLEWOOD, Lenox, Mass., for the summer music school maintained by the Boston Symphony in connection with its Berkshire Festival, include Isabelle Clore, bassoonist,, left, 1609 S. Third; Harvey Davis, Lexington, working on choral conducting; Mrs. Dwight Townes, Jr., Newburg Road, chorus leader at the Berkshire Music Center.

Courier Journal
Louisville

SHARON, CONN
NEWS
7/29/54

TENOR SOLOIST

John McCollum is tenor soloist in the dramatic symphony, "Romeo And Juliet" by Berlioz, which the Boston Symphony Orchestra, Charles Munch conducting, will perform with Festival Chorus and soloists at the Berkshire Festival Concert of Saturday evening, July 31, at 8:30 p.m. in the Music Shed at Tanglewood, Lenox, Mass.

Symphonies Top Big Leagues At Box Office, Judd Claims

GREAT BARRINGTON — Receipts from symphonic orchestra concerts exceed those from organized baseball, retiring Manager George Judd of the Boston Symphony Orchestra said here yesterday.

Mr. Judd told the local Rotary Club that the growth in popularity of classical music concerts was the "most phenomenal" in the whole field of entertainment.

In 1900 the United States had only seven symphony orchestras, the BSO official said, and now there are 700. This includes 30 professional symphony orchestras containing from 80 to 104 players; about 400 non-professional community orchestras; and hundreds of school orchestras.

Limits Not Reached

Despite the huge growth, however, only about 4 per cent of the people in the United States listen to symphonic music, Mr. Judd said. Observing that in his 40 years with the Boston Symphony he had seen the public double itself three times, he pointed to the tremendous field for expansion.

The BSO is not the oldest symphony orchestra, since it was founded in 1881 and the New York Philharmonic Symphony was founded in 1843, but it was the first to employ musicians on a full-time professional basis. Mr. Judd said that since 1881 the Boston Symphony has had 10 conductors and has hired and fired 530 players. Turnover is about three players per year.

The orchestra has played about 2,100 compositions by 650 composers and has had 750 solo guest artists. It now plays about 200 concerts a year, including the 30-week winter season, the Esplanade concerts and Tanglewood.

$1,500,000 Budget

The Boston Symphony Orchestra's activities are big business, Manager Judd noted. The BSO has a budget of 1½ million dollars a year, of which about one million dollars comes from ticket sales, about $200,000 from record royalties and about $45,000 from an endowment fund. A deficit of about $200,000 is made up by the Friends of the Boston Symphony Orchestra comprising about 6,000 people.

Mr. Judd said the musicians are paid with 47 checks for 46 weeks of work and are given a six-week vacation. The minimum salary for a member of the orchestra is $5,800, and about one-quarter of the players receive this amount.

During the winter there are about four rehearsals for each program. At Tanglewood, there is usually only one rehearsal per program, but much of the preliminary rehearsing has been done in Boston.

Mr. Judd said much of the revenue goes to musicians' pensions, building up of the endowment funds, helping to finance FM Station WGBH in Symphony Hall, Boston, and maintaining the Berkshire Music Center here.

Music Center Unprofitable

The Music Center is expensive, the BSO manager said. If it were not for the school, the Boston Symphony would show a profit on its Tanglewood operations. However, Mr. Judd pointed out, the work done by the Music Center justifies its expense.

More than 10 per cent of the personnel of the 30 symphony orchestras in the country have attended the Music Center, he said. It is the only school in the country run by an orchestra for musicians, conductors and choral groups. Despite the orchestra's annual deficit, the manager is not in favor of governmental subsidy of the arts. He urged his listeners to oppose the so-called Howell Bill, which would subsidize cultural activities. Private gifts are a much better system, Mr. Judd said.

New Plan Advocated

The speaker remarked that there had been a few complaints about the new six-week schedule at Tanglewood, but he believed it was superior to the old schedule of three weekends of concerts in the theater-concert hall and three weekends of concerts in the great Shed. He advised his listeners to wait a few years before deciding against the new plan.

Cold weather and concentration upon the music of Hector Berlioz, whose 150th anniversary is marked this season, cut attendance this year, Mr. Judd said. He felt, however, that attendance would jump next summer, when Beethoven's music would be featured.

The manager emphasized that the orchestra must continue to present new works as well as the old favorites, in order to extend music appreciation and foster musical creativity.

Tanglewood Parade Program

TANGLEWOOD—The complete program for Tanglewood on Parade, the annual benefit for the Berkshire Music Center, which will be held tomorrow afternoon and evening, was announced today. Featured at the evening performance in the Music Shed will be Arthur Fiedler conducting the Boston Pops Orchestra; Brenda Lewis, Broadway soprano soloist and the Boston Symphony Orchestra with Thomas Schippers conducting.

The program follows:

2:00-4:00 p.m.—Open to all. Demonstration by Tanglewood Study Group in the Barn.

4:00 p.m.—Opera (Students of Department IV), Formal Garden (for box-holders and reserved seat patrons only).

THE PHYSICIAN IN SPITE OF HIMSELF
(Le Medecin Malgre Lui)
Comic Opera after Moliere by Charles Gounod (1858); Libretto by Jules Barbier and Michael Carre; Adaptation and English translation by Morton Siegel.

CAST

Geronte
Malcolm Bernstein (Baltimore, Md.)
Lucinde
Ann Tierney (Binghamton, N.Y.)
Leandre . Bernard Barr (Brooklyn, N.Y.)
Sganarelle
Thomas Stewart (San Saba, Tex.)
Martine
Emeline De Vita (Watertown, Mass.)
Valere . John Hornor (Cambridge, Mass.)
Jacqueline
Regina Sarfaty (Brooklyn, N.Y.)
Lucas
Alvin Edmonson (New York, N.Y.)
At the Piano: Samuel Krachmalnick
Produced and staged by Morton Siegel
Setting: John Blankenchip; Costumes and Make-up: Leo Van Witsen; Technical Director and Stage Manager: Thomas DeGaetani.

5:45 p.m.—Fanfare, by Karl Kohn, performed by students of Department I; and Welcome, Ralph Berkowitz, Dean, Berkshire Music Center, on the porch of the main house.

6:00 p.m.—Simultaneous demonstrations by orchestra, opera, chamber music and composition departments of Berkshire Music Center:

MUSIC SHED

Short symphonic works
Orchestra (Department I students)
"L'Arlesienne" Suite No. 1 .... Bizet
Henry Janiec (Passaic, N.J.), conductor
Symphony in D major, "Haffner" ... Mozart
Paul Vermel (New York, N.Y.) conductor
"Symphonie Espagnol" for Violin and Orchestra, No. 21 .... Lalo
Samuel Krachmalnick (New York, N.Y.) conductor
William de Pasquale (Philadelphia, Pa.) violin
Excerpts from Act III, "Die Meistersinger" .... Wagner
Samuel Krachmalnick (New York, N.Y.) conductor

THEATER-CONCERT HALL

Opera and Opera Scenes
(Department IV students)
Scene from Act I, "Tosca" .... Puccini
Tosca
Emma Goldman (New Orleans, La.)
Mario Cavaradossi
Marvin Worden (New York, N.Y.)
Angelotti
Lorenzo Malfatti (Pittsburgh, Pa.)
At the piano, Eve Queler
Scene from Act III, "La Boheme" ... Puccini
Mimi .. Phyllis Murphy (Bement, Ill.)
Marcello
Lorenzo Malfatti (Pittsburgh, Pa.)
Rodolfo
Alvin Edmonson (New York, N.Y.)
Musetta
Ann Tierney (Binghamton, N.Y.)
At the piano, Emanuel Balaban
"There and Back" (Hin und zuruck), Op. 45a .... Hindemith
Text by Marcellus Schiffer, English translation by Marion Farquhar, performed by students of the Associate Division:
Robert . Harold Johnson (Chicago, Ill.)
Helene ... Gloria Carl (Ottawa, Ohio)
Aunt Emma
Helen Zimbler (Omaha, Neb.)
The Doctor
Raphael Bigar (Omaha, Neb.)
The Orderly
Herbert Gibson (Danville, Ill.)
Maid ..... Margaret Laver (Erie, Pa.)
Sage
Marvin Worden (New York, N.Y.)
At the piano, Leonard Sarason
Staged by Morton Siegel
Setting and Lighting: John Blankenchip
Costumes and Make-up: Leo Van Witsen

CHAMBER MUSIC HALL

Concert of Chamber Music by Departments I and IV, and Compositions by Department III.
Der Schmied; Meine Liebe ist Grun ... Brahms
Three Szekely Ballads and Songs from Transylvania .... Kodaly
Catherine Weiss-Akes (Toronto, Can.), soprano
Tan Crone ('sHertogenbosch, Netherlands), piano
Sonata for Piano in One Movement
John Kennedy (Huntington, L.I.)
The composer at the piano
Sonata for Violin and Piano .. Copland
Stanley Dombrowski (Export, Pa.) violin
Tan Crone ('sHertogenbosch, Netherlands), piano
Quatre Poemes de Guillaume ... Poulenc
Lamentation (finale, "Jeremiah" Symphony) .... Leonard Bernstein
Beatrice Krebs (New York, N.Y.) contralto
Tan Crone ('sHertogenbosch, Netherlands), piano
Six Little Pieces for Pianoforte, Four Hands
Richard Maxfield (Bellevue, Wash.)
With the composer and
Tossi Ichiyanagi (Tokyo, Japan)
at the pianos
Quintet for Strings and Piano in F minor .... Brahms
Tiberius Klausner (New York, N.Y.) and Stanley Dombrowski (Export, Pa.), violins; Endel Kalam (Boston, Mass.), viola; Evalyn Steinbock (Brooklyn, N.Y.), cello; Gilbert Kalish (New York, N.Y.), piano.

7:00 p.m.—Picnic Supper, during Concert by Chorus (Department II students), Main House Porch:

Madrigal .... Gesualdo
Saul Lilienstein (Brooklyn, N.Y.), conductor
Madrigal .... Hassler
Morton Gold (Roxbury, Mass.), conductor
Songs of Nature .... Dvorak
John McKay (St. Paul, Minn.), conductor
Three Shakespeare Songs ... Vaughan Williams
Ruth O'Keefe (Springfield, Mass.), conductor
The Mad Song
Peter Re (Belgrade, Me.)
Winter's Song .... Karl Kohn
Peter Re, conductor
Three Choruses from "Elizabeth and Essex" .... Britten
JanToon DeJong (Hamilton, N.Y.), conductor
Sweet Sunny; Somebody's Coming ... Dello Joio
Beggar's Canon .... Offenbach
Lorna Cooke De Varon, conductor

8:15 p.m.—Music Shed. Gala Concert:

BOSTON SYMPHONY ORCHESTRA
Thomas Schippers, Conductor
Symphony in C .... Bizet
"Salome" (Final Scene) .... Strauss
Brenda Lewis, Soprano, soloist

Presentation to Miss Gertrude Robinson Smith, Berkshire Symphonic Festival, Inc., by Dr. Lewis Perry, Honorary Chairman, Friends of the Berkshire Music Center.

BOSTON POPS ORCHESTRA
Arthur Fiedler, Conductor
March, "Stars and Stripes Forever" ... Sousa
Suite from "Gaite Parisienne" ... Offenbach
Bolero .... Ravel
Tviana .... Arr. by Hayman
"Look Sharp—Be Sharp" ... Merrick-Bennett

11:00 p.m.—Drawing for door prizes by Mac Morgan, Stockbridge, concert baritone.

11.15 p.m.—Waltzing on the Lawn (by the Main House).

11:30 p.m.—Jam session, Porch, Main House
Joe Bushkin (New York), piano; Michael Colgrass (Brookfield, Ill.), drums; Julius Ilku (Ames, Iowa), double bass.

Francescatti, Balsam Excel In Chamber Series Finale

By JAY C. ROSENFELD

THE FINAL PROGRAM of the season in the chamber music series at Tanglewood was played last night in the theater-concert hall by Zino Francescatti and Artur Balsam. The program consisted of the Bach C major sonata for violin solo and Brahms sonatas for violin and piano in A major and D minor.

With an artist of Mr. Francescatti's eminence it seems redundant to return to elementary details but a violin has rarely been made to produce a resonance to match that which he produced in the Bach sonata. Because of his very obvious complete penetration of the music he gave every note its proper and due relative value. His bow bit tellingly at every point and with every pressure. The result was an expansive and noble Bach, a revelation of sonority and majesty.

* * *

TO MAINTAIN a clarity and preserve the line in the adagio so lucidly was Mr. Francescatti's superlative achievement. No one since Bach has found any combinations of the factors of the violin that will demand more of the performer than what this sonata requires both on the fingerboard and of the bow. The whole six sonatas are a monument in writing for the instrument that is a peak that has not been excelled. Every violin student sufficiently advanced makes the acquaintance of these sonatas as the literature and public speaking student gets to know the Hamlet soliloquy, but no more get to a competence to ably present the one than the other.

Thus for any violinist in the audience there was the greater gratification as he heard, or more properly, possibly, felt the pieces of this intricate slow movement go into place so perfectly and with such tone and perspective. The tremendous fugue was a continuation of Mr. Francescatti's elevated vein. His fingers accrued strength as he proceeded until, near the end, the swift moving notes were a succession of individual gems brilliantly shining as they passed with the speed of a comet.

* * *

IN THE PIANO sonatas, Francescatti had the marvelous collaboration of Mr. Balsam. The fitting of each part into the ensemble was due in no unequal measure to the pianist. It needed but the first few bars of the "Meistersinger" motive of the A major sonata to discern what comprehension was to be applied to the execution of these great works. Francescatti generously and chivalrously insisted that his retiring colleague share the triumphal response accorded them by an audience which filled the hall and the stage.

These sonatas are in the repertory of every performer on the instruments and the roster of those who have played them on the platforms of this vicinity would read like pages of "Who's Who in Music," but the distinction of these performances last night was the coordination of the two instruments. The success of this feature of the evening is shared equally by the artists but the responsibility which Balsam assumed was on the plane of his illustrious confrere. No one left the theater at the conclusion of the D minor but remained to participate in a frenzied outburst of enthusiasm.

A Fitting Gesture

To the Editor of THE EAGLE:—

How much more time must elapse before a tangible memorial to the late Serge Koussevitzky is established in Tanglewood? To be sure, Tanglewood itself, the school in particular, is his everlasting monument. It was he who dreamed and fashioned it, whose imaginative and creative powers helped to develope it, idead upon idea, moulding it as an institution without equal. Yet nowhere is there mention of his name to identify his great contribution.

Those of us who have come to Tanglewood year after year, feel his spirit everywhere. But for the thousands who stream to Tanglewood today, and tomorrow, will the name Serge Koussevitzky soon be obliterated?

Monuments need not be of marble, although a bust of Koussevitzky in the formal gardens at Tanglewood might be better comprehended and more appropriate than the present abstractions there. There has been news of a Koussevitzky memorial scholarship fund being established. This is a token manifestation of public acknowledgment and gratitude and should be generously supported. But it is only a token.

I believe it fitting and generous-minded for the administration to name the school, the Serge Koussevitzky Berkshire Music School. Thus the memory of the man and his great work would be known to all the students who benefit by the realization of his dreams for them.

ETHEL S. COHEN.
88 Central Park West,
New York, N.Y.

LURE OF THE Berkshires, Tanglewood dept.: Several members of the Harvard Glee Club, who sang in the Berlioz "Damnation of Faust" at the opening Shed concert, July 10, so fell in love with the setup that they returned three weeks later to hear how the Music Center chorus would carry on in Berlioz's "Romeo and Juliet." The Harvard-Radcliffe singers consider "Romeo" standard repertoire having recorded it for Victor with the BSO as well as the "Damnation." One Harvard singer, John Giffen of Atlanta, Ga., who has just completed his freshman year, asked and was permitted to sing in the Tanglewood chorus for the "Romeo" performance. And this Sunday afternoon, he is again to sing as a ringer in the Music Center chorus for the Berlioz "Requiem," although he has had to learn the part from scratch.

—o—

PROGRESS: The U.S. steel industry can produce 1,500 pounds of steel per person in the country every year. But what the deuce would you do with it?

RICHARD V. HAPPEL.

Faith vs Slacks in Lenox

To the Editor of THE EAGLE:—

Although Mrs. Bassett's letter to the Lenox Selectmen is making front-page news, I understand from what I hear around our office that the Boston Symphony has decided to remain aloof in the current annual controversy over clothing worn in Lenox and at Tanglewood. As a summer employe of the orchestra, charged with assisting in the business of collecting some funds from our "Friends" at Tanglewood, it seems to me my observations, while private in point of view, might be of interest.

The lady who objected last week to a "Harvard sophomore" asking what could be done about her slacks, was, so far as I can remember from the occasion, the only one who has objected to the policy in any way we have heard about. Many others, ignorant of the custom at Friends concerts, willingly and jovially donned the well-worn wrap-around skirts we provide.

People do learn, and with much spirit and interest in Tanglewood, they do abide by our hope and trust that they will come properly dressed.

In fact, the manager feels that the *proportion* of offenders is decreasing, though the problem seems a little more acute because of the greater numbers of people who come through the gates now.

But more important, behind all one sees and hears at Tanglewood has been the gentle, creative, forward-looking personality of George Judd. His policies and moves are all calculated to bring music to anyone who will listen. The music, feels Mr. Judd, will strike deeper within these people than anything else, and will do more to transform their conduct and their whole personalities than any poor attempt we could make with regulations or signs.

I think it is correct to represent Mr. Judd as believing that the transforming power of great music is in itself the greatest deterrent to unbecoming conduct, or to careless dress that we could put forth at the Music Center.

One might take issue with him when it comes to some of the inflexible, sometimes ignorant, people who come to the gates. But if the present fame and quality of the Boston Symphony's music are any index, we must not overlook this man's deep faith in music and the people who care enough about it to buy a ticket and listen. This kind of faith will continue to restrain the management at Tanglewood from any direct action, if my surmise is correct.

EDWARD W. M[illegible]LS.
Lenox.

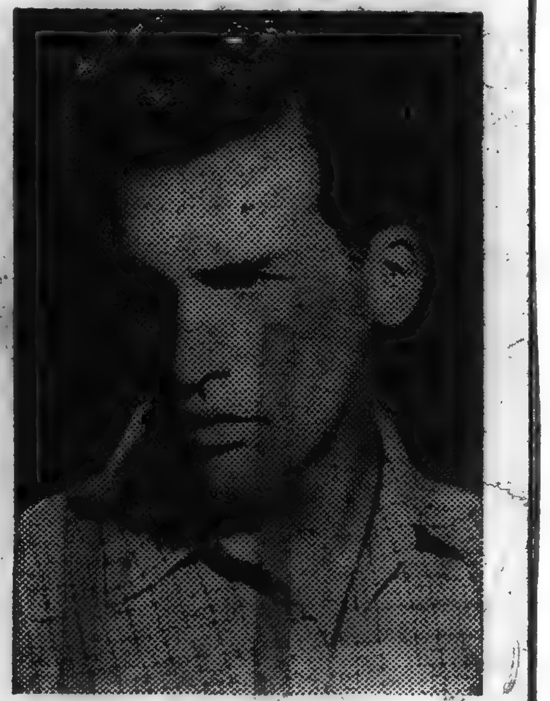
Eagle — August 12

agle August 12

FEATURED in tomorrow's opera department production at 4 p.m. of "Le Medecin Malgre Lui" during Tanglewood on Parade will be, from left to right, Naomi Farr, Ann Tierney, Bernard Barr and Alvin Edmonson. Performance will be in the gardens for box-holders and those with reserved seats.

STRATFORD, CONN
NEWS
7/29/54

BRENDA LEWIS



THOMAS SCHIPPERS

ARTHUR FIEDLER

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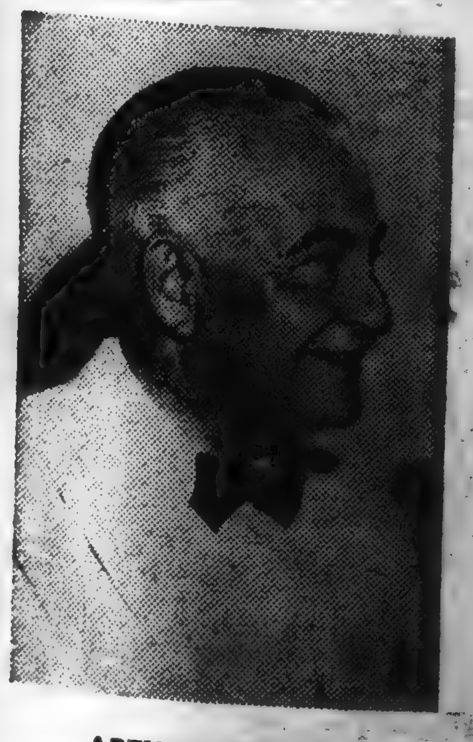

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ALBANY, N. Y.
TIMES-UNION
JUL 29 1954

Around the Town:

'Lot of Water Has Gone Over Reavyville Falls'

By EDGAR S. VAN OLINDA

A lot of water has flowed over the falls in the city known as Reavyville, but which Rudy Roulier, the mayor, rules as Cohoes, since a young fellow by the name of Bill Monahan alternately roasted and froze, depending upon the season, on the rear platform of a White Line trolley car as they hit that bit of open country, called "The Prairie" which lays between the Collar City and the Spindle City when he was a conductor for the United Traction Company. Bill, today, as if you didn't know, is the genial boniface of the half-way house to the Berkshire Music Festival, the beautiful hostelry called "The Pillars."

Now we don't know whether or not Bill can tell the difference between a Beethoven sonata or a Tchaikowsky symphony, but he sure knows his Alma Gluck records as his large collection of his favorite singer will attest. For the uninitiate and those born too late, Miss Gluck was the popular Victor recording artist of her day and generation. Her duet, "Whispering Hope" with Louise Homer is a collector's item. And Bill has it, wrapped in flannel.

KNOWN TO ALL

Bill Monahan is known to all and sundry as "The Squire of Lebanon Valley," dispensing hospitality, wit and good humor to weary travelers along Route 20. But he can't take all the credit. His charming missus, quietly efficient, from the days when he ran the Bluebird oasis on the Lake George Road until they acquired their present menage, is around the several rooms of the inn when not out in the garden supervising the beautiful flower gardens which surround the property.

And you'll meet a lot of interesting people over at "The Pillars." For instance, there are Dottie and Ray Barker, the couple from Pittsfield who came over for dinner one day and stayed on-for nine years setting up housekeeping in one of Bill's attractive cottages. Ray is an executive of the G. E. Company over in Pittsfield. And you may see a former great favorite from Albany, Nina Foran, who worked for the State, living quietly in the neighborhood with her mother. Or Mrs. Ransom H. Gillette, widow of the late General and prominent Albany barrister.

KNOWN A FAR

But one person who is omnipresent is Noel Vincent Tully, ray-toter extraordinary whom Bill inherited when he took ver the place. "Tully" as he is known far and wide was "in ervice" with the Tiffany family of New York for 18 years efore heading for the Berkshires.

Yes Sir! A lot of water has passed over the Cohoes Falls nd over the mahogany at Bill Monahan's establishment throughut the years. The Cohoes falls may dry up during the Summer onths, but Bill goes on like Tennyson's brook. If you want to heck up on the characters who were contemporary with late Mike Smith before that Cohoes worthy hung up his 10-gallon White Stetson for good, a couple of years ago, Bill Monahan is he fellow who can put you straight—and will—on the slightest rovocation.

COURIER
PITTSBURGH, PA.
JUL 31 1954

STUDENT ARTISTS — Negro students from New York and other parts of the country are studying on scholarships at the Berkshire Music Center, Lenox, Mass. Shown securing the autographs of baritone Fred Thomas of New York and Eve Jessye of Lawrence, Mass., both well-known musicians, are seated: Mrs. Charlotte Holloman, East Elmhurst, L. I.; Benjamin Patterson, Turtle Creek, Pa.; Reri Lorraine Grist, New York City, and Joseph Moore, Detroit. Standing, left to right, are Emma Goldman, New Orleans; Mr. Thomas, Harold Johnson, Chicago; Herbert Boatright, Boston; Miss Jessye and Theresa Green, Baltimore.

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NEWS
7/23/54

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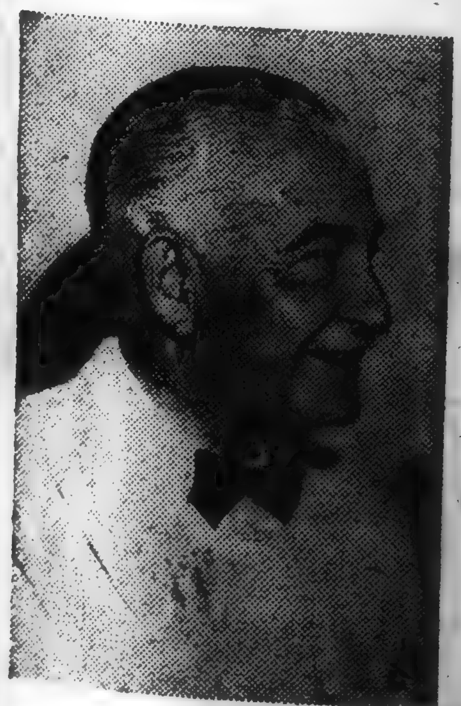
THOMAS SCHIPPERS



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[16]

Weather Gives a Break To Tanglewood 'Parade'

Dr. Lewis Perry

The weatherman peeked down on the Berkshires today and decided to give the area a break for tonight's Tanglewood on Parade program which is expected to draw a crowd of more than 10,000.

Fair and cool tonight, with the lowest temperature 45 to 50 degrees, was the prediction from the weather bureau, with an added report that it will be generally fair and warmer over the weekend when the 1954 Berkshire Festival draws to a close.

Everything is in readiness for tonight's gala show, being held for the benefit of the Berkshire Music Center, the school operated at Tanglewood by the Boston Symphony Orchestra.

Features Galore

There will be features galore. Holders of reserved seats and box tickets will be admitted to the grounds at 4 this afternoon for the opera, "The Physician in Spite of Himself," to be given in the formal gardens. At 5:45 the "Fanfare," by Karl Kohn will be performed by the students of Department 1, followed by a welcome by Ralph Berkowitz, dean of the Music Center, on the porch of the main house.

Simultaneously demonstrations by all groups at the Center will open at 6, with events scheduled in the Music Shed, theater-concert hall, and the chamber music hall.

The lawn party will follow at 7 with a concert by the Festival chorus on the porch of the main house, while hundreds of people enjoy picnic suppers on the spacious terrace of the Tanglewood property.

At 8:15 the scene will shift back to the Music Shed where the Boston Symphony Orchestra, with Thomas Schippers conducting, will give the first half of the evening's program, featuring Brenda Lewis, popular Broadway star, formerly of the Metropolitan and New York City operas who will sing the final scene of Strauss' "Salome."

Ceremony at Intermission

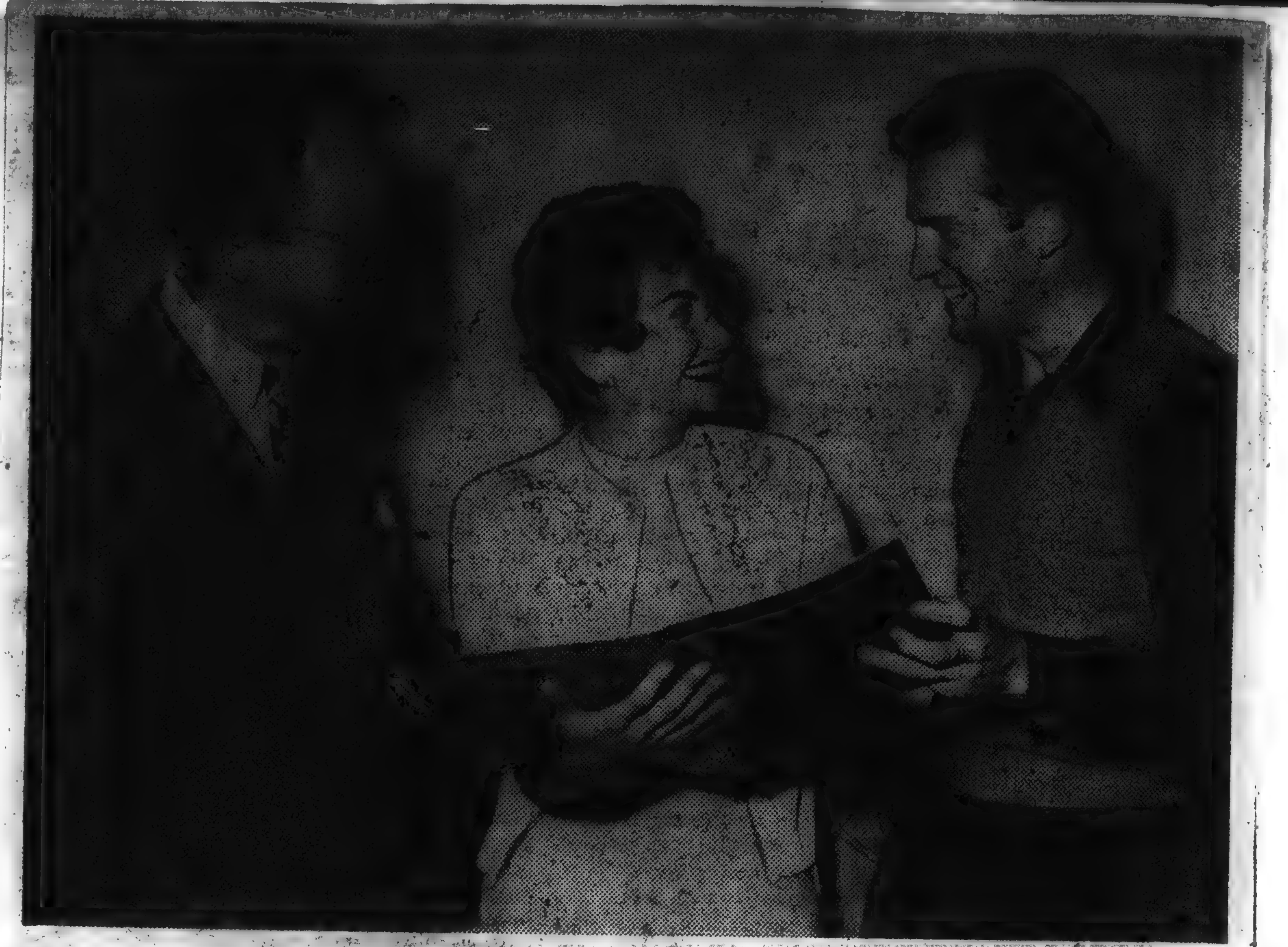
Following intermission, the Boston Symphony Orchestra trustees will honor Miss Gertrude Robinson Smith of Stockbridge, president of the Berkshire Symphonic Festival Inc., in recognition of the 20th anniversary of the Festival which was founded by the Berkshire organization 20 years ago. Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, will present Miss Robinson Smith an illuminated leather scroll.

In the box section will be the other trustees of the Berkshire Symphonic Festival along with Mayor Robert T. Capeless of Pittsfield, the County Commissioners and Selectmen of the neighboring towns of Lee, Lenox and Stockbridge.

After presentation of the scroll, Arthur Fiedler will conduct the Boston Pops Orchestra in a typical pops program, the first ever heard at Tanglewood.

Mac Morgan, well known concert baritone of Stockbridge, will draw door prizes immediately after the concert.

The evening will wind up with waltzing on the lawn, near the main house, and a jam session featuring Joe Bushkin, internationally famous jazz pianist, who is spending the summer in Richmond.



Manos

WELCOME TO STARS of Tanglewood on Parade is extended by Thomas D. Perry Jr., manager-elect of the Boston Symphony Orchestra. Brenda Lewis of Broadway stage and Metropolitan Opera will sing the final scene from the Strauss "Salome," and Thomas Shippers, Tanglewood student in 1948, will conduct the BSO in a program of Bizet and Strauss. Program will begin at 8:15 tonight.

Eagle - August 13, 1954

Music

Numbers New to BSO Repertory Played by Morel at Tanglewood

By JAY C. ROSENFELD.

HALF OF the program conducted by Jean Morel last night in the theater-concert hall was new to the repertory of Tanglewood: Rossini's overture to his "Ladder of Silk" and a suite from Richard Strauss' music to Moliere's play, "Le Bourgeois Gentilhomme." Mozart's symphony no. 33 in B flat and Ravel's children's pieces to "Mother Goose" completed the list.

It was a happy juxtaposition to place the Mozart with its sparse wind instrumental uses but delightful piquancy before the Ravel which has much expanded woodwind requirements from piccolo down to contrabassoon in addition to horns, celetsta, harp and mild percussion. It is in the use of these additional instruments that Ravel's music acquires such wondrous texture and in which Morel saw to it that every fiber was spun to brace and support the others.

The suite as played last night went through the metamorphosis from original piano duet to ballet and then to this concert version. Its charm is enhanced by its very simplicity. The first public performance was by a duo of young pianists aged 6 and 10, to whom Ravel had dedicated it. It makes use of every device in Ravel's endless book and every one effective and with a purpose and point. For instance, little Hop o' My Thumb loses his way in measures which successively accrue an additional beat until, up to a reasonable limit, he is far, far away. And the solo violin, with sliding ascending harmonics, is obviously the bird come for the bread crumbs.

* * *

THE MOZART SYMPHONY plays itself and Morel heightened its fascination by good choice of tempi and clear contrasts of color. It seemed as if he meddled overmuch, however, several times in hushing and subduing certain sections. The cello line should have been more audible in the andante to give a basis for the violins to do their rhythmic vagaries, and there is a difference between playing firmly but softly and a shush observed. And in the last four bars of the final allegro, the striking ending without a suggestion of a retard have benefitted by the cellos again being given their head.

The Strauss suite is surprisingly good fun. Most of the tunes have been lifted from the music of Lully of nearly 300 years ago. Strauss applied his own wit and skill in adjusting it to more recent days but it is a happy combination of salon, dance, cafe-concert, and every type and manner of music which Strauss could dash off much as E. B. White could do a New Yorker article. There are many opportunities for solo instruments and Richard Burgin, concertmaster, and Samuel Mayes, solo cello, were only two among many who were heard with a keen enjoyment.

* * *

MORE L HAD disposed his orchestra in an unorthodox seating. Strauss wrote individual parts for each individual string player; six violins, four violas, four violoncellos and two double-basses, and so Morel placed them where they would combine to best advantage. Thus there were violins to the conductor's three sides, and the other strings in unaccustomed places, playing or resting while their neighbors were doing the contrary. This was a wonderfully relaxing part of a program which had been undemanding but highly rewarding for the audience, and Morel deserves an accolade for enlarging our acquaintance with such charming new friends.

Tanglewood Tales

Monteux To Appear With Opera Company

Pierre Monteux, who led two Festival concerts at Tanglewood this summer, has been announced as musical director of the San Francisco Opera Company's staged production of Arthur Honegger's "Joan of Arc at the Stake," its U.S. premiere in this form, on Oct. 15 and 21. Film star Dorothy McGuire will portray Joan. Mr. Monteux was conductor of the San Francisco Symphony for 17 years, and will be returning to the coast city for the first time since he shared with Charles Munch the 1953 tour to the West Coast of the Boston Symphony Orchestra.

Chamber Music Concert Sunday

The final chamber music concert by the members of Department 1 of the Berkshire Music Center will be given Sunday morning at 10 in the theater-concert hall. The concert is open to Friends of the Berkshire Music Center.

The program:

Sextet for Clarinet, String Quartet, and piano .... Juan Orrego Salas
Sonata: Allegro non troppo.
Diferencias (variations).
Scherzo: Allegretto.
Recitative, contrapunto y fuga.
Constance Field, violin; Phyllis Skoldberg, violin; Joseph Pietropaolo, viola;
Scheherazade, three poems for voice and Grande, clarinet; Gilbert Kalish, piano.

Quintet for harp and strings (In memoriam: Charles Ives). Barney Childs
Fourth Movement: Dance II and Conclusion.
William dePasquale, violin; Barbara Fraser, violin; Joseph Pietropaolo, viola; Evalyn Steinbock, violoncello; Elyze Yockey Ilku, harp.

Sextet for String Quartet, Harp and Timpani .... Michael Sahl
First Movement: Fast, relaxed.
William dePasquale, violin; Barbara Fraser, violin; Joseph Pietropaolo, viola; Evalyn Steinbock, violoncello; Jill Bengelsdorf, harp; Michael Colgrass, timpani.

Octet in E-flat major, Opus 20. Mendelssohn
Allegro moderato, ma con fuoco.
Andante.
Scherzo: Allegro leggierissimo.
Presto.
Tiberius Klausner, violin; Bira Fenster, violin; Stanley Dombrowski, violin; Miriam Wexler, violin; Endel Kalam, viola; Carlos Quian, viola; Camilla Heller, violoncello; Michael Grebanier, violoncello.

Student Orchestra Concert in Shed

The sixth concert by the student orchestra of Department 1 of the Berkshire Music Center, open to Friends of the Center, will be given tomorrow afternoon at 3 in the Music Shed.

The program follows:

Morceau Symphonique, from Redemption, Franck
Henry Janiec, Conductor.
First Symphony .... Barney Childs
II. Calm.
Harry Kruger, Conductor.
Scheherazade, three poems for voice and orchestra .... Ravel
I. Asie.
Ann English, soprano.
Samuel Krachmalnick, Conductor.
Two Nocturnes .... Debussy
Nuages.
Fetes.
Samuel Krachmalnick, Conductor.
Overture to The Flying Dutchman, Wagner
Paul Vermel, Conductor.
INTERMISSION.
Presentation of awards by Aaron Copland.
Symphony No. 6, in F major, Opus 68, Pastoral .... Beethoven
Awakening of serene impressions on arriving in the country: Allegro ma non troppo.
Scene by the brookside: Andante molto moto.
Jolly gathering of country folk: Allegro; in tempo d'allegro: Thunderstorm; Tempest: Allegro.
Shepherd's song: Gladsome and thankful feelings after the storm: Allegretto.
Seymour Lipkin, Conductor.

TANGLEWOOD—Lenox, Mass.
LAST WEEK!
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

TONIGHT (6-11)—TANGLEWOOD ON PARADE
BRENDA LEWIS in Finale of Strauss' "Salome"
ARTHUR FIELDER & BOSTON POPS ORCHESTRA
Reserved Seats $3, $4; Unreserved $2.50

TOM'W EVE: Charles Munch, Cond. (Shed)
SUN. AFT: Charles Munch, Cond.; Berlioz' "Requiem"
Public Rehearsal Sat. 10 AM. Admission $1.00
Reserved Seats $2.50 - $6.50—Adm. $2.00

Address TICKET OFFICE, TANGLEWOOD
LENOX, MASS. Phone Lenox 600
Baldwin Piano RCA Victor Records

TANGLEWOOD—Lenox, Mass.
LAST TWO DAYS!
TONIGHT—Charles Munch, Cond. (Shed)
TOM'W AFT.—Berlioz' "Requiem"
Berkshire Festival
BY THE BOSTON SYMPHONY ORCHESTRA
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N.Y. Times Aug. 14, 1954

BERKSHIRE SERIES ENDS A DAY EARLY

Friday Night Chamber Music Programs Conclude With Brilliant Work by Morel

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 12—The Friday night series of chamber orchestra concerts at Tanglewood ended tonight—that is, Thursday. This was no typographical error. Since "Tanglewood On Parade," the five-ring circus put on by the student body of the Berkshire Music Center, takes place Friday, the closing chamber orchestra event was moved up a day.

Jean Morel, who taught conducting at Tanglewood this summer, gave an exhibition of his own command of this art Thursday. Conducting a Boston Symphony Orchestra ensemble, he gave meticulous, often brilliant, performances of works by Rossini, Mozart, Ravel and Strauss.

To consider the program backward, because that was the order of excellence in the interpretations, Mr. Morel closed the concert with a jubilant reading of a suite from Strauss' "Le Bourgeois Gentilhomme" music. This music is not played as often as the tone poems, but it has a wit and a flavor that belong to the mood of such works as "Rosenkavalier." Mr. Morel, who is evidently a man with a subtle sense of humor, gave a bouncing, luminous reading of this score, and the Boston players responded to his every wish to make the music go with a joyous freshness.

Had Force and Vitality

Still moving backward, let us consider Ravel's "Mother Goose" suite, which ended the first half. Here again was a score Mr. Morel felt in his bones. He had the orchestra project its delicate colors with precision; at the same time the music did not become attenuated in spirit. It had force and vitality.

Preceding Ravel was Mozart's Symphony No. 33 in B flat (K. 319). Mr. Morel and his musicians gave it a transparent reading, light in style and yet full of implicit feeling. One could have wished for just a shade more virility, but Mr. Morel could easily justify his approach.

The evening began with Rossini's "La Scala Di Seta" overture. All in all, a graceful, brightly textured occasion marred only by the rain earlier in the day that kept the lawnsitters away, but the moon was there to shine benignly on those brave enough to take a chance on Berkshire's capricious weather.

17

Symphony Chorus Will Sing Tomorrow at Tanglewood

Fifty members of the chorus of the Springfield Symphony will leave Springfield today to go to Lenox for the final rehearsal of the Berlioz "Requiem", which they will sing with the Boston Symphony Orchestra and the Berkshire Festival Chorus at Tanglewood, the home of the Berkshire Festival. The rehearsal, which will be open to the public, will be the last in a series of nine for the local people.

Means 1000-Hours Work

Going into the performance with the world-famous orchestra and chorus are better than a thousand hours' work—each rehearsal lasts about three hours—better than 3000 miles travel—the round trip to Tanglewood is ninety miles—and, according to one chorister, "tons of mental energy." The energy has been burned up in perfecting the thousands of details which go into the two-hour performance.

One of those details is the Latin word "Rex." "Rex," which means "King" in Latin, when stretched out over two bars of music isn't just "Rexsssss." According to James Aliferis, assistant Festival choral director—the bald, pleasant tyrant who has been directing the rehearsals at Tanglewood—it is "Rreeeeex." Mr. Aliferis makes the chorus say and sing "R-r-e-e-e-e-e-x." until it comes out to his satisfaction.

At the rehearsals also is Hugh Ross, a thin, twinkling Englishman who is choral director at Tanglewood. Mr. Ross spends most of his time cocking an experienced ear at the sections of the chorus and saying such things to individual singers as "You have a lovely voice. Why don't you sing out?"

He was responsible for one of the high spots of the long series of rehearsals. In last Sunday night's session, the first at Tanglewood, he said to the group as the clock neared nine that rehearsals had been planned to run from 7 'til 9, but that, since so much was to be done that, in his words, "We'll stay as long as we can."

The battle-wise choristers, who well knew that they would be singing as long as the director had strength to wave a baton at them, detected a certain humorous understatement and showed their merriment, whereupon Mr. Ross remarked to the further delight of the group that one of the joys of a Britisher working in the United States was that you said the most ordinary things and everyone laughs like anything.

Musical Variety, Picnics, Warm Night Delight 10,050 at Tanglewood-On-Parade

By WILLARD M. CLARK

Tanglewood, Aug. 13—Everything and everyone combined to make this Tanglewood-on-Parade a huge success. In the first place the weather was perfect, the best weather of the entire festival, in fact. Then there were all the resources of the Berkshire Music Center on view and lastly a concert by the Boston Symphony Orchestra under the direction of Thomas Schippers, with soprano Brenda Lewis giving an impassioned performance of the final scene from Strauss' "Salome." Finally, the audience was as enthusiastic as it was large. It is estimated at 10,050 people, the largest attendance in five years.

Hear Opera, Symphony

We came early in the afternoon and managed to hear a variety of representations. The opera department put on the comic opera "The Physician in Spite of Himself" by Gounod. This was given in the garden. Later, other members of the department were heard. The excerpts included the love duet ly. Richard Maxfield's "Six little from act one of "Tosca" by Puccini; the Addie from the third act of "La Boheme" and a repeat performance of Hindemith's "Hin und Zuruck" or "There and Back." We heard some fine voices, remembering particularly the Tosca of Emma Goldman and the Cavaradossi of Marvin Worden.

A bit later we heard Beatrice Krebs sing the lamentation from Leonard Bernstein's "Jeremiah" symphony. She sang it magnificent-

pieces for pianoforte, four hands" was played by the composer and Tessi Ichiyanagi, a student from Tokyo, Japan. For good measure, we heard a fine performance of the Brahms "Quintet for strings and piano in F Minor."

It was worth coming to "Tanglewood-on-Parade" just to watch the people enjoying themselves. There were literally thousands of picnic parties going on, ranging from a solitary man eating his fare while seated on a tree stump, to an elaborate party equipped with table cloth, cutlery and quantities of food.

Shed Is Jammed

The evening concert found the shed jammed. Thomas Schippers is a young conductor with great vitality and considerable audience appeal. He opened the program with a fine performance of the "Symphony in C" by Bizet. There was a real solidity to the opening movement. A nice comprehension of the oriental flavor of the adagio and a spirited and brilliant performance of the finale. Not a symphony of heavy weight, it is a symphony that makes for good listening.

Brenda Lewis gave an impassioned account of Salome as she sang the final scene of this opera. It is a cruel task for a singer and surely one of the most difficult of operatic roles. Miss Lewis has a huge voice, some might liken it to a silver-toned trumpet. Mr. Schippers did not spare her at all, but the combined effect was thrilling.

The concert then turned to lighter entertainment and on stage came Arthur Fiedler, now observing his 25th year as conductor of the Boston "Pops" orchestra, to lead this orchestra through a typical program. He started off with "Stars and Stripes Forever." Then came a suite from Offenbach's "Gaite Parisienne" and the "Bolero" by Ravel. An arrangement by Haymann called "Tviana" and the theme song "Look sharp — be sharp" completed the program. It was all received with boundless enthusiasm.

Gift to Miss Smith

During intermission, Dr. Lewis Perry, honorary chairman of the friends of the Berkshire Center, in one of those graceful speeches for which he is noted, presented Miss Gertrude Robinson Smith, organizer of the first 1934 festival, with an illuminated leather scroll.

Miss Smith responded as follows:

"It gives me a very deep sense of gratification to accept this scroll from the trustees of the Boston Symphony Orchestra on behalf of the members of the board of trustees of the Berkshire Symphonic Festival and all of those citizens of this country who so generously gave their time, effort and enthusiasm to make possible this great musical event.

"It was 20 years ago this summer that Dr. Henry Hadley conceived this idea of "music under the moon" and the machinery was set in motion.

"Eighteen years ago, the Boston Symphony Orchestra, with its outstanding conductor, Dr. Serge Koussevitzky, joined forces with the Boston Symphonic Festival. From that time on, musical history has been written, giving the Berkshire Symphonic Festival national and international importance."

UNION,
Aug 14

FINAL CONCERTS TONIGHT, SUNDAY AT TANGLEWOOD

12,000 Expected as Munch Directs; Springfield Chorus to Sing

The Boston Symphony Orchestra, Charles Munch, Music Director, conducting, gives the final pair of concerts of its enlarged 1954 Berkshire Festival, tonight at 8.30 p. m. and tomorrow afternoon, at 2.30 p. m. in the huge Music Shed at Tanglewood, Lenox. If attendance figures of last summer, when 25,000 persons attended the final brace of concerts, can be considered a guage and if fair weather prevails for the more than 12,000 persons which will hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

All Symphonic Program

Tonight's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ravel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as Music Director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony at Tanglewood) trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield Symphony Orchestra; and four bras bands, totalling 36 players.

General admission to the grounds, enabling overflow crowds to hear the concerts from the Tanglewood lawns, are placed on sale on the day of the performance. Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra today at 10 in the Music Shed, at the nominal charge of $1, for the benefit of the Orchestra's Pension Fund.

This week-end concludes also the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. At Saturday's final concert by the student symphony orchestra in the Music Shed at 3 p. m., composer Aaron Copland, assistant director of the music school, will announce scholarships and prize awards. Sunday morning at 10 a. m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (orchestra). These two events are open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Tickets are available at the Tanglewood box office for the final Shed concerts, and reservations may be made by telephoning Lenox (Mass.) 600.

'Tanglewood on Parade' Heard Under Bright Sky

By Jay S. Harrison

LENOX, Mass., Aug. 13.—"Tanglewood on Parade," the Berkshire Music Center's annual panorama of talent and skill, took place today under a bright sky and in a holiday mood. Starting at 2 in the afternoon, Tanglewood's student activities were opened for the public to inspect, and by the day's end every department had been awarded a chance to haul out its wares and display under the most favorable circumstances.

To cap the event, tonight's concert was climaxed by the first Tanglewood appearance of the famed Boston Pops Orchestra, under the direction of Arthur Fiedler. A gay host of works including Raval's "Bolero," Sousa's "Stars and Stripes Forever" and Hayman's arrangement of TV commercials was the program offering. Previously, Thomas Schippers had conducted the Boston Symphony Orchestra in Bizet's Symphony in C Major and the final scene from Strauss' "Salome" with Brenda Lewis in the title role.

6 P. M. Barrage

During the afternoon, visitors to America's renowned festival locale were offered an opportunity to hear the opera department in Gounod's "The Physician in Spite of Himself"; and, at 6 o'clock, a simultaneous barrage of features was held in every available auditorium on the grounds. Within two hours there were an orchestral concert led by student conductors, a program of chamber music and works by student composers, a group of opera scenes and a concert by members of Tanglewood's Chorus. In all, a bird's-eye view of the Berkshire Music Center's formidable facilities and curriculum.

Last night's concert in the Theater-Concert Hall, featuring members of the Boston Symphony Orchestra under the direction of Jean Morel, was compounded of major distinctions and minor failures. Beginning with Rossini's bumptious and whimsical overture to "La Scala di Seta," the program then turned its sights on Mozart's rarely heard Symphony No. 33, in B Fla, K. 319, Ravel's "Mother Goose" suite, and, as the grand finale, Richard Strauss' music for Moliere's "Le Bourgeois Gentilhomme."

Rossini Overture

The "Silken Ladder" overture, heard with an orchestra of chamber size approximating Rossini's own, leaps like a trout and makes lovely sounds. All of its vivacity, its swirling elegance and brio, were apparent in Mr. Morel's buoyant reading.

Buoyant also, and sunny as well, was the conductor's interpretation of Mozart's Symphony No. 33, a work cast into semi-obscurity by the perfection of Mozart's later efforts in the form. On this occasion there was, in addition, the considerable advantage of hearing the composer through a Frenchman's ears. As the French—and Mr. Morel in particular—perform him, Mozart's soulfulness shrinks a mite, but his polish and glitter, his sparkle and verve, are made immeasurably brighter. He is asked to dance and lark, to dispel sad thoughts. And while slow movements are thus liable to lose some of their potency and passion, the outer ones take on a festival flavor, and revel effortlessly in their own high spirits.

Fairy Tales in Tune

Ravel's "Mother Goose" suite, on the other hand, is a wide-eyed and tender colection of fairy tales set to tune. It is a gentle piece, nostalgic and gossamer, and it wants much in the way of sentiment and flexibility to make its point. These several graces, however, were largely absent from Mr. Morel's performance. Supplanting them were strictness and severity and a rigidity of tempo and rhythm that robbed the numbers of their naive charm. Stern and unsmiling, then, was this "Mother Goose." And she is no friend when encountered with a frown.

Strauss' music for the "Bourgeois Gentilhomme" has, owing to it incessant waltzes, a tendency to grow kittenish and coy. As much as he was able, Mr. Morel minimized these aspects of the score by concentrating on its rollicking orchestration and piquancy of detail. But even the stamina and thrust of his rendition failed to conceal the work's looseness of structure and glaring archness of theme.

COURANT

AUG 1 - 1954

All-Berlioz Program Slated at Tanglewood

An all-Berlioz program Saturday night at 8:30 o'clock will highlight this week's events at the Berkshire Music Festival, Tanglewood, Lenox, Mass.

Charles Munch will conduct the Boston Symphony Orchestra in the Overture to "Benevenuto Cellini", the "Royal Hunt And Storm" from "The Trojans", "Summer Nights" with Eleanor Steber, soprano as soloist, and the Te Deum, with the Festival Chorus and soloists.

The week will begin with the Kroll String Quartet, Wednesday night at 8:30. the ensemble will play Haydns "Lark" Quartet, th play Haydn's "Lark" Quartet, the Hindemith Quartet, Opus 22, no. 3 and Ravel's Quartet in F.

Friday evening, Lukas Foss will conduct members of the Boston Symphony in the theater-concert hall program. This will offer Stravinsky's "Pulcinella" complete, the Mozart Piano Concerto in B Flat (K450), with Seymour Lipkin as soloist and excerpts from Mozart's "Idomeneo", with chorus and soloists.

The Sunday afternoon, August 8 program at 2:30 o'clock, lists Glueck's Overture to "Alceste", Beethoven's Violin Concerto with Zino Francescatti and Brahms Second Symphony. Mr. Munch will conduct.

PROVIDENCE, R. I.
JOURNAL

AUG 1 - 1954

Berkshire Festival in Full Swing

By RUTH TRIPP

LENOX, MASS.—The Berkshire Festival is in full swing. Tanglewood bustles with the well-organized series of concerts by the Boston Symphony Orchestra, 12 in the shed and six in the Theatre-Concert Hall. Six concerts of chamber music and innumerable programs by the students at the Berkshire Music Center make an exciting schedule no matter at what point you pick up the thread.

With the third week of the Festival well along, I went first to hear the concert of Friday, July 23. Charles Munch conducted the first half, a steady, reassuring presentation of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4, followed by a spirited parade of Haydn's "Military" Symphony, No. 100 in G. major. The precision with which all the square corners were turned gave it considerable aplomb. The gay trio of percussion instruments, bass drum, cymbals and triangle, added a novel touch for the era in which it was written

Hugh Ross Is Conductor

The feature of the program was Haydn's Mass No. 3 in D minor, called the "Nelson" in honor of the victory of Lord Nelson at the Battle of the Nile. Hugh Ross conducted the Festival Chorus, orchestra and quartet of solo voices in a thrilling performance. Free, florid writing for the voices, beautiful contrasting sections for the instruments and an exuberant melodic line for soprano, made the hearing of this music a memorable experience.

Naomi Farr, as soprano soloist accomplished her assignment with distinction. The bass part, sung by Thomas Stewart, was artistic. Haydn required less for this voice. Contralto and tenor sung by Beatrice Krebs and Marvin Worden, fitted in as they were called for and the entire production added luster to the already distinguished list of accomplishments by Hugh Ross. There were three striking sections where the chorus came in unaccompanied with a pianissimo tone of exquisite quality. For me the "Dona nobis pacem" was uplifting.

Jean Morel conducted the Saturday evening program in the shed. He was a thin, shy youth of 20, playing piano accompaniments for the opera class at Fontainebleau, when I first met him. At Tanglewood, it was good to see him take the podium with all the confidence required and to hear the artistry, now mature, with which he commanded the musicians before him.

Prokofieff's Sixth

We heard Prokofieff's Sixth Symphony, Op. 111 interpreted with clarity and finesse. Many of the favorite idioms of the composer were there and as they were displayed, pleasant recollections of other works by Prokofieff flashed back to the listeners. Nicole Henriot, a favorite in Providence, played a brilliant performance of the Liszt Concerto, No. 1 in E flat major. Accuracy, strength, in fact all the attributes of virtuosity have always been apparent in the playing of this young artist. Here we heard an added quality of warmth and intimacy which endeared her playing to the audience. She and the conductor were recalled many times.

The concert finished with the ardent "Don Juan" Tone Poem by Richard Strauss, played with more than the usual amount of ardor. A sensitive, beautifully contrasted reading of the Elgar, "Enigma" Variations, closed the program and again, the conductor was given an ovation.

The largest throng gathers for the Sunday concerts. The day was an ideal example of Berkshire weather. At the morning worship of the Lenox Congregational Church, (in the churchyard of which Serge Koussevitzky is buried), a choral work was presented to honor the 80th anniversary of the late founder of the Berkshire Center. Hugh Ross conducted a chorus of 30 voices, a cantor, two clarinets, two bassoons, two trumpets, three trombones and organ in a wonderful presentation of the Organum Triplum, "Descendit" by Perotinus, a composer who was cantor in Notre Dame Cathedral in Paris when it was built in 1198. The pedal point by the brass and organ tones, the flowing Gregorian line of the chorus and the stark, solitary intonation by the cantor moved along to a splendid climax where the brass instruments suddenly separated and went in contrary motion to each other.

This work had its first presentation in America this year at the Center. After service, the group went to Koussevitzky's grave and sang Randall Thompson's "Alleluia," a work which was commissioned by Koussevitzky. There was a wonderful feeling of past and present, old world and new and, from it all, one gained a confident feeling of serene continuity in spite of upheaval.

Biggs in Organ Recital

E. Power Biggs gave a splendid organ recital Saturday afternoon in the shed. His works were chosen from the music he likes best to play, Handel, Couperin, Vivaldi and Byrd. He gave a beautiful interpretation of Franck's Prelude, Fugue and Variation.

Many famous people came on Sunday afternoon. In the audience were Fritz Kreisler, now with snowy white hair; Mlle. Henriot, as pretty at close range as she is on stage; Gertrude Robinson Smith, one of the bulwarks of the Berkshire Festival and many others. It was especially pleasing to have M. and Mme. Jean Bedetti seated just in front of us and good to recall other pleasant meetings with him. He comes back from the University of Miami to teach at Tanglewood each summer and except for a little added girth, he is the same friendly, modest person who was a familiar figure in the first cellists chair of the Boston Symphony for so many seasons.

Dr. Munch gave a breath-taking performance of the Berlioz "Harold in Italy" Symphony. William Primrose was viola soloist and his playing reached a high level of artistry. Tone color in every degree of intensity brought the voice of his viola to us with eloquence which was moving. The acoustic properties of the shed were never more taxed than by his delicate pianissimo tone. Yet, it carried everywhere.

Further brilliance of writing by Berlioz was heard in the Overture to "Beatrice and Benedict" and Dr. Munch has made a notable contribution to musical history at Tanglewood by his inspired interpretations of this Berlioz music.

The afternoon closed with the Toch Symphony No. 2, Op. 73, a work which could be called controversial. It is modern writing as I like it. Plenty of evidence of craftsmanship, great imagination in the use of material and a closely knit fabric of sound which seems to me, at least, completely integrated. Ernst Toch was present and the audience gave him his due in hearty applause. Mr. Toch is teaching composition at the center this season.

Tuesday brought us the triple bill by the opera and orchestra departments of the Center. The first staged performance in America of "L'Amfiparnaso," by Orazio Vecchi proved to be one of the most entrancing productions I've ever seen. It was written in 1594 and the beautiful unaccompanied vocal score in five parts was sung to perfection by two madrigal groups ably conducted by Hugh Ross.

The action, in pantomime, was high comedy played on and around the lower slopes of Parnassus by a Commedia dell' Arte group. They were a rowdy lot and one of the wonders of this season is how Hugh Ross, during the merry play, could have kept not one, but two, madrigal groups smoothly singing the immortal music of the muses who dwell on the heights.

Scenery was brought on as it was required. Costumes were exquisite and we were kept informed about the action by little pages who came in with silken banners suitably inscribed.

Hindemith's Opera

Hindemith's 10-minute opera, "Hin und Zuruck" was staged as it would have been in 1927. The transition from Parnassus, including its buffoonery, was a rapid one. We found much to laugh at in the fast moving pace of the ludicrous situations of this witty work. A bit of the Charleston, a pocket flask, and a murder, (complete with ambulance orderly) were the high spots of the action. The plot then reverses itself and is played backwards chiefly to prove the point that in either direction, things can be slightly crazy. But we all had such fun meantime! This performance was staged and executed with skill which exceeded that of a first performance I saw here with Hindemith conducting.

The final one-act opera was written by Ernst Toch, a member of the composition faculty at the center. "The Princess and the Pea" is adapted from the fairy tale by Hans Christian Andersen and we heard a delightful English version written by Marion Farquhar. Costumes and scenery were beautifully executed and the difficult music was accomplished successfully. The action of the plot was descriptively assisted by the instruments and altogether, this was delightful fantasy.

The work of the opera and orchestral departments of Tanglewood have added another outstanding bill to a list which has become by now, an important one. Frederick Cohen, assisted by Elsa Kahl and Morton Seigel were production staff. Scenery was by John Blankenchip and costumes by Leo Van Witsen. Conductors were Samuel Krachmalnick, for the Hindemith opera, and Paul Vermel for the Toch work.

Tanglewood Tales

Mrs. Serge Koussevitzky has accepted the chairmanship of an international committee which will pay honor to the great Finnish composer, Jan Sibelius, on the occasion next year of his 90th birthday, which falls on Dec. 8, 1955. Through the Koussevitzky Music Foundation, the committee will endow a composer's scholarship to the Berkshire Music Center for the summer of 1955 to a young Finnish composer, and arrangements are being made with other schools like the Eastman School of Music in Rochester, N.Y., and the Curtis School of Music in Philadelphia for the winner to be enabled to continue his studies in America at the end of his stay in Tanglewood. Details became known at last Sunday's Berkshire Festival concert when the Boston Symphony performed Sibelius' Symphony No. 2.

Francis Robinson, assistant manager in charge of boxoffice and press of New York's Metropolitan Opera, was a Tanglewood visitor this weekend, a guest of William M. Judd at Meadowlark in Glendale. Mr. Robinson was press representative at Tanglewood in 1947 and 1948.

Plouffe

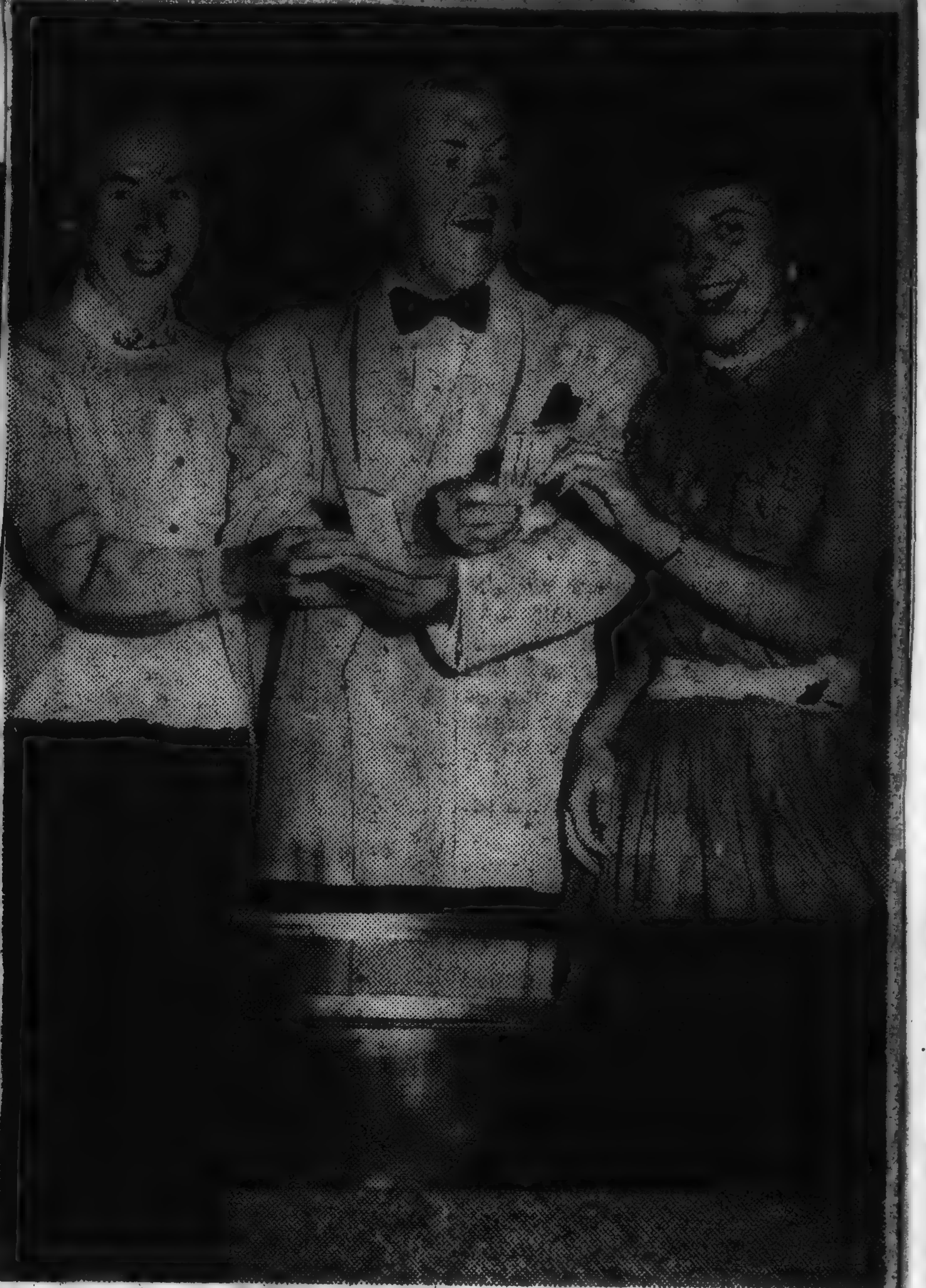
OVATION from the huge crowd at Tanglewood on Parade is being acknowledged by Brenda Lewis, Broadway star, who sang the final scene from Strauss' "Salome," with Thomas Schippers conducting the Boston Symphony Orchestra.

Plouffe

RECOGNITION for her leadership in establishing the Berkshire Symphonic Festival 20 years ago was given by the trustees of the Boston Symphony Orchestra last night to Miss Gertrude Robinson Smith of Stockbridge, Festival president, who is being presented a leather scroll by Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center.

Tanglewood Goes on Parade

OPERA LOVERS attending the student opera performance to formally open the Tanglewood on Parade program yesterday afternoon filled the benches to overflowing. The weather was ideal.



Plouffe

A PRIZE SWITCH is being made here by the winners of the two top prizes awarded after the concert in the Music Shed. Miss Marion Schotten of Ludlow, left, who won the RCA-Victor phonograph, swapped her prize with Miss Roberta Goldberg of Malden, who won a Hotpoint refrigerator, donated by the GE. Miss Schotten wanted the refrigerator for her mother, who already owned a phonograph. Miss Goldberg, the owner of two refrigerators, was happy to make the switch being supervised by Mac Morgan, well-known baritone of Stockbridge, who drew the prizes.

TRIUMPHAL DEBUT of Arthur Fiedler with the Boston Pops Orchestra is shared with the concertmaster of the Pops, Krips, at the conclusion of the second half of the Tanglewood on Parade program which highlighted the benefit event last nig

ALBERT SCHWEITZER, the noted humanitarian, left, whose brother is married to the sister of Charles Munch, right, conductor of the Boston Symphony Orchestra, will be honored on his 80th birthday, Jan. 14, 1955, when Mr. Munch and the BSO will commemorate the first performance of a new orchestral work by Lukas Foss at Symphony Hall in Boston. Here, Mr. Schweitzer congratulates Mr. Munch following a concert the BSO director conducted with the French National Radio Orchestra in Strasbourg last summer.

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OUTDOOR SETTING for the opera, "The Physician in Spite of Himself," was the formal garden at Tanglewood yesterday afternoon during the performance given by students of the Berkshire Music Center.

Tanglewood Goes on Parade

Manos

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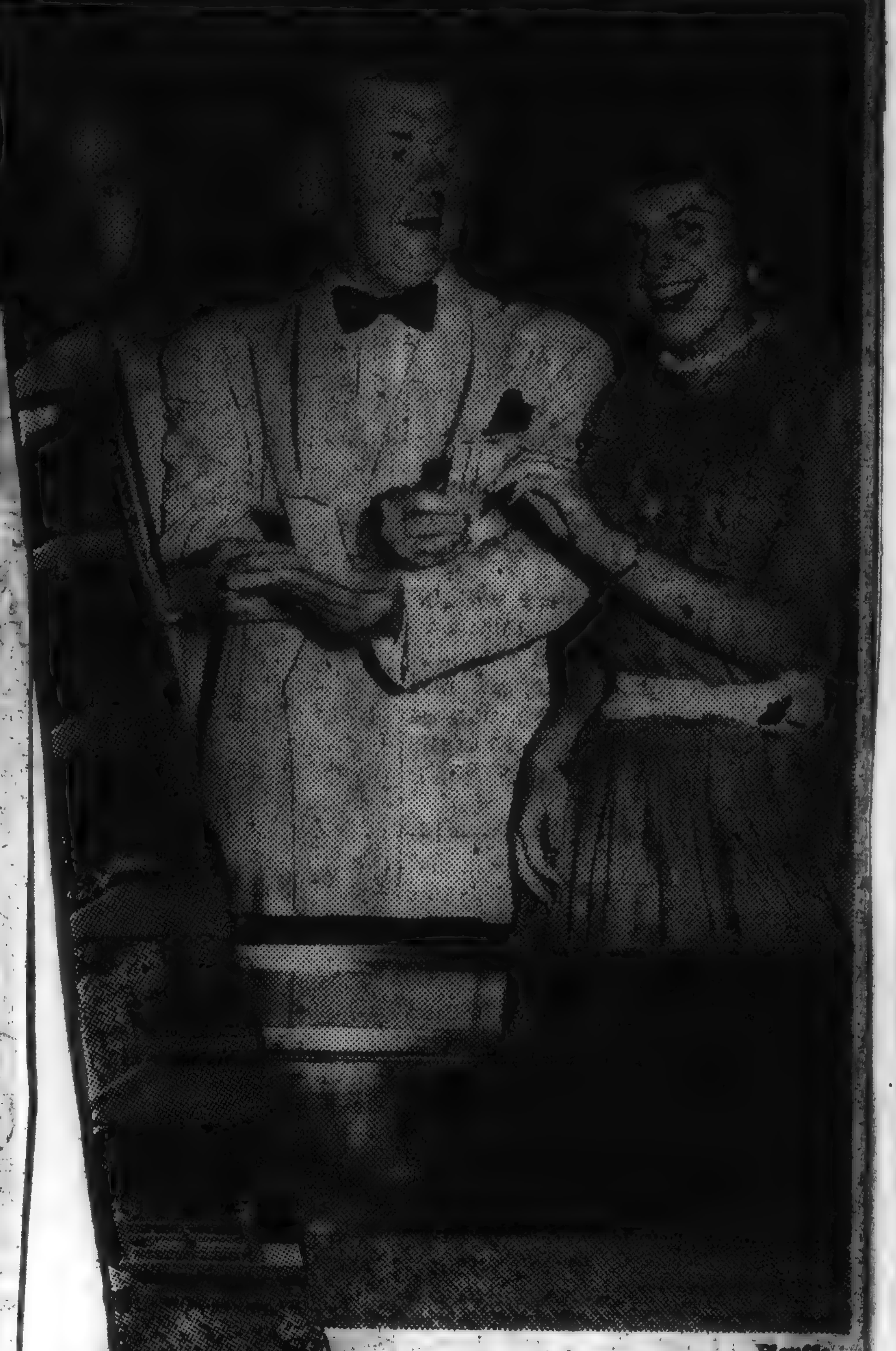

Plouffe

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Manos

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Tomorrow

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.

Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.

"Requiem" with Festival Chorus and soloist — Berlioz

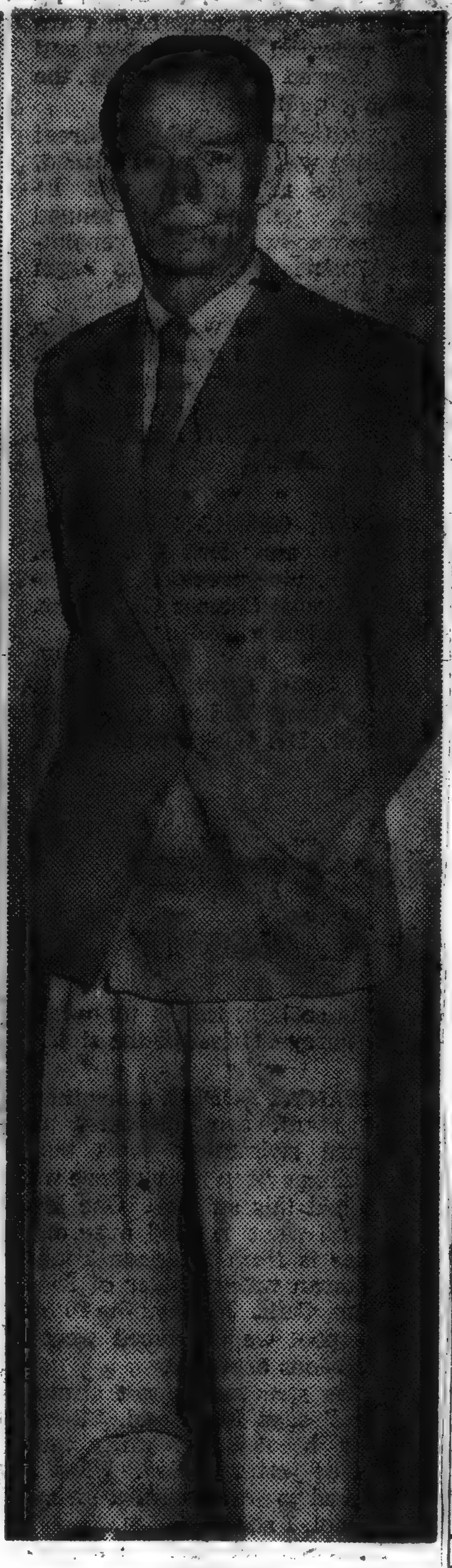
—The Berkshire Evening Eagle, Saturday, Aug. 14, 1954

Berkshire Music Cal

Plus Nearby Summer Theaters and the

Verse-Writing Victor Conquers an Old Adage

Koussevitzky
He inspired verses



Sakharoff
He writes tributes

By Lee Goerlach

THE OLD ADAGE "no man is a hero to his valet" is disproved by Victor Sakharoff, valet for Serge Koussevitzky, late conductor of the Boston Symphony Orchestra.

For 23 years Victor "doubled in brass" for the great conductor as chauffeur, gardener, and handyman. He became fisherman and chef in the Berkshires, catching perch in Stockbridge Bowl and cooking them himself to suit the maestro.

* * *

SELF-APPOINTED poet laureate for the great conductor, Victor still writes a poem, in Russian, for each of Koussevitzky's birthdays. The poem, this year titled "Meteor," loses much in translation but the first two verses reflect the writer's ability, his admiration for his late leader and his appreciation of the honors still bestowed on Koussevitzky by visitors to Tanglewood.

In lightning-like path, flaming,
A meteor in "Tanglewood" fell,
Did not die out, like others, burrowing,
But with holy light blazed.
There they erected around it temples
And worshippers of glorious works
Gathered to burn incense
From near and distant lands.

* * *

VICTOR, a native of Russia, was a toolmaker in France before working for Dr. Koussevitzky. He had been trained as a singer and fled his homeland after the October Revolution.

"At that time Dr. Koussevitzky wintered in the United States and spent his summers in France," Victor says.

"I wrote him a letter, asking him about a job, when he was visiting outside Paris. He called me and wanted to see me."

* * *

VICTOR GOT the valet's job mostly on the strength of his ability to make pelmene, a Siberian dish. He always drove Dr. Koussevitzky to the concerts and stood by to help him change his shirt during intermission. "By that time his shirt looked as though it had been dipped in a bucket of water," says Victor. Victor wiled away his spare moments by writing poetry. Many of his poems have been published abroad.

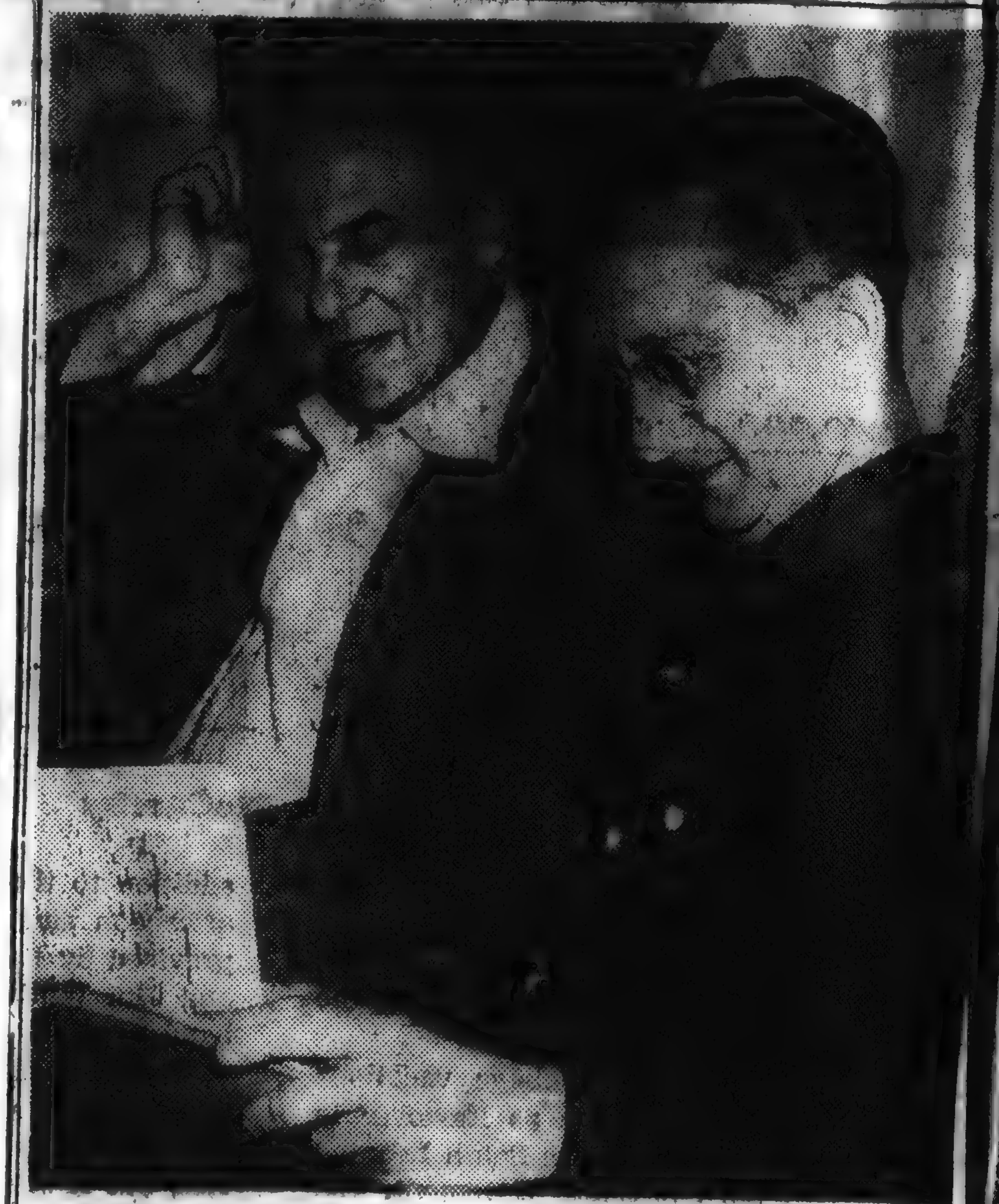
"Koussevitzky always had time to help young musicians and composers," Victor says.

"For example," he added, "at Lenox, when Dorothy Maynor first sent word to him, wondering if he had time to listen to her, Dr. Koussevitzky said, 'I will find time'."

* * *

"HE SAW HIMSELF in every young person who came to Tanglewood," Victor continued. "He loved young people, particularly the gifted ones and never tried to keep them away. And he loved to build—talent, orchestras, programs of new music. He founded the Berkshire Music Center to build good music."

Victor is now employed by the late conductor's widow, Mrs. Serge Koussevitzky.



CONCERTMASTERS of the Boston Symphony Orc and Boston Pops Orchestra, Richard Burgin, left, and Alfred look over a score to be performed at the Berkshire Music Fe

Weather Holds Up in Coun For Weekend Festival Fina

All Attendance Records Shattered Going Into Final Series—All Symphonic Concer Tonight; Koussevitzky Memorial Tomorr

TANGLEWOOD—The 1954 Berkshire Festival, with two concerts to go, has broken all existing records for attendance this year, following a change in the weather which promises to be fair again tonight and tomorrow afternoon for the concluding concerts by the Boston Symphony Orchestra with Charles Munch conducting.

May Top 150,000

Before going into the final week of concerts, attendance at the Festival events reached about 110,000, compared to the 117,000 record set last year for the whole series of programs. With 10,050 attending the Tanglewood on Parade benefit last night and another 5,000 at the two "small concerts" in the theater concert hall Wednesday and Thursday evenings, the attendance is already over 125,000 for this season and may top 150,000 before the Festival season winds up tomorrow afternoon.

Tonight's Program

Tonight's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ravel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as music director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer.

'Requiem' Tomorrow

Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center, trained by Hugh Ross James Aliferis, augmented by chorus of 50 voices of the cho of the Springfield Symphony chestra; and four brass bands, taling 36 players.

Music Center Closing

This weekend concludes also the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. At this afternoon's final concert by the student symphony orchestra in the Music Shed at 3, composer Aaron Copland, assistant director of the music school, announced scholarships and prize awards. Tomorrow morning at 10 in the Chamber Music Hall, the final program of chamber music by students of the school's Department I (Orchestra) will be given. The event is open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Mrs. Fiedler Daughter of Former Lee Resident

LEE—Mrs. Arthur Fiedler, wife of the conductor of last night's Tanglewood on Parade pop concert, is the daughter of a former Lee resident.

He was Dr. John Bottomley Jr., son of one of Lee's early paper manufacturers. According to Assessor Edward W. Gibbons of Lee, who remembers the family, they used to live in a house on Franklin St. which was later torn down to make way for the old Greenock Inn.

In an 1885 gazetteer, John Bottomley Sr. was listed as a retired papermaker owning seven houses and lots in Lee, 125 acres of land in Tyringham and a house and lot in Pittsfield. The younger John Bottomley left Lee to become a surgeon in Boston. Mrs. Fiedler is the former Ellen Bottomley.

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7 Get Music Center Scholarships

Manos

The Koussevitzky Memorial Scholarship Award was won jointly by student conductors, Paul Vermel, seated at left, of New York, formerly of Paris, and Samuel Krachmalnick, right, of New York. Both have led the student orchestra at Tanglewood concerts this season. With the guidance of Mrs. Serge Koussevitzky, center, and residents of Berkshire County, a committee headed by Mrs. William M. Crane, second from left, of Richmond, and Mrs. John H. Rice, seated at right, of Pittsfield, $5,000 of a $15,000 fund has been raised to establish the scholarship as a memorial to the late BSO music director and founder of the Busic Center.

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Maidenform Girl Should Avoid Lenox

By A. G. Rud

LENOX — That girl in the Maidenform who keeps turning up in public places had better not set foot in Lenox this weekend. The way people are feeling now, she'll be run out of town on a rail.

An undercurrent of resentment against the dress and behavior of some of the more spectacular summer visitors broke into the open last week with a public denunciation by Mrs. Charles F. Bassett and posting of a notice by the Lenox Selectmen. This week the movement gained formidable support from the authentic *grande dame* of Tanglewood, Miss Gertrude Robinson Smith.

* * *

MRS. BASSETT'S complaints were directed against some "perfectly horrid goings-on" on the Tanglewood lawns and the "lack of clothes" of people in the Lenox streets. A long-time Lenox resident, she blamed the situation on "outsiders" who figured they were showing the country folk "how to have fun and be free."

The town fathers, who had received other similar complaints, were disposed to agree with Mrs. Bassett about street dress, and posted notices requesting people to be properly clothed around town. They took no action on the Tanglewood charge, though, because their jurisdiction does not extend into private property (and most of Tanglewood lies across the line in Stockbridge anyway).

The Tanglewood theme was taken up vigorously, however, by Miss Robinson Smith, who sparked the festival drive two decades ago. Back at her Stockbridge home after spending the last nine summers in Paris, the former president of the Berkshire Festival took a fresh look at current Tanglewood styles and was forthrightly displeased.

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MISS ROBINSON SMITH, who recalled the nights when evening dress was a common sight in the great Shed and *de rigeur* in the box section, was particularly pained by the abbreviated shorts on men and women. She conceded that slacks on women might be bearable in some cases, but felt that shorts simply wouldn't do.

"These people wouldn't think of going to a lawn party in shorts," she said. "Why should they wear them to a concert? After all, there's a certain beauty, a certain charm, a certain dignity in a concert which should be preserved.

"Understand, I'm not advocating full evening dress for everyone. In the early days not all wore evening dress by any means. But I do think people should change their clothes for the occasion. Pretty summer dresses for the women, a clean shirt and trousers for the men are all that's needed, really.

"Look at the program girls in their dresses or the ushers in their coats and trousers. Could anything be more attractive or more appropriate? What would it be like if Mr. Munch and the members of the orchestra came out wearing shorts and sports shirts? It seems to me they set an example which the rest of us ought to follow, out of respect to each other and out of respect to the art."

* * *

MISS ROBINSON SMITH not only declared it "a pity to lose the niceties of life," but made the additional point — perhaps most telling of all—that outlandish garb distracts the audience's attention from the main business of the meeting, the music.

With this it is hard to disagree, no matter how tolerant you are in matters of dress. To anyone who tries to experience the music, rather than just let it enter the outer ear, an audience of any kind is an evil, however necessary. But an audience wearing clothes that cry for attention make even half-listening difficult. It's like trying to comprehend a painting while a public address system blares love ballads into your ear; like watching the Celtic Ballet while someone behind you kicks out a different rhythm on the seat of your chair.

* * *

PRACTICALLY every Berkshire resident and BSO official will go along with the opinion that conspicuous attire at Tanglewood is to be deplored. When it comes to putting a stop to it, though, there's a great parting of the ways.

Some would have the town of Lenox pass an ordinance forbidding shorts and bathing suits on the streets, and would have the Festival bar short-clad visitors from the grounds during public concerts, just as they do for student concerts. Needless to say, these stern disciplinarians would also crack down on public love-making at Tanglewood, bashful or otherwise.

Another school of thought, to which the Lenox Selectmen and the Festival heads evidently belong, holds that the public has a right to dress and behave pretty much as it pleases so long as it does not indulge in "indecent exposure," immorality or disturbance of the peace. While admitting that partial nudity and garish attire are out of place here, these moderates don't care to take the forcible steps necessary to bring it to a screeching halt.

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THE MODERATES have recent history on their side. Fashions in dress are growing more informal every decade, as witness the sports clothing and bathing suits of today compared with those of 30 years ago, and there's at least a chance that shorts and halters will blend right into the Tanglewood scenery 10 years years from now. In 1944, who expected to see shorts on Wall Street?

Besides this, and so long as the outcome is still in doubt, it would be preferable to err on the side of liberality. Perhaps the BSO management's hope that the music will itself exercise a moderating influence upon dress is unduly optimistic (some fine musicians are awfully sloppy customers), but it would be a worse mistake to make the concerts rule-ridden, sacred and stuffy.

So far the people who have been doing the administering have avoided falling into one of the two extreme positions — absurd prudishness or hopeless handwringing—and it would be too bad if they did. This is not to say that the problem stated by Mrs. Bassett and Miss Robinson Smith is imaginary. This is to say that the Lenox Selectmen's posted request and the BSO's effort to create an atmosphere in which good taste is effortless seem like pretty level-headed, pretty democratic, ways of dealing with it.

א קאנצערט אין די בוירקשאיר בערג. — טויזענטער מענשען אין דעם „שעד" און
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און סטודענטען.

Forward - Aug 15

A CONCERT IN THE BERKSHIRES.—Thousands of people in the shed and on the lawn listen to a concert of the Boston Symphony at Tanglewood, Lenox, Mass. The Tanglewood festivals conducted by Charles Munch take place during the months of July and August. Tanglewood also has a music and voice school conducted by prominent Jewish composers and directors with a great number of Jewish students from Israel and other parts of the world. (**

Eagle Aug 14/54

Manos

Aaron Copland, center, assistant director of the Music Center, chats with violin student, Tiberi Klausner, left, formerly of Budapest, Hungary, now of New York, who was awarded the Jasc Heifetz Award, and Camilla Heller, second from left, of Appleton, Wis., and Evalyn Steinbock, right, who shared the Gregor Piatigorsky Award.

TANGLEWOOD—Seven scholarships and cash awards were made to students of the Berkshire Music Center here, today. The prizes are given annually to outstanding students at the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival which concludes its seventeenth and most successful summer tomorrow afternoon. Winners are chosen from among the 375 enrolled this year from 35 states and 12 foreign countries.

Tuition scholarships and cash prizes were presented at intermission of this afternoon's final concert by the student symphony orchestra, attended by some 3,000, in the Tanglewood Music Shed, by composer Aaron Copland, assistant director of the Berkshire Music Center.

Koussevitzky Memorial

Through the efforts of Tanglewood's neighboring residents of Berkshire County a committee headed by Mrs. William M. Crane of Richmond has raised $5,000 towards a $15,000 goal to establish an annual scholarship for student conductors at Tanglewood, as a memorial to Serge Koussevitzky, former Music Director of the Boston Symphony Orchestra and first director of the Berkshire Music Center. Dr. Koussevitzky started the music school in 1940 and under his guidance such nationally known conductors have graduated from Tanglewood as Leonard Bernstein, Lukas Foss, Thor Johnson, Walter Hendl, Eleazar de Carvalho, Robert Zeller, Robert Whitney, Thomas Schippers and Alexander Leslie.

The Koussevitzky Memorial Scholarship, now valued at $250, was awarded today jointly to student conductors Samuel Krachmalnick, of New York City, formerly of St. Louis, a second year student, and Paul Vermel, of New York, formerly of France, a student in 1949. Both have led the student orchestra in Tanglewood concerts this summer, and at today's concert Mr. Krachmalnick conducted Ravel's "Scheherazade," three poems for voice and orchestra with Ann English, soprano, and Debussy's nocturnes "Nuages" and "Fetes." Mr. Vermel was on the podium for Wagner's Overture to "The Flying Dutchman."

Other awards made today are:

Other Winners

The Jascha Heifetz Award of $250 in cash, given by the eminent violinist, went to Tiberius Klausner, 22-year-old student of the Juilliard School of Music, New York. A native of Hungary, Mr. Klausner was graduated from the Budapest Academy and won first prize at the National Conservatoire in Paris before coming to the United States.

The Gregor Piatigorsky prize, valued at $200, a gift of the 'cellist who is guest teacher of chamber music at the Berkshire Music Center, this year was divided between 'cellists Camilla Heller, Appleton, Wis., a student at the University of Michigan Music Sch and Evalyn Steinbock, Brook N.Y., who studies at Juilliard.

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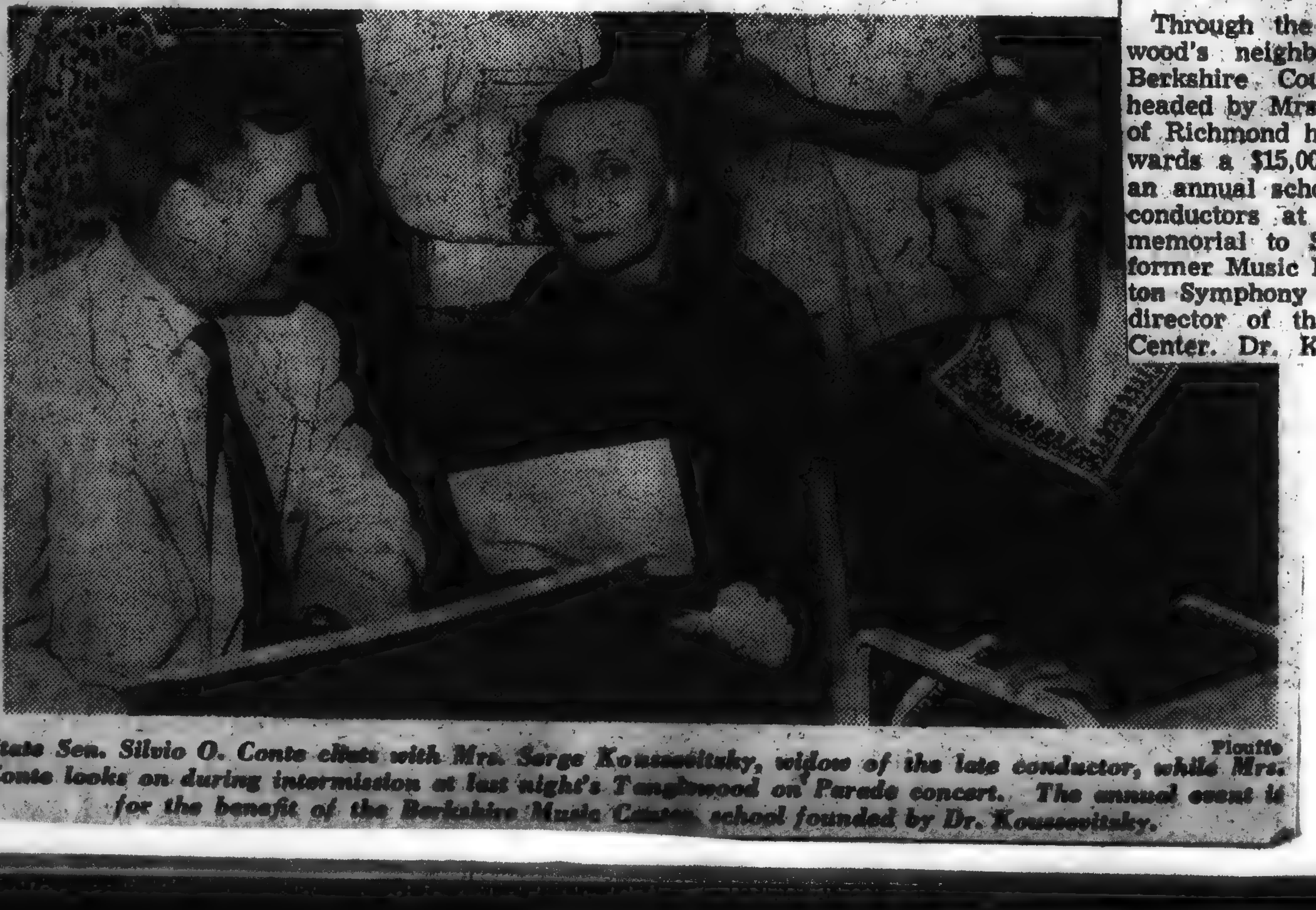
The Carlotta M. Dreyfus Scholarship, of similar value, went to Phyllis Murphy, of Bement, Ill., who sang the leading soprano role this summer in the Tanglewood opera department's production of Aaron Copland's opera, "The Tender Land."

Box Occupants at Tanglewood on Pa



Plouffe

State Sen. Silvio O. Conte chats with Mrs. Serge Koussevitzky, widow of the late conductor, while Mrs. Conte looks on during intermission at last night's Tanglewood on Parade concert. The annual event is for the benefit of the Berkshire Music Center, school founded by Dr. Koussevitzky.

Maidenform Girl Should Avoid

By A. G. Rud

LENOX — That girl in the Maidenform who keeps turning up in public places had better not set foot in Lenox this weekend. The way people are feeling now, she'll be run out of town on a rail.

An undercurrent of resentment against the dress and behavior of some of the more spectacular summer visitors broke into the open last week with a public denunciation by Mrs. Charles F. Bassett and posting of a notice by the Lenox Selectmen. This week the movement gained formidable support from the authentic *grande dame* of Tanglewood, Miss Gertrude Robinson Smith.

* * *

MRS. BASSETT'S complaints were directed against some "perfectly horrid goings-on" on the Tanglewood lawns and the "lack of clothes" of people in the Lenox streets. A long-time Lenox resident, she blamed the situation on "outsiders" who figured they were showing the country folk "how to have fun and be free."

The town fathers, who had received other similar complaints, were disposed to agree with Mrs. Bassett about street dress, and posted notices requesting people to be properly clothed around town. They took no action on the Tanglewood charge, though, because their jurisdiction does not extend into private property (and most of Tanglewood lies across the line in Stockbridge anyway).

The Tanglewood theme was taken up vigorously, however, by Miss Robinson Smith, who sparked the festival drive two decades ago. Back at her Stockbridge home after spending the last nine summers in Paris, the former president of the Berkshire Festival took a fresh look at current Tanglewood styles and was forthrightly displeased.

* * *

MISS ROBINSON SMITH, who recalled the nights when evening dress was a common sight in the great Shed and *de rigeur* in the box section, was particularly pained by the abbreviated shorts on men and women. She conceded that slacks on women might be bearable in some cases, but felt that shorts simply wouldn't do.

"These people wouldn't think of going to a lawn party in shorts," she said. "Why should they wear them to a concert? After all, there's a certain beauty, a certain charm, a certain dignity in a concert which should be preserved.

"Understand, I'm not advocating full evening dress for everyone. In the early days not all wore evening dress by any means. But I do think people should change their clothes for the occasion. Pretty summer dresses for the women, a clean shirt and trousers for the men are all that's needed, really.

"Look at the program girls in their dresses or the ushers in their coats and trousers. Could anything be more attractive or more appropriate? What would it be like if Mr. Munch and the members of the orchestra came out wearing shorts and sports shirts? It seems to me they set an example which the rest of us ought to follow, out of respect to each other and out of respect to the art."

* * *

MISS ROBINSON SMITH not only declared it "a pity to lose the niceties of life," but made the additional point — perhaps most telling of all—that outlandish garb distracts the audience's attention from the main business of the meeting, the music.

With this it is hard to disagree, no matter how tolerant you are in matters of dress. To anyone who tries to experience the music, rather than just let it enter the outer ear, an audience of any kind is an evil, however necessary. But an audience wearing clothes that cry for attention make even half-listening difficult. It's like trying to comprehend a painting while a public address system blares love ballads into your ear; like watching the Celtic Ballet while someone behind you kicks out a different rhythm on the seat of your chair.

* * *

PRACTICALLY every Berkshire resident and BSO official will go along with the opinion that conspicuous attire at Tanglewood is to be deplored. When it comes to putting a stop to it, though,
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Forward - Aug 15

THE BERK-

Eagle Aug 14/54

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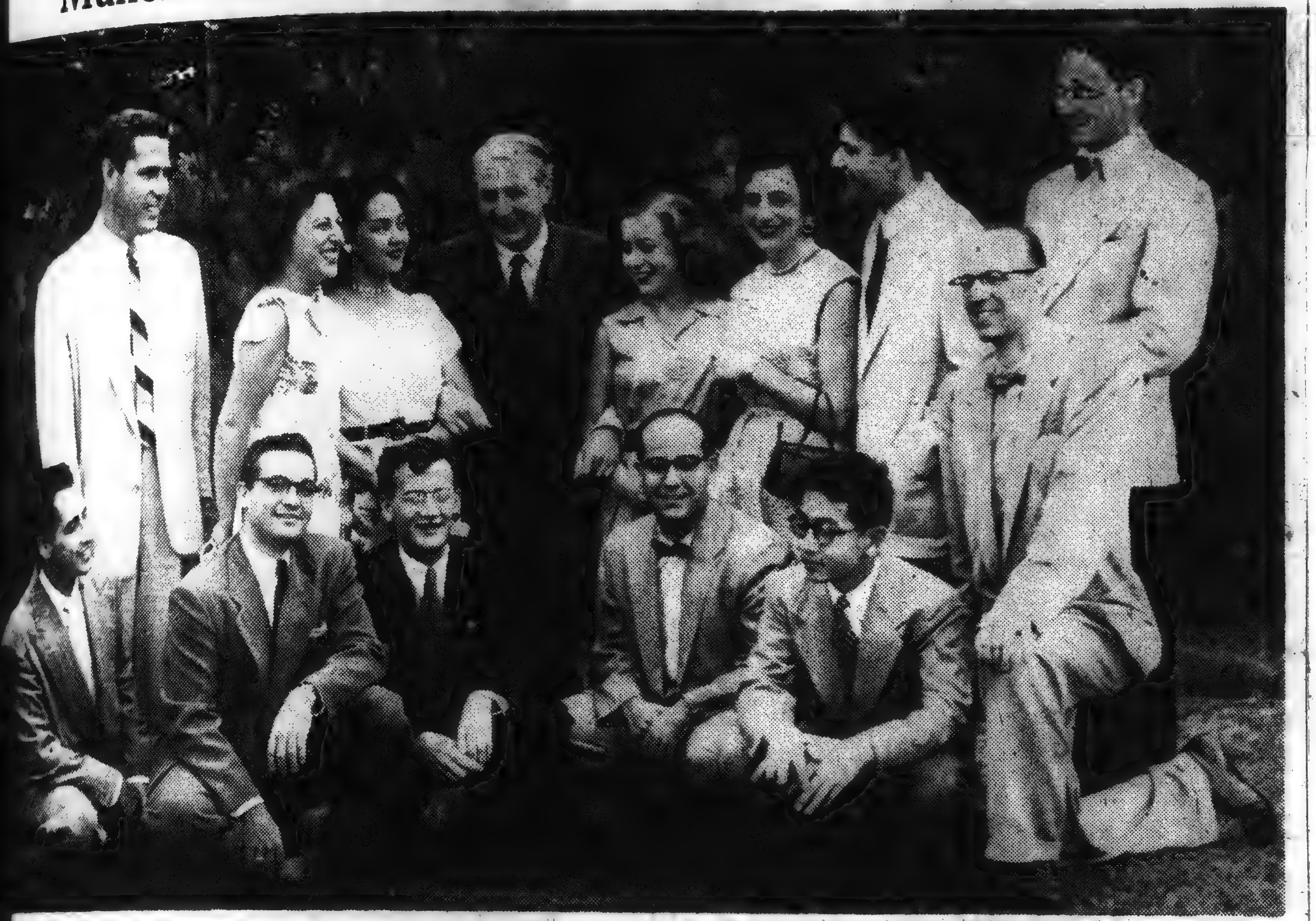
[23]

TIGHT BINDING

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 15, 1954

Munch and Students at Berkshire Music Center



les Munch, director of the Berkshire Music Center at Tanglewood, shown with some of this year's 400 students—including 29 from ign lands—at the Summer School of Music. Rear row, left to right: Jean Ledon-Fedez of Havana, Cuba, violin student; Catherine z-Akos of Budapest, Hungary, now of Toronto, Can., opera student; Mrs. Lina Mathon Blanchet of Port-au-Prince, Haiti, study ip student; Mr. Munch; Adriana Crone of 'sHertogenbosch, Netherlands, piano student; Dolly Haim of Athens, Greece, piano student; rius Klausner of Hungary, now living in New York City, violin student; Stefan Grove of Cape Town, South Africa, composition stu-. Front row: Norberto De Castro of Havana, Cuba, violin student; Gonzalo Valledor of Havana, violin student; Yecheskel Rasiel of Aviv, Israel, viola student; Carlos Quian of Havana, viola student; Tossi Ichiyanagi of Tokyo, Japan, composition student; Jacques Andre Badin of Paris, France, study group student.

Second Thoughts in Music

Tanglewood Draws Largest Audiences as Season Ends

Berkshire Music Center Has Fine Chorus This Year; Opera Department Reveals Some Excellent Singing; Chamber Music Series Great Success, Adding to Artistic Luster

By WILLARD M. CLARK

Tanglewood, nearing its conclusion, is drawing the largest audiences of the season. Last Sunday more than 12,000 persons were on hand to hear the music of Gluck, Beethoven and Brahms, conducted by Charles Munch. ⅝ino Francescatti won a standing ovation after his playing of the Beethoven violin concerto. The night before, more than 10,000 persons had heard Eleanor Steber sing "Summer Nights" by Berlioz, not very well, and listened to the same composer's "Te Deum" conducted by Mr. Munch.

The Tender Land"

The Berkshire Music Center has had a fine chorus this season and it has participated in several concerts. The opera department has also revealed some excellent singing talent. This was evidenced in the performance of Copland's opera "The Tender Land."

While this opera may never grace the boards of the Metropolitan, it is an excellent opera for opera workshop purposes. It requires no elaborate scenery; its orchestral and vocal demands are not insurmountable and its story is credible. The Quintet which concludes the first act is worth going far to hear.

Kroll Quartet

After the disappointment in the performance of the Griller String Quartet it was pleasurable to listen to the superb playing of the Kroll String Quartet, which offered the fifth concert in the chamber music series. This series, by the way, has been a great success and has added to the artistic luster of the Festival. We hope it will be continued next season.

The Kroll Quartet gave felicitous readings of Haydn' "Quartet in D major;" Hindemith's "String Quartet No. 3 and Ravel's "String Quartet in F."

Foss Conducts

Lukas Foss happens to be one of our favorite pianist-conductors. He conducted the chamber-orchestra concert, giving a first performance at Tanglewood of Stravinsky's delightful Ballet with Song, known as "Pulcinella." The music is Pergolesi, the orchestration is Stravinsky. The result is a vital, sparkling score, rich in melody and admirably suited for concert purposes. It calls for three singers and they were Regina Sarfaty, mezzo-soprano; Jefferson Morris, tenor, and McHenry Boatwright, bass. All are students in the Music Center. Each had good vocal equipment, particularly young Mr. Morris, who will bear watching.

Seymour Lipkin is also a pianist-conductor and he was invited by Mr. Foss to play Mozart's "Piano Concerto in B-flat major, K. 450." Mr. Foss is an outstanding interpreter of Mozart and the collaboration between the two was very fine. Mr. Lipkin plays beautifully.

Excerpts from Mozart's "Idomeneo" concluded the program. The singers were Marvin Worden, Regina Sarfaty, Charlotte Holloman and Therese Green, plus the Festival chorus. This opera has many lovely choral passages and some effective solos. It was well presented.

Berlioz Program

Saturday night Mr. Munch turned again to the music of Hector Berlioz, whose 150th anniversary is being commemorated at Tanglewood, and while this listener is getting a bit tired of Mr. Berlioz' music, it was an effective concert. Eleanor Steber, soprano, sang the lovely songs which make up the "Summer Nights" cycle. Written originally with piano accompaniment, the orchestration raises them above the standard level. Miss Steber has been singing a great deal this spring and summer and the voice sounded tired. Her personal charm and flair for the theatrical amused the audience.

A first hearing of the Berlioz "Te Deum" revealed ample reasons for its rare appearances. It calls for almost as massive orchestra resources as the "Requiem" and contains nowhere near the attention-holding material. There are fine liturgical passages, which contrast sharply with the orchestral bombast with which the work is filled. Its decibel impact is tremendous. David Poleri, tenor, sang the only solo artistically.

Sunday Concert

As noted above, more than 12,000 people were on hand Sunday to hear one of the finest concerts of the season, conducted by Charles Munch. We heard eloquent performances of Brahms' second symphony and the overture to "Alceste" by Gluck. The orchestra was in top form.

Zino Francescatti provided a splendid performance of Beethoven's single violin concerto. His tone was consistently beautiful and his phrasing a delight. The audience gave him a rising ovation.

80

Final Tanglewood Concert Of Season This Afternoon

Charles Munch Will Direct Boston Symphony in Berlioz 'Requiem,' in Memory of Koussevitzky; Springfield Orchestra Chorus Singers to Take Part, With Student at Berkshire Music Center

Lenox, Aug. 14 — The Boston Symphony Orchestra, Charles Munch, music director, conducting, gives the final concert of its enlarged 1954 Berkshire Festival tomorrow afternoon at 2.30 p. m. in the huge Music Shed at Tanglewood. If attendance figures of last summer can be considered a gauge and if fair weather prevails for the many thousands of persons who can hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as music director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer.

Mr. Munch will lead the orchestra in the "Requiem," which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood, trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield Symphony Orchestra; and four brass bands, totalling 36 players.

General admission to the grounds, enabling overflow crowds to hear the concert from the Tanglewood lawns, are placed on sale on the day of the performance.

Also concruded tomorrow are the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. Tomorrow at 10 a. m. in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (Orchestra). These two events are open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Tickets are available at the Tanglewood box office for the final Shed concert.

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At Tanglewood

DAVID POLERI

David Poleri is the tenor soloist in "Requiem" by Hector Berlioz, to be sung by the Berkshire Festival Chorus with the Boston Symphony Orchestra, under the direction of Charles Munch, at the last concert of the 1954 Berkshire Festival in the Music Shed at Tanglewood this afternoon at 2.30. The concert is in memory of Serge Koussevitzky.

Tanglewood Tales

50

Lenox, Aug. 14—Guests at Tanglewood concerts this weekend of Julius Fleischmann, Cincinnati industrialist and arts patron, are Sergei Denham, director of the Ballet Russe de Monte Carlo; and Richard Aldrich, of the Broadway theatrical firm of Aldrich & Myers. Mr. Denham this year is reactivating the ballet company for a coast-to-coast tour under the sponsorship of Columbia Concerts. Mr. Aldrich is producer of four Cape Cod summer theatres, the Cape Playhouse at Dennis, the Connamessett Playhouse at Falmouth, and music circuses at Hyannis and Cohasset, and with Messrs. Myers and Fleischmann will produce Tallulah Bankhead in "Dear Charles" on Broadway in the autumn.

* * *

The "Berlioz Ball," held at Wheatleigh this week by the Student Council of Berkshire Music Center summer students, netted $150 for the emergency fund which helps out needy students with dormitory fees. Entertainment was provided by Jo Popper, Brooklyn, N. Y., chorus student, folk songs; Lorenzo Malfatti, Pittsburgh, opera student, Italian folk songs; Richard Elias, Manchester, N. H., violin student, violin caricatures; Emma Goldman, New Orleans, opera student, aria from "Tosca." Music was provided by Allyn Ferguson, San Jose, Cal.; Irwin Zucker, New York; Charles Hedlund, Hingham, Mass.; Lorenzo Malfatti, at pianos; Don Bravo, Fall River, Mass., saxophone; Arthur Kerr, Baltimore, trombone; Bill Tessin, Boston, trumpet.

* * *

Juan Orrego-Salas, of the Facultad de Belles Artes, Santiago, Chile, is a Tanglewood visitor this weekend. Mr. Orrego, here for a year's study on a Guggenheim fellowship, was awarded the Samuel Wechsler Commission in 1953 for a short work suitable for performance by student ensemble, and the prize-winning composition, "Sextet for Clarinet, String Quartet and Piano," will be performed at the summer's final student chamber music concert, which will be held tomorrow in the Theatre-Concert Hall, not as customary in the Chamber Music Hall, at 10 a. m. It will be performed by Constance Field, Phyllis Skoldberg, violins; Joseph Pietrapaolo, viola; Evelyn Steinbock, cello; John Grande, clarinet; Gilbert Kalishg, piano. Mr. Oorrego lectured to Tanglewood students, faculty and staff in the concluding "Aspects of Music" informal talk last Friday in the Chamber Music Hall on the topic "The South American Musical Scene." He is music critic of his city's publication "Critico Musical," and was a Tanglewood student of composition under Aaron Copland in 1946.

* * *

Leonard Rosenman, who was awarded a commission last summer by the Koussevitzky Music Foundation to compose a one-act opera for performance at Tanglewood by the Berkshire Music Center's opera department, is in California, writing the musical score for the screen version of the John Steinbeck novel "East of Eden." Mr. Rosenman has completed his Tanglewood opera, entitled "Cipolla, the Great," an adaptation of Thomas Mann's short story, "Mario and the Magician." It is planned for Tanglewood during the summer of 1955 when Boris Goldovsky, who selected Mr. Rosenman and Louis Mennini, of Rochester, N. Y., returns to head the opera department.

* * *

Barney Childs, Rhodes Scholar at the University of California, who is spending his second summer as a composition student at Tanglewood, a pupil of Aaron Copland, was honored by having the second movement, entitled "Calm" of his first symphony performed by the Tanglewood student symphony at its final concert of the season today, with Henry Janiec, of Passaic, N. J. as conductor. A quintet for harp and strings, in memoriam to Charles Ives, also by Mr. Childs, will have its fourth movement performed at the concluding student Chamber Music concert Sunday morning.

* * *

Ann English, concert soprano of Nahant, Mass., who was a popular member of the 1953 opera department at Tanglewood, and sang in a number of student opera and symphony programs, was a guest artist on the concluding student symphony program today in the Music Shed, in Ravel's "Sheherazade," which Samuel Krachmalnick conducted.

TIGHT BINDING

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MASS., AUGUST 15, 1954

Munch and Students at Berkshire Music Center

es Munch, director of the Berkshire Music Center at Tanglewood, shown with some of this year's 400 students—including 29 from n lands—at the Summer School of Music. Rear row, left to right: Jean Ledon-Fedez of Havana, Cuba, violin student; Catherine -Akos of Budapest, Hungary, now of Toronto, Can., opera student; Mrs. Lina Mathon Blanchet of Port-au-Prince, Haiti, study student; Mr. Munch; Adriana Crone of 'sHertogenbosch, Netherlands, piano student; Dolly Haim of Athens, Greece, piano student; ius Klausner of Hungary, now living in New York City, violin student; Stefan Grove of Cape Town, South Africa, composition stu- Front row: Norberto De Castro of Havana, Cuba, violin student; Gonzalo Valledor of Havana, violin student; Yecheskel Rasiel of Aviv, Israel, viola student; Carlos Quian of Havana, viola student; Tossi Ichiyanagi of Tokyo, Japan, composition student; Jacques Andre Badin of Paris, France, study group student.

Second Thoughts in Music

Tanglewood Draws Largest Audiences as Season Ends

Berkshire Music Center Has Fine Chorus This Year; Opera Department Reveals Some Excellent Singing; Chamber Music Series Great Success, Adding to Artistic Luster of Festival

By WILLARD M. CLARK

Tanglewood, nearing its conclusion, is drawing the largest audiences of the season. Last Sunday more than 12,000 persons were on hand to hear the music of Gluck, Beethoven and Brahms, conducted by Charles Munch. ⅝ino Francescatti won a standing ovation after his playing of the Beethoven violin concerto. The night before, more than 10,000 persons had heard Eleanor Steber sing "Summer Nights" by Berlioz, not very well, and listened to the same composer's "Te Deum" conducted by Mr. Munch.

The Tender Land"

The Berkshire Music Center has had a fine chorus this season and it has participated in several concerts. The opera department has also revealed some excellent singing talent. This was evidenced in the performance of Copland's opera "The Tender Land."

While this opera may never grace the boards of the Metropolitan, it is an excellent opera for opera workshop purposes. It requires no elaborate scenery; its orchestral and vocal demands are not insurmountable and its story is credible. The Quintet which concludes the first act is worth going far to hear.

Kroll Quartet

After the disappointment in the performance of the Griller String Quartet it was pleasurable to listen to the superb playing of the Kroll String Quartet, which offered the fifth concert in the chamber music series. This series, by the way, has been a great success and has added to the artistic luster of the Festival. We hope it will be continued next season.

The Kroll Quartet gave felicitous readings of Haydn' "Quartet in D major," Hindemith's "String Quartet No. 3 and Ravel's "String Quartet in F."

Foss Conducts

Lukas Foss happens to be one of our favorite pianist-conductors. He conducted the chamber-orchestra concert, giving a first performance at Tanglewood of Stravinsky's delightful Ballet with Song, known as "Pulcinella." The music is Pergolesi, the orchestration is Stravinsky. The result is a vital, sparkling score, rich in melody and admirably suited for concert purposes. It calls for three singers and they were Regina Sarfaty, mezzo-soprano; Jef-

B-flat major, K. 450."

Mr. Foss is an outstanding interpreter of Mozart and the collaboration between the two was very fine. Mr. Lipkin plays beautifully.

Excerpts from Mozart's "Idomeneo" concluded the program. The singers were Marvin Worden, Regina Sarfaty, Charlotte Holloman and Therese Green, plus the Festival chorus. This opera has many lovely choral passages and some effective solos. It was well presented.

Berlioz Program

Saturday night Mr. Munch turned again to the music of Hector Berlioz, whose 150th anniversary is being commemorated at Tanglewood, and while this listener is getting a bit tired of Mr. Berlioz' music, it was an effective concert. Eleanor Steber, soprano, sang the lovely songs which make up the "Summer Nights" cycle. Written originally with piano accompaniment, the orchestration raises them above the standard level. Miss Steber has been singing a great deal this spring and summer and the voice sounded tired. Her personal charm and flair for the theatrical amused the audience.

A first hearing of the Berlioz "Te Deum" revealed ample reasons for its rare appearances. It calls for almost as massive orchestra resources as the "Requiem" and contains nowhere near the attention-holding material. There are fine liturgical passages, which contrast sharply with the orchestral bombast with which the work is filled. Its decibel impact is tremendous. David Poleri, tenor, sang the only solo artistically.

Sunday Concert

As noted above, more than 12,000 people were on hand Sunday to hear one of the finest concerts of the season, conducted by Charles Munch. We heard eloquent performances of Brahms' second symphony and the overture to "Alceste" by Gluck. The orchestra was in top form.

Zino Francescatti provided a splendid performance of Beethoven's single violin concerto. His tone was consistently beautiful and his phrasing a delight. The audience gave him a rising ovation,

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Final Tanglewood Concert (80) Of Season This Afternoon

Charles Munch Will Direct Boston Symphony in Berlioz 'Requiem,' in Memory of Koussevitzky; Springfield Orchestra Chorus Singers to Take Part, With Student at Berkshire Music Center

Lenox, Aug. 14 — The Boston Symphony Orchestra, Charles Munch, music director, conducting, gives the final concert of its enlarged 1954 Berkshire Festival tomorrow afternoon at 2.30 p. m. in the huge Music Shed at Tanglewood. If attendance figures of last summer can be considered a gauge and if fair weather prevails for the many thousands of persons who can hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as music director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer.

Mr. Munch will lead the orchestra in the "Requiem," which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood, trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield Symphony Orchestra; and four brass bands, totalling 36 players.

General admission to the grounds, enabling overflow crowds to hear the concert from the Tanglewood lawns, are placed on sale on the day of the performance.

Also concruded tomorrow are the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. Tomorrow at 10 a. m. in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (Orchestra). These two events are open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Tickets are available at the Tanglewood box office for the final Shed concert.

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(51) *At Tanglewood*

DAVID POLERI

David Poleri is the tenor soloist in "Requiem" by Hector Berlioz, to be sung by the Berkshire Festival Chorus with the Boston Symphony Orchestra, under the direction of Charles Munch, at the last concert of the 1954 Berkshire Festival in the Music Shed at Tanglewood this afternoon at 2.30. The concert is in memory of Serge Koussevitzky.

Tanglewood (50) *Tales*

Lenox, Aug. 14—Guests at Tanglewood concerts this weekend of Julius Fleischmann, Cincinnati industrialist and arts patron, are Sergei Denham, director of the Ballet Russe de Monte Carlo; and Richard Aldrich, of the Broadway theatrical firm of Aldrich & Myers. Mr. Denham this year is reactivating the ballet company for a coast-to-coast tour under the sponsorship of Columbia Concerts. Mr. Aldrich is producer of four Cape Cod summer theatres, the Cape Playhouse at Dennis, the Connamessett Playhouse at Falmouth, and music circuses at Hyannis and Cohasset, and with Messrs. Myers and Fleischmann will produce Tallulah Bankhead in "Dear Charles" on Broadway in the autumn.

* * * *

The "Berlioz Ball," held at Wheatleigh this week by the Student Council of Berkshire Music Center summer students, netted $150 for the emergency fund which helps out needy students with dormitory fees. Entertainment was provided by Jo Popper, Brooklyn, N. Y., chorus student, folk songs; Lorenzo Malfatti, Pittsburgh, opera student, Italian folk songs; Richard Elias, Manchester, N. H., violin student, violin caricatures; Emma Goldman, New Orleans, opera student, aria from "Tosca." Music was provided by Allyn Ferguson, San Jose, Cal.; Irwin Zucker, New York; Charles Hedlund, Hingham, Mass.; Lorenzo Malfatti, at pianos; Don Bravo, Fall River, Mass., saxophone; Arthur Kerr, Baltimore, trombone; Bill Tessin, Boston, trumpet.

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Juan Orrego-Salas, of the Facultad de Belles Artes, Santiago, Chile, is a Tanglewood visitor this weekend. Mr. Orrego, here for a year's study on a Guggenheim fellowship, was awarded the Samuel Wechsler Commission in 1953 for a short work suitable for performance by student ensemble, and the prize-winning composition, "Sextet for Clarinet, String Quartet and Piano," will be performed at the summer's final student chamber music concert, which will be held tomorrow in the Theatre-Concert Hall, not as customary in the Chamber Music Hall, at 10 a. m. It will be performed by Constance Field, Phyllis Skoldberg, violins; Joseph Pietrapaolo, viola; Evelyn Steinbock, cello; John Grande, clarinet; Gilbert Kalishg, piano. Mr. Oorrego lectured to Tanglewood students, faculty and staff in the concluding "Aspects of Music" informal talk last Friday in the Chamber Music Hall on the topic "The South American Musical Scene." He is music critic of his city's publication "Critico Musical," and was a Tanglewood student of composition under Aaron Copland in 1946.

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Leonard Rosenman, who was awarded a commission last summer by the Koussevitzky Music Foundation to compose a one-act opera for performance at Tanglewood by the Berkshire Music Center's opera department, is in California, writing the musical score for the screen version of the John Steinbeck novel "East of Eden." Mr. Rosenman has completed his Tanglewood opera, entitled "Cipolla, the Great," an adaptation of Thomas Mann's short story, "Mario and the Magician." It is planned for Tanglewood during the summer of 1955 when Boris Goldovsky, who selected Mr. Rosenman and Louis Mennini, of Rochester, N. Y., returns to head the opera department.

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Barney Childs, Rhodes Scholar at the University of California, who is spending his second summer as a composition student at Tanglewood, a pupil of Aaron Copland, was honored by having the second movement, entitled "Calm" of his first symphony performed by the Tanglewood student symphony at its final concert of the season today, with Henry Janiec, of Passaic, N. J. as conductor. A quintet for harp and strings, in memoriam to Charles Ives, also by Mr. Childs, will have its fourth movement performed at the concluding student Chamber Music concert Sunday morning.

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Ann English, concert soprano of Nahant, Mass., who was a popular member of the 1953 opera department at Tanglewood, and sang in a number of student opera and symphony programs, was a guest artist on the concluding student symphony program today in the Music Shed, in Ravel's "Sheherazade," which Samuel Krachmalnick conducted.

SPECIAL PRIZES GO TO STUDENTS AT TANGLEWOOD

Cash Awards and Scholarships Given to Winners

Lenox, Aug. 14—Seven scholarships and cash awards were made to students of the Berkshire Music Center at Tanglewood today. The prizes are given annually to outstanding students at the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival which concludes its 17th and most successful summer tomorrow afternoon. Winners are chosen from among the 375 enrolled this year from 35 states and 12 foreign countires.

Tuition scholarships and cash prizes were presented at intermission of this afternoon's final concert by the student symphony orchestra, in the Music Shed, by composer Aaron Copland, assistant director of the Berkshire Music Center.

Koussevitzky Memorial

Through the efforts of Tanglewood's neighboring residents of Berkshire County a committee headed by Mrs. William M. Crane of Richmond, has raised $5000 towards a $15,000 goal to establish an annual scholarship for student conductors at Tanglewood, as a memorial to Serge Koussevitzky, former music director of the Boston Symphony Orchestra and first director of the Berkshire Music Center. Dr. Koussevitzky started the music school in 1940 and under his guidance such nationally known conductors have graduated from Tanglewood as Leonard Bernstein, Lukas Foss, Thor Johnson, Walter Hendl, Eleazar de Carvalho Robert Zeller Robert Whitney. Thomas Schippers and Alexander Leslie.

The Koussevitzky Memorial Scholarship present value $250, was awarded today jointly to student conductors Samuel Krachmalnick, of New York City, formerly of St. Louis, a second year student, and Paul Vermel, of New York formerly of France a student in 1949.

Other awards made today are:

The Jascha Heifetz Award, $250 in cash, given by the eminent violinist to Tiberius Klausner, 22-year-old student of the Juilliard School of Music, New York, a native of Hungary;

The Gregor Piatigorsky Prize, value $200, gift of the 'cellist who is guest teacher of chamber music at the Berkshire Music Center, this year divided between 'cellists Camilla Heller, Appleton, Wis., and Evalyn Steinbock, Brooklyn, N. Y.;

The Serge Koussevitzky Composition prize value $250, given by the Koussevitzky Music Foundation for work written at Tanglewood this season, to Robert Barney Childs, a composition pupil of Aaron Copland a resident of Reno, Nev. and a special prize was also given to Michael Sahl, a New Yorker attending Amherst College;

The Wechsler Commission, value $300, awarded by a former Tanglewood pupil to " a student, present or past, chosen from the composition department, for a work to be specified by the faculty," to Raymond Wilding-White, former Berkshire Music Center scholar now on the staff of Boston's educational radio station, WGBH;

The Selly A. Eisemann Scholarship, value $150, to Catherine Dufford, 22, oboe student from Evansville, Ind.; and the Carlotta M. Dreyfus Scholarship, of similar value, to Phyllis Murphy, of Bement, Ill., soprano.

Thomas D. Perry, Jr., Will Be Manager of Orchestra

Succeeds George E. Judd, Retiring From Boston Symphony Post After Nearly 40 Years; Gail Rector To Be Assistant Manager

Lenox, Aug. 14—The symphony organization which is probably better known to America than any other—the Boston Symphony Orchestra—comes under new management Sept. 1, when Thomas Doane Perry, Jr., succeeds George E. Judd who is retiring after nearly 40 years of distinguished service to the orchestra.

Explaining the job of an orchestra manager as "everything on this side of the footlights," Mr. Perry is responsible for the $1,500,000 annual operation of the orchestra which includes running Symphony Hall in Boston, business details in connection with the orchestra's tours and the annual Berkshire Festival at Tanglewood.

Started as Teacher

Mr. Perry, whose great-grandfather founded Doane College in Crete, Neb., and whose father is a retired engineer now living in Moorestown, N. J., was born Dec. 31, 1913, and raised in Grand Rapids, Michigan. Intending to follow the example of his mother who was a teacher of Latin, Mr. Perry enrolled at Yale in 1931 where he majored in English. He taught two years at the Sanford Academy near Wilmington, Del., before joining the staff of a Philadelphia advertising agency.

Taking charge or radio and concert activities at the Curtis Institute of Music in Philadelphia in September, 1939, "Tod" Perry met Randall Thompson, eminent American composer who then headed the conservatory. At Mr. Thompson's suggestion Perry spent the summer of 1940 as a choral student at the new Berkshire Music Center, the summer school of music established that year by the Boston Symphony Orchestra, at Tanglewood.

After a two-year term as manager of two concert halls for the New England Mutual Insurance Co. in Boston and a year's service (1944) in the Medical Corps of the U. S. Navy, Mr. Perry—again on the recommendation of Randall Thompson—began his association with the Boston Symphony Orchestra, as assistant to Mr. Judd, in 1946.

Lives at Hingnam

Married to the former Helen Roberts, of Philadelphia, Tod Perry makes his home in Hingham, and is the father of two boys, aged 9 and 11. "Our boys are tremendous baseball fans," says Mr. Perry, "Little Leaguers. So far this season I have had to repair six broken windows."

Music is the foremost Perry hobby but Mr. Perry confesses to "a mild form of insanity; taking old autos apart." One of his most prized possessions was an old Rolls Royce whose engine, he claims, "was the most beautiful piece of machinery I've ever tinkered with; of course it gave us only 10 miles to the gallon, but it was superbly engineered." Disposing of the Rolls Royce in 1952 when he and Mrs. Perry went with the Boston Symphony Orchestra on its European tour, Mr. Perry now restricts his mechanical talents to maintaining a handsome 1936 convertible Ford sedan.

In addition to his duties until now as assistant manager of the Boston Symphony, he has served several summers as the executive secretary of the Berkshire Music Center at Tanglewood, now completing its 12th season. His Tanglewood duties will be taken over largely by his successor, Gail Rector, the new assistant manager of the orchestra.

In Army Four Years

Mr. Rector, born Feb. 14, 1918, in North Platte, Nebraska, received his bachelor of music degree from the University of Michigan before serving four years in the U. S. Army which included a tour of duty in New Caledonia. Since 1946 Mr. Rector, who has been on the Berkshire Music Center staff for three seasons, has been assistant to the president of the University Musical Society (the sponsoring organization of the Choral Union and May Festival) at the University of Michigan. With Mrs. Rector and their three children—Richard, 7; Ellen, 4; and Patricia, 3—Mr. Rector assumes his Symphony Hall duties on Sept. 1.

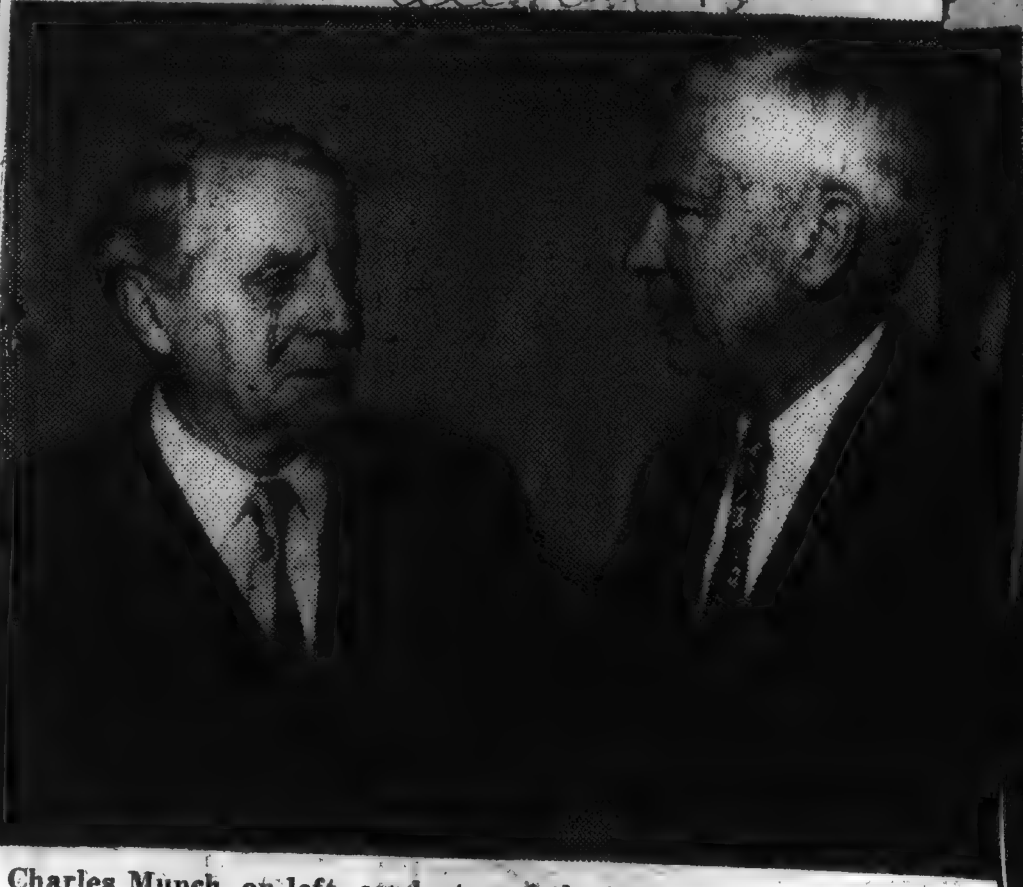
The forthcoming season of the Boston Symphony Orchestra—its 74th—finds Mr. Perry working with the most extensive symphonic operation in the country with some 200 concerts including the regular Boston season, the tours, Pops, Esplanade and Tanglewood seasons plus the national NBC Saturday night broadcasts. But he believes his job is "the most fascinating job in the world."

"I like music and people," says the new manager, "and when you're able to serve both it's very pleasant."

Springfield Union

Munch Bids Judd Goodby

August 15



Charles Munch, on left, conductor of the Boston Symphony Orchestra, says goodby to George Judd who is retiring after 40 years of service with the orchestra — 18 years of which were as manager. It was through Mr. Judd that Miss Gertrude Robinson Smith, organizer of the first Berkshire Music Festival in 1934, opened negotiations to bring the Boston Symphony Orchestra to Tanglewood in 1936. The 1954 Festival closes with this afternoon's concert. Mr. Judd retires officially On Sept. 1.

10,400 AT FESTIVAL; FINALE IS TODAY

By WILLARD M. CLARK

Tanglewood, Aug. 14 — We left the music shed tonight with the feeling that we had heard one of the finest concerts of the current Berkshire Music Festival which concludes tomorrow afternoon.

It was a dramatic performance, both as to content and performance. Seldom, this season, has Charles Munch summoned the glory of the Boston Symphony Orchestra so effectively. An estimated 10,400 persons were on hand to enjoy it with us.

The "Tragic Overture" by Brahms opened the program. This is a work most agreeable to Mr. Munch and a stunning performance was the result. The almost hysterical rebellion and contrasting reluctant resignation were set forth with admirable clarity. Brahms said of his pair of over[illegible]es, the "Tragic" and the "Ac[illegible]mic"; "One laughs, the other cr[illegible]." One sensed more of a rebel[illegible] than tears tonight.

We are told that Ravel [illegible] always interested in the s[illegible]les of other writers, wondering, [illegible]rhaps what he could do with th[illegible] same materials. He took it upon [illegible]nself to undertake a piano suite [illegible] the style of a fellow countryman, [illegible]rancois Couperin. This was in 19[illegible] but it was not until 1917 that this fragile reminder of the past was completed.

It was later orchestrated. In this work, Ravel has incarnated [illegible] very spirit of the classicism [illegible] the 18th Century, but he has d[illegible] more, he has painted it from [illegible] limitless palette of colors, vitaliz[illegible] it and made it gleam like a jewe[illegible] The Boston players are past masters in the art of evoking all the beauties of a Ravel score and the performance was a gem.

Charles Munch paid his respects to a fine American composer, Walter Piston, tonight by providing a splendid performance of his "Symphony No. 4." Mr. Piston was on hand to acknowledge the enthusiastic applause of the audience and also the orchestra members. The University of Minnesota, founded in 1851, celebrated its centennial by commissioning this symphony. It was first performed at the close of the celebration by the Minneapolis Symphony.

Mr. Piston is a skilled craftsman. He has a direct manner of expression and a deal of melodic consciousness. The second movement of the work, titled "Ballando" is rife with spirited melodies and dance-like rhythms. His handling of the brasses is wonderfully effective. The third movement, titled "Contemplative" has broad strands of melody, dark hued for the most part and texture is rich and velvety. The final movement is a bit frenetic. It surges onward with all the resources of the orchestra employed. This work will bear many hearings and it will hold the interest.

Saint-Saens composed his "Symphony in C Minor, No. 3" for the London Philharmonic Society and it was first played by that orchestra in 1886. Thus there was quite a gap between the style and lush melodies of the French composer and his contemporary counterpart, Walter Piston. Saint-Saens puts forth his message in a much more simple manner. His music soars to the heights because of its inherent beauty, but he was not afraid to employ the full resources of the orchestra and the final movement with the added full organ and piano (four hands) produces a tremendous impact Tonight E. Power Biggs was at the organ. Mr. Munch read the score with deep feeling for its emotional appeal and with full realibation of its audience appeal. It was a performance to remember.

Tomorrow marks the conclusion of the festival. The afternoon concert will be devoted to a performance of the "Grande Messe Des Morts (Requiem)" By Hector Berlioz. This performance will be in memory of Dr. Serge Koussevitzky, founder of the festival and the Berkshire Music Center.

Munch and 'Pat' Cardillo

Pasquale Cardillo of North Adams, clarinetist of the Boston Symphony Orchestra, pictured with Conductor Charles Munch at Tanglewood. It was in 1939 that Pat traveled to Lenox from North Adams for a tryout with the orchestra and gained a place with the world famous musical unit.

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TALKING IT OVER

Mr. and Mrs. Lowell Farr Are Among Husband-Wife Teams in 'Tanglewood'

By EMMA VAN WORMER

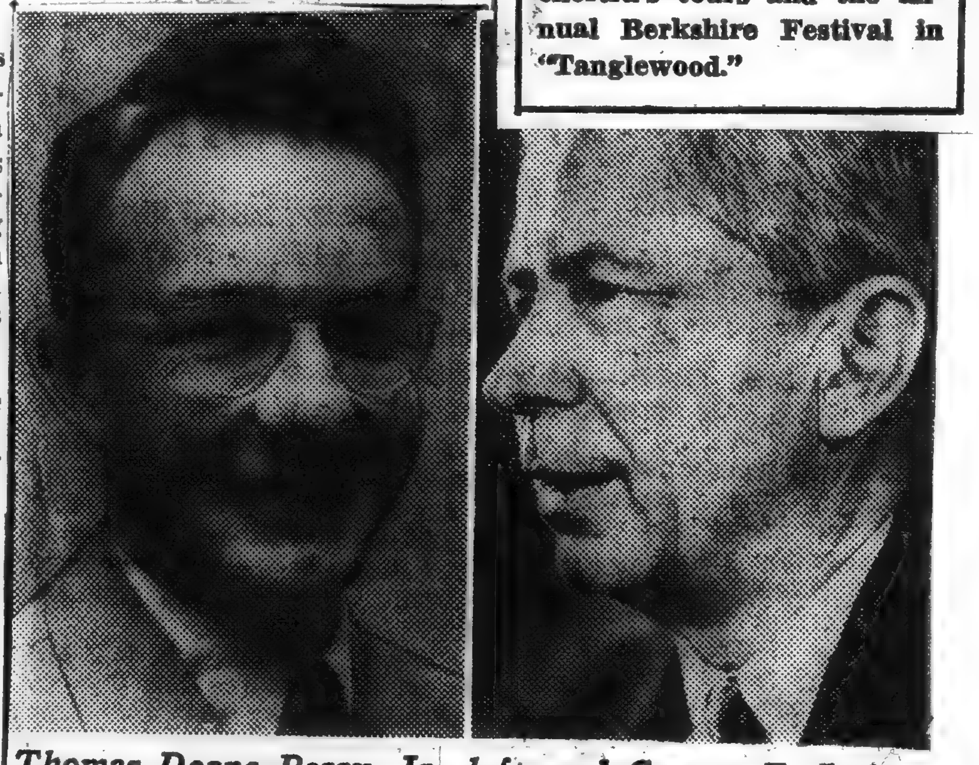
THE 200 OR MORE musicians and music lovers in attendance at the convention dinner of the New York State Federation of Music Clubs here last spring recall the recital given by Lowell and Naomi Farr, the latter a national auditions winner of Federated Music Clubs. Mr. and Mrs. Farr are among husband-wife teams studying in Berkshire Music Center in Tanglewood this summer.

LOWELL FARR, a pianist is former student in the Paris Conservatoire, is working on opera coaching in the Berkshires. His wife, Naomo, a professional concert artist, a soprano, is working on advanced opera dramatics. In the convention dinner in Hotel Syracuse Farr played his wife's accompaniments in a varied program of operatic arias and songs.

Also in "Tanglewood," while Julius Ilku is studying double bass, Mrs. Ilku is working under the Boston Symphony's harpist Bernard Zinghera. Heskel Brisman, composition pupil of Ernst Toch and his wife, Rina Basin Brisman, an opera associate, are registered in the Berkshire Music Center summer session, to close Sunday. Monica and Keith MacCaffrey, brother and sister of Lenox, Mass., are students respectively of the French horn and the Study group. Rodney and Robert Pierece, twins, whose home is in Wichita, Kan., returned to "Tanglewood" for a season's study in the orchestra department.

CHORAL CONDUCTORS who are alumni of Tanglewood include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University,) and Lorna Cooke de Varon (New England Conservatory, Boston). Composers who have profited by summers in this center in the foothills of the Berkshires in Western Massachusetts: Norman dello Joio, Alan Hovaness, Ulysses Kay Peter Mennin, Leonard Rosenman, Louis Mennini, Ned Rorem Jurriaan Andraessen. Instrumentalists also receiving training there include Jacob Krachmalnick, concert master of the Philadelphia Orchestra; pianists Seymour Lipkin, Leonard Pennario, Constance Keene, Julius Katchen; cellist Aldo Parisot and violinist Norman Carol.

Thomas Doane Perry, Jr., who succeeds the able and justly popular George E. Judd,, retiring manager of the Boston Symphony Orchestra, has served several summers as executive secretary of the Berkshire Music Center in "Tanglewood." Mr. Judd retires following nearly 40 years of distinguished service to the Boston Symphony, now a $1,500,000 annual operation, including running Symphony Hall in Boston, business of the orchestra's tours and the annual Berkshire Festival in "Tanglewood."



Thomas Doane Perry, Jr., left, and George E. Judd, new manager and retiring manager, respectively, of the Boston Symphony Orchestra, now in its summer home in "Tanglewood", Lenox, Mass.

New York Journal-American
2—Fri., Aug. 13, 1954 ★

Berkshire Festival:

Morel Conducts

Program Lacks Lift

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 13. — To Jean Morel fell the honor of opening the final weekend of the Berkshire Festival last night.

Having given an excellent account of his conducting abilities at a concert of the Boston Symphony in the music shed three weeks ago, he was further put to the test leading the chamber orchestra in the theater-concert hall. The shift proved revealing.

In the more exacting task of his chamber-music program, Morel courted reservations.

It could be that limited rehearsal time and damp weather worked against him, but the fact remains that the finesse expected of his performances appeared only spasmodically. For all his fine musicianship and vitality, the music seldom took flight.

Varied Program

The program was more varied than any other in this series formerly known as the Bach-Mozart concerts.

Mozart existed only by courtesy in a list of works that began with Rossini's overture to "La Scala di Seta," included Mozart's Symphony K. 319, then turned to Ravel's "Mother Goose" suite, and ended with Strauss' suite from "Le Bourgeois Gentilhomme."

That light touch which all this music needed was suggested but not fully realized. The silken suavity of Rossini, the refinement of Mozart, the perfection of Ravel, and the wit of Strauss bowed to a heaviness and robustness of treatment somewhat out of character and even to coarseness in the playing.

These matters did not rob the concert of enjoyment. The program was good, the conducting firm. What I missed was the delicious quality of the music in performance. Weather conditions cut attendance to 1,650 people.

Brilliant Tanglewood Concerts End Record-Breaking Season

(Continued from First Page)

came about quite by contrivance. For it appears that the author of the charges, an 83-year-old Lenox resident, wrote a letter to the selectmen complaining that the summer people walking about the streets of her town were unsuitably dressed. A press service called her for further comment, and managed to get her going on the subject of music lovers who, with blankets stretched out under the stars before the music shed, seemed to be responding to the romantic situation more than she deemed proper.

In view of the fact that the letter-writer invariably occupies a box, it is not generally known how she researched the situation, but a hasty survey by a picked squad of monitors chosen for their ability to see in the dark revealed that the reclining music lovers were the soul of discretion.

Indeed, since they were all wraapped up in blankets—the weather here having been somewhat immoderately cool — the monitors' considered opinion was that everyone was asleep, and that it was all a tempest in a timpanum.

NOVEL SCHEME

The problem of suitable garb, however, has always gnawed away at Tanglewood officials, who some years ago hit upon the novel scheme of supplying the bare-legged (male or female) with wellow wrap-around skirts at the gate.

This was greeted with such good natured aplomb by the visitors that it is now standard procedure, resulting, for the men at least, in much comic relief. Since the skirts were limited to several score and the visitors often exceeded several thousand, bare legs are still to be seen and, in some cases for that matter, admired.

As for the blanket brigade, the management takes the unofficial view that music and romance have been associated since Babylon, that only those disposed to such entertainment bring their blankets, and that old ladies are more properly advised to sit in their boxes and not roam tripping over people who got there first.

As for more solemn matters, it may be reported that the traditional "Tanglewood on Parade," an event designed to benefit the Berkshire Music Center, was for once blessed with perfect outdoor weather. By six o'clock 5,000 people from (to judge by a quick survey of the parking area) 28 states and Hawaii, were strolling on the overpoweringly green lawns, picnicking under the mugo pines, and dropping in on the several informal musical events offered on the occasion.

POPS ORCHESTRA

These consisted of an opera (Gounod's "The Physician in Spite of Himself"), a fanfare and a simultaneous demonstration of the orchestra, opera, chamber music and composition departments of the Center.

All this was followed by a picnic supper and, at 8:15, the Gala concert featuring, for the first time at Tanglewood, Arthur Fiedler and the Boston Pops orchestra, who triumphed beyond imagining.

While Charles Munch occupied a box in the audience, the famed Pops maestro lifted the eaves of the shed a few inches with such familiar Pops numbers as "Stars and Stripes Forever," Ravel's "Bolero," the comical parody of TV commercials that has rocked Symphony Hall all season, and "Look Sharp—Be Sharp," not to mention a slate of encores.

If an audience—for the evening event numbering 10,500 — has been more elevated by the music at these Fesivals, it has certainly never been more entertained and amused than by this uproarious finale.

During the intermission, Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, presented Miss Gertrude Robinson Smith with a leather scroll recognizing her as the leader of the original Festival enterprise here 20 years ago.

It was she who arranged for the Boston Symphony to make Tanglewood, already famous as the summer home of Nathaniel Hawthorne, its summer headquarters. The ensuing years have seen it grow from a small, more or less social series of a few selected events, to a musical festival of international significance offering more than 50 individual concerts.

MANAGER RETIRING

Regrettably enough, the man who — after Koussevitzky — was most responsible for the astonishing growth of the festival, this year retires as manager of the Boston Symphony and of the Berkshire Festival.

He is George E. Judd, who after 40 years of guiding the destinies of the orchestra, during which it completed an immensely, successful tour of Europe and anothed of the United States, retires to his new farm at Cannonsville, N. Y., to devote his time to floriculture.

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World Tel + Sun
august 13

NEW Y

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Mr. Morel, you may remember, took the festival by storm, as it were, at his first appearance here. And with good reason, for on that occasion—several weeks ago—he showed such sparkle and vitality and such a command of the orchestral forces—not to mention his command of the orchestral scores—that he couldn't have missed bowling over everybody.

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Of these scores the best played —by many parasangs—was the Ravel. That seems too simple a thing to say, what with Mr. Morel and Ravel being Frenchmen, and so forth, but it's all too true. For the orchestra fairly basked in this music. It loved it, as did the large audience. And it was not secret that Mr. Morel loved it.

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RENSSELAER COUNTY REVIEW, RENSSELAER, N. Y., FRIDAY, AUGUST 13, 1954

THE WEEK IN NEW YORK

By ALICE C. ARMSTRONG

TROY—Summer is on the wane as the last two weeks of August start—glorious days and a full moon in the offing—an Autumn chill that may be followed by the torrid weather of last August (perish the thought)—the attendance at Saratoga Racetrack slightly under last season following the trend at all places of amusement, either money is scarce or people aren't spending—food for thought for the legislators who frequent the track that the excessive tax of New York State might be one of the reasons—the Berkshire Musical Festival concluding a glorious season at Tanglewood next Sunday with Charles Munch directing the Boston Symphony—tonight, Friday, "Tanglewood on Parade" including the Boston Pops Concert with Arthur Fiedler directing, lawn party, picnic supper, dancing on the lawn, concert in the Shed by the Boston Symphony with Brenda Lewis, Metropolitan star singing the part of a Salome in the final scene of Strauss' opera of that name, proceeds for the benefit of the Berkshire Music Center.

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24 SYRACUSE HERALD-JOURNAL, Thursday, August 12, 1954

TALKING IT OVER

Mr. and Mrs. Lowell Farr Are Among Husband-Wife Teams in 'Tanglewood'

By EMMA VAN WORMER

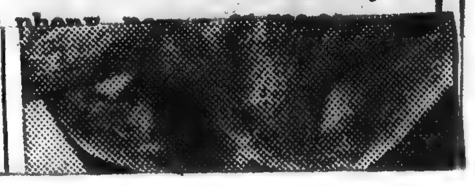
THE 200 OR MORE musicians and music lovers in attendance at the convention dinner of the New York State Federation of Music Clubs here last spring recall the recital given by Lowell and Naomi Farr, the latter a national auditions winner of Federated Music Clubs. Mr. and Mrs. Farr are among husband-wife teams studying in Berkshire Music Center in Tanglewood this summer.

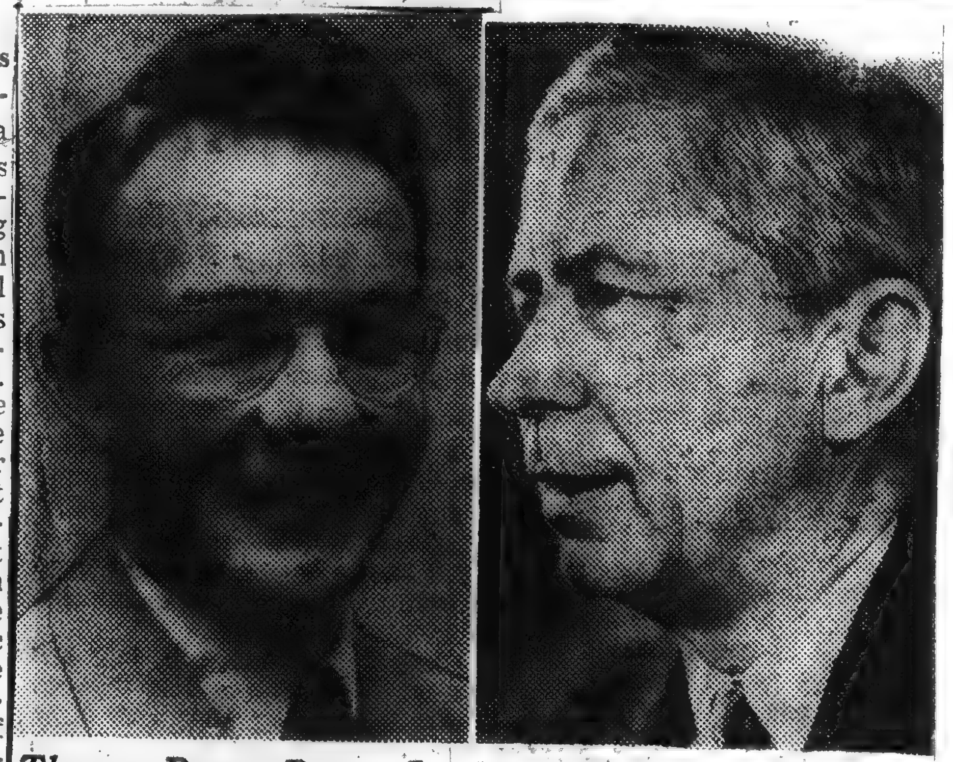
LOWELL FARR, a pianist is former student in the Paris Conservatoire, is working on opera coaching in the Berkshires. His wife, Naomo, a professional concert artist, a soprano, is working on advanced opera dramatics. In the convention dinner in Hotel Syracuse Farr played his wife's accompaniments in a varied program of operatic arias and songs.

Also in "Tanglewood," while Julius Ilku is studying double bass, Mrs. Ilku is working under the Boston Symphony's harpist Bernard Zinghera. Heskel Brisman, composition pupil of Ernst Toch and his wife, Rina Basin Brisman, an opera associate, are registered in the Berkshire Music Center summer session, to close Sunday. Monica and Keith MacGaffrey, brother and sister of Lenox, Mass., are students respectively of the French horn and the Study group. Rodney and Robert Pierece, twins, whose home is in Wichita, Kan., returned to "Tanglewood" for a season's study in the orchestra department.

CHORAL CONDUCTORS who are alumni of Tanglewood include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University,) and Lorna Cooke de Varon (New England Conservatory, Boston). Composers who have profited by summers in this center in the foothills of the Berkshires in Western Massachusetts: Norman dello Joio, Alan Hovaness, Ulysses Kay Peter Mennin, Leonard Rosenman, Louis Mennini, Ned Rorem Jurriaan Andraessen. Instrumentalists also receiving training there include Jacob Krachmalnick, concert master of the Philadelphia Orchestra; pianists Seymour Lipkin, Leonard Pennario, Constance Keene, Julius Katchen; cellist Aldo Parisot and violinist Norman Carol.

Thomas Deane Perry, Jr., who succeeds the able and justly popular George E. Judd,, retiring manager of the Boston Symphony Orchestra, has served several summers as executive secretary of the Berkshire Music Center in "Tanglewood." Mr. Judd retires following nearly 40 years of distinguished service to the Boston Sym-





Thomas Doane Perry, Jr., left, and George E. Judd, new manager and retiring manager, respectively, of the Boston Symphony Orchestra, now in its summer home in "Tanglewood", Lenox, Mass.

Brilliant Tanglewood Concerts End Record-Breaking Season

(Continued from First Page)

came about quite by contrivance. For it appears that the author of the charges, an 83-year-old Lenox resident, wrote a letter to the selectmen complaining that the summer people walking about the streets of her town were unsuitably dressed. A press service called her for further comment, and managed to get her going on the subject of music lovers who, with blankets stretched out under the stars before the music shed, seemed to be responding to the romantic situation more than she deemed proper.

In view of the fact that the letter-writer invariably occupies a box, it is not generally known how she researched the situation, but a hasty survey by a picked squad of monitors chosen for their ability to see in the dark revealed that the reclining music lovers were the soul of discretion.

Indeed, since they were all wraapped up in blankets—the weather here having been somewhat immoderately cool — the monitors' considered opinion was that everyone was asleep, and that it was all a tempest in a timpanum.

NOVEL SCHEME

The problem of suitable garb, however, has always gnawed away at Tanglewood officials, who some years ago hit upon the novel scheme of supplying the bare-legged (male or female) with wellow wrap-around skirts at the gate.

This was greeted with such good natured aplomb by the visitors that it is now standard procedure, resulting, for the men at least, in much comic relief. Since the skirts were limited to several score and the visitors often exceeded seyeral thousand, bare legs are still to be seen and, in some cases for that matter, admired.

As for the blanket brigade, the management takes the unofficial view that music and romance have been associated since Babylon, that only those disposed to such entertainment bring their blankets, and that old ladies are more properly advised to sit in their boxes and not roam tripping over people who got there first.

As for more solemn matters, it may be reported that the traditional "Tanglewood on Parade," an event designed to benefit the Berkshire Music Center, was for once blessed with perfect outdoor weather. By six o'clock 5,000 people from (to judge by a quick survey of the parking area) 28 states and Hawaii, were strolling on the overpoweringly green lawns, picnicking under the mugo pines, and dropping in on the several informal musical events offered on the occasion.

POPS ORCHESTRA

These consisted of an opera (Gounod's "The Physician in Spite of Himself"), a fanfare and a simultaneous demonstration of the orchestra, opera, chamber music and composition departments of the Center.

All this was followed by a picnic supper and, at 8:15, the Gala concert featuring, for the first time at Tanglewood, Arthur Fiedler and the Boston Pops orchestra, who triumphed beyond imagining.

While Charles Munch occupied a box in the audience, the famed Pops maestro lifted the eaves of the shed a few inches with such familiar Pops numbers as "Stars and Stripes Forever," Ravel's "Bolero," the comical parody of TV commercials that has rocked Symphony Hall all season, and "Look Sharp—Be Sharp," not to mention a slate of encores.

If an audience—for the evening event numbering 10,500 — has been more elevated by the music at these Fesivals, it has certainly never been more entertained and amused than by this uproarious finale.

During the intermission, Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, presented Miss Gertrude Robinson Smith with a leather scroll recognizing her as the leader of the original Festival enterprise here 20 years ago.

It was she who arranged for the Boston Symphony to make Tanglewood, already famous as the summer home of Nathaniel Hawthorne, its summer headquarters. The ensuing years have seen it grow from a small, more or less social series of a few selected events, to a musical festival of international significance offering more than 50 individual concerts.

MANAGER RETIRING

Regrettably enough, the man who — after Koussevitzky — was most responsible for the astonishing growth of the festival, this year retires as manager of the Boston Symphony and of the Berkshire Festival.

He is George E. Judd, who after 40 years of guiding the destinies of the orchestra, during which it completed an immensely successful tour of Europe and anothed of the United States, retires to his new farm at Cannonsville, N. Y., to devote his time to floriculture.

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Except for the unruly weather, which has clouded much of the festival but hasn't prevented an all-time record attendance, the season has been musically brilliant. Thematically it has honored the 150th anniversary of Hector Berlioz, many of whose largest works have been performed during the season. The final work of the season, Berlioz's monumental "Requiem," which requires a much augmented orchestra, a chorus, and soloists as well as four brass bands posted at each corner of the shed, will be given tomorrow afternoon to conclude the festival. At this time also, the Berkshire Music Center, composed of 375 students, disbands.

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New York Journal-American
2—Fri., Aug. 13, 1954 ★

Berkshire Festival:

Morel Conducts

Program Lacks Lift

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 13. — To Jean Morel fell the honor of opening the final weekend of the Berkshire Festival last night.

Having given an excellent account of his conducting abilities at a concert of the Boston Symphony in the music shed three weeks ago, he was further put to the test leading the chamber orchestra in the theater-concert hall. The shift proved revealing.

In the more exacting task of his chamber-music program, Morel courted reservations.

It could be that limited rehearsal time and damp weather worked against him, but the fact remains that the finesse expected of his performances appeared only spasmodically. For all his fine musicianship and vitality, the music seldom took flight.

Varied Program

The program was more varied than any other in this series formerly known as the Bach-Mozart concerts.

Mozart existed only by courtesy in a list of works that began with Rossini's overture to "La Scala di Seta," included Mozart's Symphony K. 319, then turned to Ravel's "Mother Goose" suite, and ended with Strauss' suite from "Le Bourgeois Gentilhomme."

That light touch which all this music needed was suggested but not fully realized. The silken suavity of Rossini, the refinement of Mozart, the perfection of Ravel, and the wit of Strauss bowed to a heaviness and robustness of treatment somewhat out of character and even to coarseness in the playing.

These matters did not rob the concert of enjoyment. The program was good, the conducting firm. What I missed was the delicious quality of the music in performance. Weather conditions cut attendance to 1,650 people.

World Tel + Sun
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AUGUST 13, 1954

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88 THE NEW YORK TIMES, SUNDAY, AUGUST 15,

[From Late Editions of Yesterday's Times.]

TANGLEWOOD FETE DEFIES 13TH 'JINX'

10,000 Attend 'Parade' of Berkshire Music Center —Variety Is Keynote

Special to The New York Times.

LENOX, Mass., Aug. 13—Friday the thirteenth was auspicious for "Tanglewood On Parade." The sun shone in the afternoon, and the full moon and the stars brightened the night. As a result, more than 10,000 persons had the liveliest and best attended demonstration in years of Tanglewood's many-faceted activities.

More than $23,000 was realized today for the benefit of the Berkshire Music Center's scholarship fund.

There was music echoing through the halls and across the rolling lawns of this gracious estate from mid-afternoon until almost midnight, beginning with an early demonstration of the Berkshire Music Center's study group and ending with a jam session presided over by Joe Bushkin, jazz pianist, who composed a jump tune for the occasion called "Tanglewood hangover."

Plenty of refreshments were around, but if one can have a hangover from an excess of music, "Tanglewood On Parade" would be the show to do it. Fortunately, there was so much variety that one could move from opera to symphony, from chamber music to choral music, from the violence and passion of "Salome" to the wonderful stride of "Stars and Stripes Forever."

Not only was the Berkshire Music Center on display, but so was the Boston Symphony Orchestra, and for the first time at Tanglewood, the Boston "Pop" group under Arthur Fiedler, who is celebrating his twenty-fifth anniversary at the head of this organization.

In addition, there was a brief ceremony commemorating the founding of the Berkshire Festival twenty years ago and a tribute to the men and women who helped to make it possible. Lewis Perry of the Boston Symphony trustees presented a plaque to Gertrude Robinson Smith, who was the founding president of the festival.

The festivities got an early impetus from a performance of Gounod's setting of Moliere's "Medecin Malgre Lui," which was presented in the formal gardens in mid-afternoon. Morton Siegel, who made the English adaptation, also staged the little piece.

Then, after a fanfare, Ralph Berkowitz, Dean of the center, invited the audience to make itself at home and to watch the various departments of the center at work. In the shed the student orchestra led by student conductors—Henry Janiec, Paul Vermel (a Frenchman whose parents came from abroad to hear him conduct), and Samuel Krachmalnick — led pieces by Bizet, Mozart, Lalo and Wagner. William De Pasquale, violinist, was the soloist in one movement of the "Symphonie Espagnole."

In the Theatre-Concert Hall the opera department presented excerpts from Puccini's "Tosca" and "Bohème" and Hindemith's one-acter, "Hin und Zurueck." In the Chamber Music Hall there was a program of songs and chamber music. John Kennedy and Richard Maxfield of this year's composition department were represented by new works, and among the performers were Catherine Akos, Mr. Kennedy, Stanley Dombrowski, Tan Crone, Beatrice Krebs, Mr. Maxfield, Tossi Ichiyanagi, Tiberius Klausner, Endel Kalam, Evalyn Steinbeck and Gilbert Kalish.

After a picnic supper on the lawn, the Boston Symphony took over. Thomas Schippers, an old Tanglewood hand though a very young man, was the guest conductor with the orchestra. He led a crisp performance of Bizet's youthful Symphony in C and a turbulent reading of the final scene from Strauss' "Salome." Brenda Lewis, who is an incandescent artist and who sang with passionate intensity, was the Salome. She brought her to life without sets or staging.

Mr. Fiedler and the Boston "Pops"—to let you in on a secret, the Boston Symphony with very few changes—took over and had the audience in a tizzy. Mr. Fiedler is a showman.

He makes things like "Stars and Stripes Forever," Offenbach or "Bolero" go like controlled lightning. No wonder he is a popular figure on the American scene. The audience roared its delight.

Then there were drawings for door prizes, waltzing on the lawn, and Joe Bushkin with his jazz. If anyone was looking for music after that, they could turn to disk jockeys, poor benighted devils.

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34 NEW YORK HERALD TRIBUNE, SUNDAY, AUGUST 15, 1954

Mrs. Serge Koussevitzky (left) congratulating winners of the Koussevitzky Memorial Scholarship—student conductors Paul Vermel (right) and Samuel Krachmalnick. Looking on are Mrs. William M. Crane (second from left) and Mrs. John R. Rice, co-chairmen of a committee raising funds for the annual scholarship.

Music Festival Awards Made

Seven scholarships and cash awards were made to students of the Berkshire Music Center at Tanglewood, Lenox, Mass., yesterday. The prizes are given annually to outstanding students at the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival which concludes its seventeenth summer this afternoon. Winners were chosen from among the 375 enrolled this year from thirty-five states and twelve foreign countries. A committee headed by Mrs. William M. Crane, of Richmond, Mass., has raised $5,000 towards a $15,000 goal to establish an annual scholarship for student conductors at Tanglewood, as a memorial to Serge Koussevitzky, former music director of the Boston Symphony Orchestra and first director of the Berkshire Music Center. The scholarship, whose present value is $250, was awarded jointly to student conductors Samuel Krachmalnick, of New York, formerly of St. Louis, a second year student, and Paul Vermel, of New York, formerly of France, a student in 1949. Other awards made yesterday were: The Jascha Heifetz Award to Tiberius Klausner, the Gregor Piatigorsky Prize to Camilla Heller and Evalyn Steinbock, the Serge Koussevitzky Composition Prize to Robert Barney Childs, the Wechsler Commission to Raymond Wilding-White, the Selly A. Eisemann Scholarship to Catherine Dufford, and the Carlotta M. Dreyfus Scholarship to Phyllis Murphy.

Tanglewood Saturday Finale Presents Boston Symphony

By Jay Harrison

LENOX, Mass., Aug 14.—The Berkshire Music Festival entered the last phase of its present acaivity tonight with the final Saturday evening concert in Tanglewood's large Music Shed. For the event, Charles Munch conducted the Boston Symphony Orchestra in a program familiar to his admirers, including Brahms' "Tragic" Overture, Ravel's "Le Tombeau de Couperin" Suite, Walter Piston's Fourth Symphony and Saint-Saens' Symphony No. 3, in C minor, Op. 78.

Last night, as a rousing climax to the Center's day-long "Tanglewood on Parade," Arthur Fiedler and the famed Boston Pops Orchestra invaded the sprawling campus and straightway proceeded to knock the props from under every staid convention known to the Festival grounds and its environs. Whistles blew, sirens honked, cymbals crashed, and an audience of over 10,000 competed with the furor on stage by going into systerical cheers and applause at the slightest provocation.

Madcap Numbers

And there were ripe reasons for the demonstrations of approval. Mr. Fiedler and his orchestra—consisting in the main of members from the Boston Symphony Orchestra—had selected for their program a series of mapcap numbers rivaling a circus in their din, variety and feverish high spirits. Sousa's "Stars and Stripes Forever," with the piccolos and brasses called upon to stand during their solos, started it off, and in rapid proliferation came Offenbach's "Galte Parisienne," Ravel's Bolero, and Antic Pot-Pourri by Hayman of myriad tunes from TV commercials and an arrangement of Gillette's "Look Sharp Be Sharp" refrain. Separating these pieces were a host of encores—E. Strauss' "Fast Track," "Fernando's Hideaway" and "The Glow-worn Turns"—which for sheer looniness are not likely to find anywhere an equal.

The beauty of it all was the vast abandon with which the pieces were played. No sooner had it begun, than the concert became a kind of symphonic hoe-down, with percussion cannonades and brass assaults to stir the dead. It made little difference to Mr. Fiedler and his crew whether Ravel or Ajax the Foaming Cleanser was the topic of the moment—they were all dealt with lustily, garishly, with an ear for the spectacular. Accepted in that spirit, the concert proved a hilarious venture into those regions of spoofing that vanish when the summer pop season draws to an end.

The first half of last night's concert was devoted to performances of Bizet's Symphony in C and the final scene from Strauss' "Salome," with Thomas Schippers conducting the Boston Symphony Orchestra, and Brenda Lewis as soloist. Mr. Schippers' reading emerged somewhat sensationalized, and he harried the great little work with rhythmic accents and tempos unnatural to it; but, for the most, it was a powerful performance and a gripping one. Equally stunning, though far more appropriate, was the conductor's entrance into the morbid and neurotic realms of the Strauss opera, where Mr. Schippers pulled such blazing and luminous sonorities from the orchestra that they all but swamped Miss Lewis' solo line. When she could be heard, however, it was apparent that her voice has increased in size and quality, that her pitch is neat as a pin, and that her artistry grows rapidly with the hours.

But it was, in the final analysis, really Mr. Fiedler's night. Before he began, Miss Gertrude Robinson Smith was given a plaque honoring her farsightedness, twenty years ago, in starting a music series destined to evolve into the Tanglewood Festival. And after Mr. Fiedler concluded his barnstorming, a few die-hard conservatives in the audience were seen turning faint and grasping the chairs for assistance. No wonder, It was quite a night.

THE NEW YORK TIMES,

PRIZES AWARDED AT FETE IN LENOX

Aaron Copland Officiates as Students of 6-Week Course Get Tuitions and Money

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., Aug. 14—This was prize day for the Berkshire Music Center. Although there are no credits, degrees or examinations at the end of the six-week course at Tanglewood, a number of awards are available for outstanding students. These were presented this afternoon by Aaron Copland during the intermission of a concert by the student orchestra.

The newly established Kousevitzky Memorial Scholarship for conductors, financed by contributions from the people of the Berkshire area, was presented jointly to Samuel Krachmalnick of New York and Paul Vermel, young Frenchman now living in New York. The present value of the award is $250, but as the scholarship reaches its $15,000 goal, the stipend will increase.

Tiberius Klausner, 22-year-old violinist born in Hungary, received the $250 Jascha Heifetz award. Camilla Heller of Appleton, Wis., and Evalyn Steinbeck of Brooklyn, N. Y., shared the $200 Gregor Piatigorsky Prize for a 'cellist.

The Serge Koussevitzky Composition Prize of $250, presented by the Koussevitzky Music Foundation, went to Robert Barney Childs of Reno, Nev. Mr. Childs was represented on this afternoon's program by the second movement of his First Symphony. A special Koussevitzky Composition Prize was given to Michael Sahl of New York.

1953 Winner Return

The Wechsler Commission of $300, awarded by Samuel Wechsler, a former Tanglewood student, was presented to Raymond Wilding-White, now of Boston. Last year's Wechsler Commission winner, Juan Oreggo-Salas of Santiago, Chile, returned this year with the score he composed. This piece, a sextet for clarinet, piano and string quartet, will be performed at tomorrow morning's final student chamber music concert.

Other prize winners this summer were:

Catherine Dufford, oboist, of Evansville, Ind.—The Selly A. Eisemann Scholarship of $150.

Phyllis Murphy of Bement, Ill., soprano—the Carlotta M. Dreyfus Scholarship of $150.

Allyn Ferguson of San Jose, Calif., pianist and composer, and Bruce Klingbell of Bay City, Mich., 'cellist—tuition scholarships from the Anne M. Gannett fund of the National Federation of Music Clubs.

Lois Lenstrohm of Reading, Pa., amateur study group—the Harden Scholarship awarded through the Wyomissing (Pa.) Institute.

Katherine Towns of Buechel, Ky., choral student—the Louisville (Ky.) Philharmonic chorus scholarship.

Myrna Bressick of Miami, Fla., opera department—Miami Opera Guild scholarship.

Ribert Simpson of Princeton, N. J., opera department — the Music Study club of Newark and Oranges scholarship.

Mary L. Dodge, University City, Mo., violist—women's association of the St. Louis Symphony Society competition.

William Keith Rogers of Charlottetown, P. E. I., composer—Canadian Government overseas scholarship.

Stefan Grove of Capetown, South Africa, and Mr. Childs—Margaret Lee Crofts scholarships for tuition.

John Kennedy of Huntington, L. I., composer; Yecheskel Rasiel of Tel Aviv, Israel, violist, and Mr. Klausner, violinist—Koussevizky Music Foundation tuition grants.

It was announced today that the Tanglewood revolving scholarship fund has benefited to the extent of $7,850 from the Wednesday night chamber music series, thanks not only to the attendance but also to the contribution of services by Zino Francescatti, Claudio Arrau, William Kroll, Ruth Posselt and Joseph De Pasquale.

There was one amusing footnote to last night's "Tanglewood On Parade" festivities that became known today. The winners of the main door prizes were Marion Schotten of Ludlow, who received a Victor phonograph, and Roberta Goldberg of Malden, who won a General Electric refrigerator. Afterwards, when they were posing for photographs they discovered that Miss Schotten had a phonograph and no refrigerator and Miss Goldberg a refrigerator but no phonograph. They swapped prizes on the spot

SCHOLARSHIP WINNERS: Samuel Krachmalnick, right, and Paul Vermel, both of New York, joint victors in the Koussevitzky Memorial scholarship competition, with Mrs. Serge Koussevitzky at the Berkshire Music Center. The young conductors, who led the student orchestra in Tanglewood concerts this season, were chosen by Aaron Copland yesterday.

[27]

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By HOWARD TAUBMAN

Special to The New York Times.

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The weather for this final day of the festival, was cold and rainy, thereby cutting down the audience to 8950. Ten thousand, four hundred persons were present Saturday night.

To continue with otherwise encouraging statistics, the total attendance for the six weeks of the festival was 135,775, and the total gross revenue $330,033 as against $311,600 in 1953 when the total attendance was 117,950.

This financial total breaks down in $11,274.25 paid admissions at rehearsals for the benefit of the orchestra's pension fund; net benefit of $22,000 for the Berkshire Music Center from the annual "Tanglewood on Parade"; a net to the center of $7850 from the six chamber music concerts and a total in receipts for the Boston Symphony of $281,674.75.

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Springfield
Union
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Tthe spirit of Dr. Koussevitzky is still felt here and it is eminently fitting that each year a great work be given in his memory. Today, Charles Munch, director of the Festival, chose to perform one of the greatest of all works, the "Requiem" by Hector Berlioz.

Had this performance been given under the aegis of Hollywood, it would have been characterized as "colossal," "stupendous". It was all of that, but it was something more. There was a wonderfully devout and reverential atmosphere, no matter how brilliant were the forces involved. There are few conductors who so thoroughly understand the Berlioz idiom as Charles Munch. The performance today was infinitely finer than given here two seasons ago.

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High Standard

The orchestral portions of the work were of the same high standard. The four brass choirs and full orchestra rose to great heights while meeting every demand of contrast. There was a breadth and sweep to Mr. Munch's reading and a sincere feeling for the character of the work. David Poleri sang the tenor solo with the artistry which we have come to expect from him.

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NY Herald-Tribune Aug 16/54

Berkshire Festival Ends

Berlioz Requiem Mass Played for Koussevitzky

By Jay S. Harrison

LENOX, Mass., Aug. 15.—The 1954 Berkshire Music Festival concluded this afternoon with Hector Berlioz' "Grande Messe des Morts (Requiem)," presented in memory of Serge Koussevitzky, and a work which should be made, by law, a mandatory choice for all large festival endings.

Charles Munch and the Boston Symphony Orchestra were augmented by several hundred musicians to fill the demands of Berlioz' mammoth score. Four brass choirs, each consisting of over ten players, sat at strategic spots in the large Music Shed; the Tanglewood Chorus, enlarged by the addition of the Springfield Orchestra Chorus, was placed behind the orchestra, while flanks of percussion players lined the areas between.

After the intermission, David Poleri, the tenor soloist, sat by Mr. Munch's side. The whole presented — even before the opening measures—a pageant and spectacle as glorious to the eye as it later proved stunning to the ear.

"Colossal" Applies

The work itself is one of the few in history to which the mildewed epithet "colossal" is not inappropriately applied. It is huge in spirit, panoramic in outlook, long in length, massive in structure.

Not only are the performing forces overwhelming and grandiose, the nature of the Requiem, its expressive fabric is also brave and trumpeting. And yet, in opposition to the general view that Berlioz is a wizard only of the loud and the raucous, the Requiem Mass is most frequently devoted to a species of quiet reverence that is equally, if not more, ennobling than all the racket and rumpus created by the combined ensembles charging at full vigor.

Somber, Austere

Fully two-thirds of it is of a nature all somber and austere, and even at crucial moments the composer's instrumental and vocal coloring is designed to avoid blatancy for its own sake. A good deal of the scoring, in fact, is a bit grey, as benefits a solemn occasion. To emphasize this condition, the Requiem has stretches of bleakness and muted lament that are almost a sonorous incarnation of despair.

All of these circumstances are glowingly understood by Mr. Munch and the matter of his performance, therefore, is a simple one to contend with. No one is going to conduct the work unless he is positive well in advance that he can wrench from the Requiem its full meaning and substance.

Impressive Closing

This Mr. Munch can and does. When assisted by a chorus trained to the hilt, as was Tanglewood's, to ring out the Latin text with magnitude and color, little stands in the way of Berlioz' stated intent. Combined, additionally, with the perfection of ensemble available to the Boston men and the vibrant singing of David Poleri, the result is bound to be consistently impressive.

Impressive indeed was yesterday's closing concert. Eight thousand nine hundred fifty listeners—the small number in a dismal rain—found it so. For their response to Mr. Munch's extraordinary job was akin in its clamor to that of the judgment day.

Last night's program, also conducted by Mr. Munch, consisted of selections familiar to Boston Symphony admirers including Brahms' Tragic Overture, Ravel's "Le Tombeau de Coueprin" Suite, Walter Piston's Symphony No. 4 and Saint-Saens' Symphony No. 3 in C Minor.

At the opening measures of the first number, in fact throughout its entire course, Mr. Munch had not yet hit his stride. Under his direction, the Brahms overture was rather coarse and explosive, with its tragic elements dissolved in an aura of pomp and circumstance. Once done with Brahms, however, he plunged headlong into the remaining pieces and delivered them with a biting zest that characterizes Mr. Munch's way with music dear to his fancy.

A Personal "Tombeau"

Aavel's "Tombeau" was presented in a highly personal and mannered reading that held its rewards in the reflection of a genuine Old World elegance and charm. From measure to measure it spoetry remained ever intact, while its bittersweet melodies were held out for fond inspection like so many charms on a bracelet. And while greater instrumental precision has been know in other Boston Symphony performes, few have captured the essence of a work with so little effort.

Mr. Piston's Fourth Symphony is a fine piece, his finest, I suspect, to date. Craft, naturally, there is in abundance, since the composer's reputation has long rested upon his ability to deal smartly with tone. But the Fourth is no mere artisan's piece. Its first movement is warmly spirited, gentle and playful; its second bounding and rhythmically vital. Even its third movement manages to remain engagingly introspective without brooding or turning sour. And the close is a big clangorous finale that brings the symphony to a whooping, forecful end. Mr. Piston, himself, was on hand to accept the generous ovation from an audience estimated at well over 10,000.

Saint-Saens' Third Symphony, which brought the evening to a roaring conclusion, is a warhorse that Mr. Munch knows how to ride. It is a display piece, neither more nor less, and for its display qualities does the conductor read it. Thus heard, the symphony becomes a study in rushing sonorities and unabashed sentiment. There is nothing small about it, nothing petty or mean. As read by Charles Munch, the work is a vast, pulsing musical organism with a life and a heart of its own.

Boston Post Aug 16/54.

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 15—Despite a misty, chilly day the final concert in the Berkshire Festival drew an audience of 9000 to hear a performance of the Berlioz "Requiem," a fitting climactic work in the Berlioz sesqui-centennial this summer here at Tanglewood.

Not as many listeners as is usual were seated on the grass, but the weather did not dampen the enthusiasm in the reception of thie wonderful composition.

The stereophonic "Requiem" requires a vast number of performers. There must be a tenor soloist, a huge chorus, an augmented orchestra, and four brass bands. The latter were placed one at each end of the stage and on the right and left sides of the concourse. The festival chorus was assisted by members of the Springfield orchestra chorus, trained by Alexander Leslie, and the soloist was the popular young singer, David Poleri, who has made quite a hit this season with Tanglewood audiences.

Though Berlioz demands so large a performing apparatus, the extended work is a model of classical proportions in its writing. Only in the "Dies Irae" and in the "Lacrymosa" does he employ all of the performers and this is used not so much for a shocking effect but to give a sense of power and awe in underlining the drama of the text.

The composer does not use all of the traditional text normally a part of the "grande messe des morts." He is concerned primarily with the musical values, and in consequence, repeats many passages to round out his formal scheme.

Though on occasion the "Requiem" has been used as a part of worship, the piece is not really religious in mood. It's feeling is theatrical rather than pious.

Mr. Munch led his forces with that wonderful skill which he always brings to a score of his favorite composer. The chorus responded splendidly to the conductor's demands, and at times achieved great beauty of tone. However, it was unfortunate that during the "Dies Irae," Mr. Munch allowed one pierceing trumpet to dominate the music and mar the otherwise overwhelming effect which Berlioz makes here.

But then, Mr. Munch has a great love for this penetrating sound and he, perhaps, found it stirring.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky, that famed conductor whose imprint remains in every department at Tanglewood.

Summer Theatres

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Music

The Berkshire String Quartet will give Sunday afternoon concerts at Music Mountain, Falls Village, July 4 through September 5. The quartet consists of Urico Rossi, first violin; Albert Lazan, second violin; David Dawson, viola, and Fritz Magg, 'cello.

Connecticut Pops Concert at Fairfield University field, Friday evening, July 9, with Dorothy Kirsten, Metropolitan Opera soprano, and the orchestra conducted by Milton Katims, conductor of the NBC Symphony.

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, telephone Lenox 600.

Wednesday, July 7, Claudio Arrau, piano, and The Bel Arte Trio: Beethoven, String Trio in G, Op. 9, No. 1; Piano Sonatas, Op. 79, 110, 57 ("Appassionata").

Friday, July 9: Bach, Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, piano solo by Lukas Foss. Charles Munch, conductor.

Saturday, July 10: Berlioz, "The Damnation of Faust", with the Harvard Glee Club, Radcliff Choral Society and soloists. Charles Munch, conductor.

Sunday, July 11: Beethoven, Overture to "Leonore", No. 3; Piano Concerto No. 5 ("Emperor") with Claudio Arrau, soloist; Symphony No. 5. Pierre Monteux, conductor.

Wednesday, July 14, The Albeneri Trio: Brahms, Trio in B, Op. 8; Martinu, Trio in D Minor; Beethoven, Trio in B flat, Op. 97 ("Archduke").

Friday, July 16: Bach, Cantata No. 93, "Wer nur den lieben Gott", Hugh Ross conducting; Suites Nos. 1 and 4, Charles Munch conducting.

Saturday, July 17: Debussy, Excerpts from "St. Sebastian", and "La Mer"; Franck, "Les Djinns", for piano and orchestra with Vera Franceschi as soloist, and Symphony in D Minor, Pierre Monteux, conductor.

Sunday, July 18, Debussy, "Iberia"; Copland, Piano Concerto with Leo Smit as soloist; Berlioz, "Fantastic Symphony". Charles Munch, conductor.

MINOT, N. D.
NEWS & OPTIC REPORTER
JUN 17 1954

George Sokolsky

Right Of Caesar's Ghost

I WAS SITTING in the theater at Tanglewood in the Berkshires — listening to Bach's Brandenburg concertos, five of the six of them. When I listen to Bach, I cannot think of right or left, or left of center, or any of the silly distinctions which those who are unmoved by the eternities enjoy as an exercise in adolescent intellectualism. Surely it matters little how excited one becomes about the ephemera of personalities. Hitler, Roosevelt and Stalin are dead, but history knows no end.

From behind me, I heard a pleasant feminine voice say, "There is George Sokolsky." I felt that fame had at last come to me and that I was as great as Adolphe Menjou with whom one cannot walk a sidewalk without becoming a neon sign. However, my pride was soon dissipated, for a strident, masculine voice spoke up to say:

"Now my evening is spoiled. He is to the right of Caesar's ghost."

My mind went back to Bach and I never even looked at the woman with the pleasant voice nor at the man with the strident voice. Afterward, when all the Brandenburgs were over, I thought that I might have asked him whether he wanted to take the Fifth Amendment but it was unnecessary. It was sufficiently tough for him to see one who was to the right of Caesar's ghost. It so spoiled his evening that he forgot Bach and remembered only Sokolsky. How horrible!

* * * *

PERSONALLY, I have had no acquaintance with Caesar's ghost and know nothing about his politics or sociology. Perhaps in heaven or hell, Caesar has learned more than his ghost is willing to talk about. In Shakespeare's version, the ghost is not very impressive and I had forgotten him.

Nevertheless, I could not help wondering how right one can be when he is to the right of Caesar's ghost. What does such a person believe to be true? For after all, what was the truth about man in the days of Julius Caesar is true today. The natural law is timeless, unchanging, permanent, and holds for Greek as well as Hebrew as St. Paul so wisely said it. I should imagine, although I would not know, that the essential difference between Julius Caesar and mine adversary is that Caesar wore his head bald.

Julius Caesar was a Roman politician who was scheming to turn Rome from a republic into an empire with himself upon a regal seat. Thrice he refused the crown, but he undoubtedly was fixing to get it at the right time and in the right way. There was a skinny fellow by the name of Cassius who was conspiring to undo Caesar's conspiracy. He undoubtedly involved the innocent Brutus in this deal, so that Brutus assassinated Caesar who was his close friend. This kind of a double double-cross has not been unusual in history, although nobody ever can tell us why Brutus would not have done more for Rome as Caesar's prime minister.

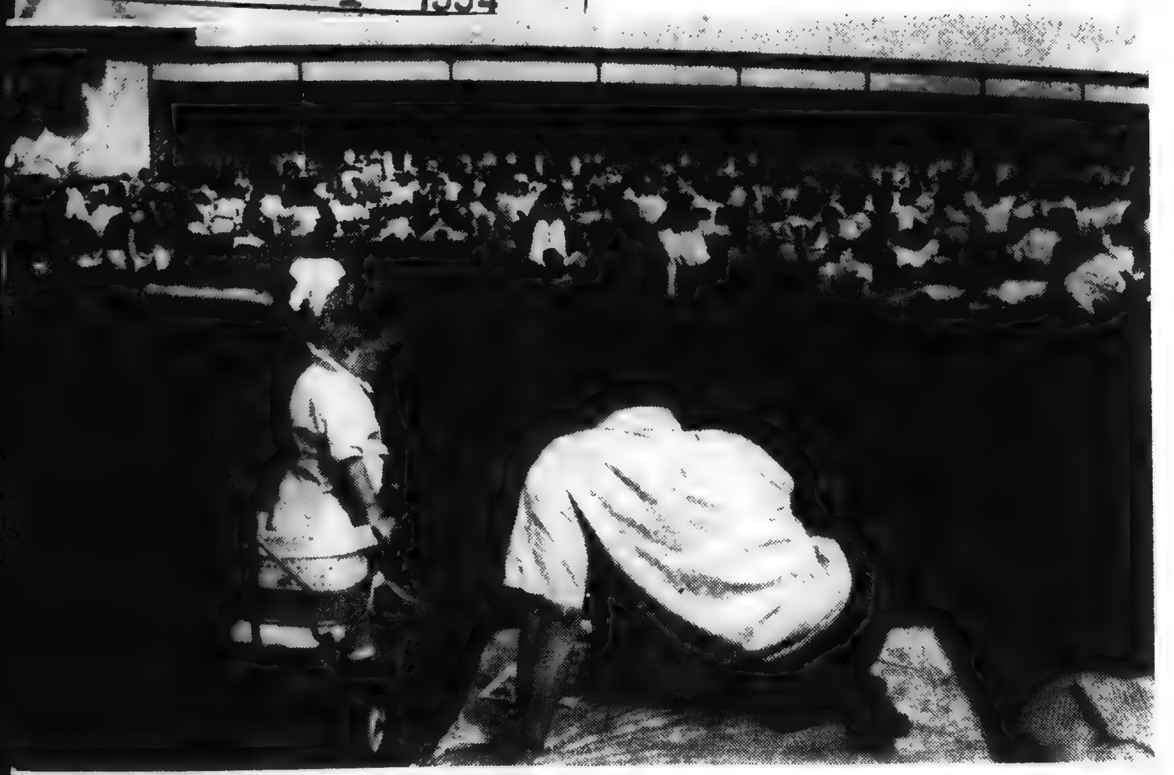
* * * *

SHAKESPEARE has Brutus say: ". . . not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. . ." It sounds like the United States Senate.

Anyhow, there was a politician called Mark Antony who saw his chance and took it. He delivered a speech which would have been a credit to William Jennings Bryan, which is not surprising as my version was ghost-written by William Shakespeare who knew the business. Mark Antony got into trouble because of a dame in Egypt, and he was not the first to do that.

What I am trying to discover is how all this puts me to the right of Caesar's ghost. If the strident gentleman had said that I was a muddy thinker, as someone did in Denver, because I believe that Karl Marx's postulates on sociology, biology and history cannot be substantiated, I might have asked him to a pot of tea, to discuss the 'isms, but when he involves me with Caesar's ghost, I must decline to admit guilt by association. I never met the ghastly gentleman and cannot give testimony concerning him. (Copyright 1954)

CUE
NEW YORK, N. Y.
JUL 1 - 1954



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CULTURE is dispensed in informal manner at festival. 'Cellist Piatogorsky (left) shows an inquiring visitor some pointers

Mountains of Music

THE BERKSHIRES ARE MECCA FOR MUSIC LOVERS, OFFERING EVERYTHING FROM BACH TO BECHET

by Emory Lewis

ONCE upon a time, cultivated Americans regularly journeyed abroad to attend the summer music festivals. Now the process is being reversed. A large quota of Europeans each summer make a pilgrimage to Massachusetts' Berkshire mountains to attend the Tanglewood Music Festival. Today, the Tanglewood festival is, thanks to the pioneering efforts of the late Serge Koussevitsky, one of the most impressive assemblies of musical talent anywhere in the world.

For music in the mountains, the New Yorker need only turn his automobile radiator northward and drive—in four hours—to the gently rolling Berkshires. Here the traffic-bewildered, heat-bothered city dweller will discover quiet, tree-shaded villages like Great Barrington, Lenox and Stockbridge, where in an earlier age vacationist Herman Melville wrote "Moby Dick" and his friend Nathaniel Hawthorne completed "The House of Seven Gables."

The concerts at Tanglewood, a lovely old New England estate atop a hill and overlooking a lake, begin July 7th, end August 15th. Accent this season will be on the works of 19th-century French composer Hector Berlioz. This is fitting, for within the past decade, Berlioz has come in for a sweeping reappraisal. An earlier judgment that his works were merely the empty rhetoric of a 19th-century romantic has been discarded, and he now looms as one of the authentic music masters of the past century.

Highlight of the Tanglewood season will be the presentation July 10th of Berlioz' "The Damnation of Faust," never before attempted at the festival. Baritone Martial Singher, tenor David Poleri, bass-baritone Donald Gramm and soprano Eleanor Steber will be the soloists. This enormous master-work, which calls for a large chorus, will have Charles Munch conducting the full, 104-piece Boston Symphony, assisted by the Harvard Glee Club and the Radcliffe Choral Society, recently returned from their first transcontinental tour. Other Berlioz events include the "Romeo and Juliet" July 31st; the Overture to "Benevenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights" for Soprano (Eleanor Steber) and the "Te Deum"—all on August 7th. The above are all part of the Saturday night series in the Shed.

On the Sunday afternoon series at 2:30, the festival has scheduled Berlioz' "Fantastic Symphony" July 18th; the Overture to "Beatrice and Benedick" and the "Harold in Italy Symphony" July 25th. "Harold in Italy," one of Berlioz' masterpieces, will employ William Primrose in the viola solo. Once you have heard Mr. Primrose perform this moving work, it is difficult to imagine any other interpretation. August 15th, conductor Munch and the Boston Symphony will present Berlioz' "Requiem."

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Tanglewood is, of course, also a summer school, with some 400 students, selected from 2,000 applicants from all over the world. The graduates, who include Leonard Bernstein and Lukas Foss, hold down jobs with every major orchestra in the nation. Numerous instrumental, choral and operatic performances of the school are open by invitation to members of the Society of Friends of the Center. A contribution to the support of the Center constitutes membership, and by such a contribution, the Tanglewood visitor can attend concerts daily. Another little-known fact: you can attend rehearsals of the Boston Symphony for $1.

You may take a picnic lunch onto the grounds. Many people picnic on the lawns surrounding the Shed. You can either bring or buy your lunch there.

Not all the music in the Berkshires is at Tanglewood. The mountains reverberate with other diverse music. At the close of the Tanglewood season, the New York Pro Musica Antiqua, from August 18th to August 29th, will present a six-concert festival of Renaissance music at the Town Hall in Lenox.

Just 30 miles from Tanglewood, near Falls Village, Connecticut, is Music Mountain. The chamber music concerts here, on a grassy hilltop surrounded by 115 acres of forest, have retained some of the intimate character reminiscent of the early days of Tanglewood. Season after season, in a long clapboard shed whose soft wood panelling has the resonance of a fine stringed instrument, the Berkshire String Quartet plays Mozart, Shubert and Brahms, as well as a spate of contemporary composers. Tab for the Sunday afternoon concerts is $2 per person. If you wish, you can listen on the lawn in the Tanglewood manner.

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For those who want to make their own music, there's the Folk Music Workshop at the Birchwood Barn in Lenox. Sponsored by the New York Folk-Guitar Club, this group teaches the folk guitar, the classic guitar and the recorder in one-week sessions beginning July 5th. And they hold concerts by students at Sedgwick Hall in Lenox.

How to get to the Berkshires? Follow the American Automobile Association recommendations: take the Taconic State Parkway to the Millbrook turnoff, then follow Route 44 to Canaan. Route 7 in Canaan will take you to Lenox or wherever your particular inn may be.

There's a hotel around every bend, so we can only mention a few here. Call CUE's Information Department for further details. Elm Court, a luxurious former estate, is a monument of what happened when a Vanderbilt (Emily) married a Sloane (W. & J.). It's elegant and somewhat expensive. For the young and frenetic, Eastover in Lenox is more appropriate. Once a banker's estate, it is now an athletic factory equipped with swimming pool, golf range, tennis court, archery range, ball diamond. The Berkshire Inn in Great Barrington and the Red Lion Inn are a bit more staid, and they offer excellent accommodations.

For good old mountain music—whether it be do-si-do or Bessie Smith or Berlioz—the Berkshires are the place to go.

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MORNING UNION
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Dr. Perry Presides

Introducing the galaxy of noted musicians and faculty members to the gathering of students and distinguished guests, Dr. Lewis D. Perry, native of neighboring Williamstown and a trustee of the Boston Symphony Orchestra, recognized the honored presence of Gertrude Robinson Smith, godmother of the Berkshire Music Festival. She was one of the originators of this gigantic enterprise in the musical world which she saw launched at the Dan Hanna Farm under a huge tent, later moved to the grounds of the old Vanderbilt Estate now known as Foxhollow School and later onto the grounds of Tanglewood. Interesting is the fact that the theater-concert hall in which she sat today was the site where the first concert at Tanglewood was likewise staged under a circus tent.

Only recently returning from Paris where she has made her residence, Mrs. Smith renewed acquaintances with Mrs. Serge Koussevitzky, Hugh Ross and the popular George Judd, manager of the Boston Symphony Orchestra, who is to retire following this year's Berkshire Festival season. Another distinguished guest in attendance this afternoon was Charles-Roux, the French consul-general.

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Introducing Charles Munch, director of the Berkshire Music Center and conductor of the Boston Symphony Orchestra, Dr. Perry lauded the tremendous qualities of leadership and great belief in youth as displayed by Munch and acknowledged him as the greatest conductor in the world today.

Welcoming the student body—400 strong—with representation from such foreign countries as Cuba, Japan, Korea, Holland, Greece, South Africa, Venezuela, France and Israel—Dr. Munch said in part:

"Music, more than any other art, contributes directly to the happiness of human beings. Its power lies in the fact that it reveals to us beauties that we cannot find in any other sphere.

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Concluding the program was the singing of Randall Thompson's Alleluah by the chorus made up of the student body of the Music Center under the direction of Hugh Ross. Following was a reception and tea for guests, faculty members and students in the formal gardens adjacent to the theater-concert hall.

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BOSTON, MASS.
MORNING GLOBE
JUN 25 1954

SOCIETY: Esplanade Concerts to Be Given but 3 Nights Weekly

By MARJORIE W. SHERMAN

A Boston musical tradition of 25 enjoyable years will be changed this Summer when its famed Esplanade concerts will be given in series, alternated with Tanglewood concerts, and extended through Aug. 10 instead of ending in July. These nightly concerts at the Hatch Memorial Shell will open on July 5 at 8:30. They will be given on Mondays, Tuesdays and Wednesdays of each week with Arthur Fiedler and a number of guest conductors on the stand.

Members of the Boston Symphony Orchestra will travel to the Berkshires every Thursday for concerts at Tanglewood, returning in time for the next week's Esplanade concerts. Donors and friends of the series, which thousands hear each year free of charge, have long been interested in extending the concerts into August because of those who are away on vacation in July.

Another innovation this year will be the doubling of daytime concerts. Three morning concerts have traditionally been given at 10:15 on Tuesdays. This season there will be six. The hour-long children's concerts cover a wide range of music, concentrating on shorter selections than those chosen for evening programs, but as popular with adults as with children.

At Tanglewood, where conductor Charles Munch will open the 1954 season on July 7 with a Beethoven program by Claudio Arrau and the Bel Arte Trio, the schedule will average nine concerts a week. In general, opera or choral programs will come on Tuesdays, chamber music on Wednesdays, student orchestra performances on Thursdays, chamber music on Fridays, orchestral programs by the Boston Symphony on Saturday evenings and Sunday afternoons, student chamber orchestra recitals on Sunday mornings and composers' concerts or forums on Sunday evenings.

Some 400 students are to study under the drection of Mr. Munch and composer Aaron Copland.

Long-standing friends of the Esplanade concerts and Friends of the Berkshire Music Center constitute an overlapping list. Contributions to the Esplanade concerts range from children's dime dropped in the program boxes to checks in four figures, sent to the Merchants National Bank in Copley sq.

Among the hundreds of donors who have contributed consistently to the Esplanade fund are Mrs Philip Mather, Miss Margaret A Fish, Miss Sarah Waters, Mrs. Guy Wood, Miss Evelyn Sears, Mrs. Charles H. Flood, Allyn B. McIntyre, Mrs. Elwood Church, Miss Mary Powers, Mrs. John Leavitt, Hugh Robinson, Miss Priscilla Barclay, Mrs. Wilson Roads, Robert W. White, Kenneth Magoon, Miss Lucy Crehore, and Mrs. Edwin P. Brown.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 10 1954

2700 Hear Boston Symphony At Tanglewood

Over 2700 music-lovers sat under a star-sprayed sky at Tanglewood Friday night to hear members of the Boston Symphony orchestra play five Bach Brandenburg concertos. Charles Munch conducted; the soloist was Lukas Foss.

Roger Voisin provided the high point of the evening with his well-phrased execution of the challenging "Bach trumpet" part of Concerto No. 2. An occasional false note only addea to the excitement that could be felt throughout the audience as the piccolo-thin but distinctly brass voice of the trumpet cut cleanly through lower-pitched masses of polyphony. Mr. Voisin used a specially constructed trumpet.

Lukas Foss, American pianist and composer, achieved a brilliant but soundly controlled tone i .nthe ecadenza of Concerto No. 5. Mr. Foss' precise rhythmic shadings brought out the interweaving of themes clearly, but without exaggeration. Unfortunately, he was les ssuccessful in the slow movement, where his hard, cool tone, lacked the desirable lyric quality.

The chamber orchestra grew more sure as the evening progressed, playing the last three concertos up to typically high Boston Symphony standards.

The concert was the first of six, to be held weekly at 8:30 p. m. in the Theater-Concert hall. Saturday evening at 8:30 p. m. the Boston Symphony, the Harvard Glee club and Radcliffe Coral society and four distinguished soloists will perform "The Damnation of Faust" by Berlooz. Eleanor Steber and Martial Singer will be among the soloists. — Mitch Strickler

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BOSTON, MASS.
HERALD
JUL 11 1954

Berkshire Festival In Second Week

This afternoon in the Music Sched at Tanglewood, Lenox, Mass., Pierre Monteux will conduct an all-Beethoven program consisting of the "Leonore" Overture, No. 3; the Piano Concerto No. 5 ("Emperor"), with Claudio Arrau as soloist and the Symphony No. 5.

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of chamber music by the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday evening in the Theatre-Concert Hall; an all-Bach program, including a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening in the Theatre-Concert Hall; a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Friday evening, in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon (July 18), in the Music Shed.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 11 1954

CLAUDIO ARRAU, pianist, plays at the Berkshire Festival program this afternoon at the Music Shed, Tanglewood, at Lenox, Mass.

THE GAZETTE, FRIDAY, JULY 9, 1954

Sight & Sound

By Thomas Archer

THE BERKSHIRE FESTIVAL

One of the most successful institutions of its kind on this continent is the Berkshire Symphonic Festival given by the Boston Symphony Orchestra and assistants in the pleasant Berkshire Hills, about a day's journey from Montreal through Burlington and St. Alban's to Pittsfield where you turn off to that millionaire's paradise known as Lenox. I missed the first festival when the tent blew down and the late Serge Koussevitzky delivered an ultimatum to the summer residents of Lenox that if they wanted the BSO to put on a festival for them they had to provide proper accommodation.

That was in 1937, a year later than the foundation of our own Montreal Festival. Koussevitzky's ultimatum was read, marked and inwardly digested by the Bethlehem Steel Corporation and when we arrived in a second-hand Ford in the summer of 1938, the Bethlehem miracle had already been performed. I did hear the broadcast of the concert in 1937 which wa sthe cause of this effect. The great Koussevitzky was concentrated with the BSO on a symphony in the tent when Jove, in the Disney tradition, threw down a thunderbolt in the shape of a cloudburst.

Bethlehem built The Shed which is still the last word in the summer fight against the weatherman. You can get insurance against the weatherman, and it has been tried in Montreal. But the law of averages is against it.

The Shed at Lenox, as most people know, is a remarkable contrivance. In 1938 (there may have been improvements since) it was, as I recall it, and very vividly too, a solid steel roof supported by girders, open to the air but with shutters to pull down when the weatherman really got ugly.

It cost somewhere up in the hundred thousands, but Bethlehem Steel, a big corporation, absorbed it, no doubt, in its profit and loss account. I shall never forget sitting in The Shed in the summer of 1938, a year after the tent disaster, when the grand old Koussevitzky had his reward. A summer storm was brewing from the very beginning. The final item on the program was the Sibelius Second Symphony, beautifully timed because Finland was in the news at the time as having met her financial obligations. As I recall it, the storm burst just as Koussevitzky led his men into the stirring finale with its ascending theme. It wasn't a bad storm. They didn't even have to pull down the shutters.

Tanglewood, called after the Hawthorne Estate (Scarlet Letter), was a delightful place in those days. In 1938 we motored down in our second-hand Ford, stayed at a convenient tourist home for a dollar each night. What meals we were not invited to, we filled in at a convenient diner half way between Pittsfield and Lenox.

In 1939 we were invited to house ourselves on the estate of the late Mrs. Edwards Spencer. Our mutual friend, Frances Stillman, a distant relative of Mrs. Spencer's, was looking after Mrs. Spencer's menagerie which included horses, dogs, cats and birds. We dined at the mansion at night. Mrs. Spencer, a vigorous widow of some 70-odd years, I remember as the perfect American hostess, a great lady.

Mrs. Spencer introduced us to the distinguished Edward Burlinghame Hill, a quiet man who had much to do with putting music firmly into the Harvard curriculum. In the confusion of Mrs. Spencer's homeric afternoons we managed to get in a few words as two music-lovers. That was the year I was personally introduced to Mr. Koussevitzky himself by Madame Leger, then president of the Ladies Morning Musical Club.

I met Mr. Koussevitzky a second time at Mrs. Spencer's. It was just a handshake. The third time was just before his death, when he undertook to conduct, under handicaps that I could only faintly surmise, the tour of the Israel Symphony in Canada and the United States. Fran Robinson, then of CFCF, interviewed him at a press conference in the Ritz-Carlton. He was in great form and, like most conductors, an expert in his public relations and radio timing.

Mr. Koussevitzky's chief assistants in making the Berkshire Festival a going concern were Gertrude Robinson Smith, whose father built The Shed, and George Judd Sr., who still runs the festival as manager of the Boston Symphony Orchestra since Mr. Brennan (whom I met) retired in 1935.

The Berkshire Festival is still going strong as an embodiment of the idea that people want to enjoy music in summer on their holidays. Charles Munch has taken it over and is following in the footsteps of Mr. Koussevitzky.

A festival, by its name is an outstanding event of the year, meant to give good citizens a resume, as it were, of what talent they have in their own backyard. It is easy, when you have the British Arts Council behind you as the Edinburgh Festival has. It was hard as I saw when I went to millionaire's acres at Tanglewood in 1938 and 1939. But they have done the job.

Junior Symphonists Greeted by England

Tunbridge Wells, Kent, England, July 8.—(AP)—The Montreal Junior Symphony Orchestra, in Britain for the first time, tonight opened a tour of this royal spa.

Conducted by Louis Elvin, the 56 players, between the ages of 11 and 22, will perform before Princess Marie Louise, granddaughter of Queen Victoria, tomorrow at London's St. James's Palace. Later they will play at Brighton, Lincoln, Darlington, York, Stratford-on-Avon, Bristol, Bournemouth and Bexhill.

A television appearance is slated for July 13. The orchestra arrived last night at Southampton.

NEW YORK, N. Y.
HERALD TRIBUNE
JUL 11 1954

Bostonians On a Shuttle

With the Esplanade concerts in Boston and the Berkshire Festival in Lenox, the Boston Symphony Orchestra has begun a twice weekly shuttling operation.

The sixty-five musicians who take part in both series leave Boston Wednesday nights to reach Tanglewood for the Thursday afternoon rehearsals for the full orchestra's week-end festival concerts, and get back to Boston in time for the Monday night program on the bank of the Charles.

Musicians who play in the Friday night chamber orchestra concerts do not commute; twenty of them are members of the Berkshire Music Center's faculty.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 11 1954

Maestros Meet

Charles Munch, (left), noted conductor of the Boston Symphony Orchestra, seen welcoming his old friend Pierre Monteux to the Berkshire Music Center at Tanglewood. Monteux will be guest conductor in the Music Shed this afternoon, in an all-Beethoven program.

Tanglewood Topics

Lenox, July 10—Eight Berkshire Music Center students at Tanglewood this summer are disdaining the relative comforts of Wheatleigh, the male students' dormitory, for the more rugged life, and are camping on the edge of Stockbridge Bowl. Since four are tympanists, one a trombone player and another a chorus leader, they are well equipped to give a nocturnal concert of their own. In a small shack lives Norman Bernstein, of Lowell, Mass., the trombonist, a repeater from last summer. Mervin Britton, Hindsboro, Ill.; Michael Colgrass, Brookfield, Ill.; Lloyd McCausland, Milford, Mass.; and Albert Duffy, Littleton, Mass., are the tympanists, and the chorus leader is Maurice Carbonneau, of Lewiston, Me. Their neighbors in a nearby tent are two students of Ludwig and Laura Zirner of the University of Illinois, in Champaign. Harold Johnson, Chicago, and Herbert Gibson, Danville, Ill., both associates in the opera department. Two Wisconsin students are also quartered in the Barn, daytime scene of Department V Studies, William Keller of Milwaukee, and Bert Phillips, of LaCrosse, who play violin and cello respectively in the student symphony.

* *

Jordan Whitelaw, of Boston, is spending the summer at Tanglewood, tape-recording the Friday night chamber orchestra concerts, the Saturday night and Sunday afternoon full-symphony concerts of the Boston Symphony in the Berkshire Festival, for WGBH-FM, Boston, the non-commercial educational station which reaches a 60-80 mile radius and which during the past three years has broadcast in complete form live concerts from Symphony Hall of the Boston Symphony's Friday afternoon and Saturday night series. The station is cooperatively supported by the Boston Symphony, Boston College, Boston University, Harvard, M. I. T., the Museum of Fine Arts, the New England Conservatory of Music, Northeastern University and Tufts College, and broadcasts include classroom lectures, forums, drama, poetry and news.

Mr. Whitelaw, producer and scriptwriter, will offer the first Tanglewood "tape" to WGBH's members Saturday July 17, the program the Berlioz "Damnation of Faust" given at Tanglewood tonight, and the recorded series will continue until the end of September.

* * *

Two editors from Ceylon, Tori Di Souza and Horace Jam Modder, staying at the Curtis Hotel, Lenox, were Tanglewood visitors this week. Another interesting guest, visiting with Adolf Berle in Great Barrington, was Benjamin Nunez, Ambassador from Costa Rica to the United Nations.

* * *

The first of informal lectures to students at the Berkshire Music Center in a series planned by Dean Ralph Berkowitz, entitled "Aspects of Music", were given at Tanglewood this week. Lukas Foss spoke on "Listening to Music" on Monday; Aaron Copland on "Berlioz from the Composers' Viewpoint" on Friday. Lukas Foss' Musicianship Class on Wednesday heard him on the subject of "The Bach Style".

* * *

Retiring manager George E. Judd of the Boston Symphony Orchestra, in recognition of the first Berkshire Festival being given 20 summers ago, spoke as one neighbor to another to the Lenox Kiwanis Club last Wednesday.

* * *

William J. Cox, assistant to the principal of the Phillips Academy at Exeter, N. H., and Chairman of the Society of Friends of the Berkshire Music Center, the organization through which interested and generous people can help support the summer music school of the Boston Symphony Orchestra, will address the Pittsfield Kiwanis Club on Wednesday, July 14.

* * *

Charles Munch, music director of the Boston Symphony Orchestra, while on vacation last month in his native Strasbourg, France, took over the helm of his erstwhile orchestra, the French National Radio Orchestra, for a concert on June 20 in the Strasbourg Festival, at short notice, and, according to a review received this week in highyl laudatory fashion. The concert had been reserved for Soviet composer Dmitri Shostakovitch to conduct his new Tenth Symphony, which hasn't yet been performed outside of the USSR. It was canceled on short notice, and Mr. Munch, invited to fill the gap, performed the posthumous Schubert Symphony in C Major, with young French violinist Annie Jodry performing the Khatchaturian violin concerto which Ruth Posselt will perform with Richard Burgin conducting the Boston Symphony at Tanglewood on Sunday afternoon, August 1.

* * *

William Judd, elder son of retiring BSO manager George E. Judd, vacationing at "Meadowlark", the former studio of Daniel Chester French in West Stockbridge, and Miss Ruth O'Neill, both of the Judson, O'Neill & Judd division of Columbia Artists Management, New York, are attending the Tanglewood concerts this weekend. This is the bureau which manages soloist Claudio Arrau. Another Tanglewood concert guest is John Ortiz, artists' manager of The Baldwin Piano Company, New York.

* * *

Lukas Foss reveals he has been commissioned by the Schweitzer Foundation to compose an orchestral piece which the Boston Symphony Orchestra will perform on the 80th birthday, next January, of Albert Schweitzer, noted philosopher, physician, organist, humanitarian and exponent of Bach, who is a nephew by marriage of conductor Charles Munch. Mr. Foss is also at work on a piano piece and has titled his fairy tale opera for the National Broadcasting Company "Griffelkin."

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 11 1954

MUSIC

Schedules Keep Musicians Hustling To Make Concerts

By GORDON E. ARMSTRONG

The enlarged and rearranged schedule of concerts at the Berkshire Music Festival this season posed a unique problem for the Boston Symphony Orchestra. The situation was even more complicated by an extension of the Esplanade concerts in Boston to August 11. The Boston Orchestra has been giving the latter popular outdoor series on the embankment of the Charles River since 1929. The problem was how to carry on both concert schedules, one at the Festival in the Berkshires and the other in Boston, at the same time.

Up to this year, there was no overlapping of the two concert series. The Esplanade concerts, conducted by Arthur Fiedler, usually concluded the last week in July and the main Shed concerts at Tanglewood were formally concentrated during the last three weeks of the Festival in August. This season, however, three Shed concerts were added and these 12 main programs were spread out over the entire six weeks of Festival activities. The chamber orchestra concerts, popularly known as the "Bach-Mozart concerts," were formerly concluded before the principal Festival concerts by the 104-man Boston Orchestra began but this year they too are being given weekly during the Festival.

The problem was solved by what is called, "Operation Shuttle," and by creating what is, in effect, three orchestras—A, B and C. "Operation Shuttle" will involve weekly commuting between Boston and Tanglewood for some 65 members of the Boston Orchestra this summer. Each of the "traveling musicians" involved in this complicated setup will cover some 1,650 miles during the current Festival. The plan has been devised as follows:

Orchestra "A" is the Chamber Orchestra of some 30-40 players who perform in the Friday evening chamber music concerts at the Festival. Twenty of these musicians are first chair players and are members of the faculty of the Berkshire Music Center, the summer music school maintained by the Boston Symphony at Tanglewood. This chamber group rehearses on Wednesdays and Thursdays for their Friday evening concerts in the Theater-Concert Hall.

Orchestra "B" is the group of 84 musicians who are performing in the Esplanade concerts which got under way in Boston last week, as did the concerts at Tanglewood. This orchestra will play in the home town on Monday, Tuesday and Wednesday evenings. Some of these musicians will leave for Tanglewood immediately after Wednesday's concert and others will leave early on Thursday morning but all must be at the Festival grounds for the first rehearsal on Thursday afternoon for the weekend's concerts.

The full Boston Symphony, which performs in the Saturday evening and Sunday afternoon Festival concerts, is known as Orchestra "C." The 65 "shuttling" members have to be back in Boston for Monday afternoon's first rehearsal for the Esplanade concerts. Some of the musicians will move their families to Tanglewood for the season and others will keep their families at home in Boston. All of the musicians will get well earned vacation at the conclusion of the Berkshire Music Festival. They will be free until the orchestra commences its 73rd season in Boston in October.

Here is the schedule for the second week of concerts at Tanglewood:

Wednesday, July 14, 8:30 p. m.—Theater-Concert Hall, Chamber Music: BRAHMS: Trio in B, Op. 8; MARTINU: Trio in D minor; BEETHOVEN: Trio in B flat, Op. 97 ("Archduke")—The Albeneri Trio (Erich Itor Kahn, piano, Giorgi Ciompi, violin; Benar Heifitz, 'cello).

Friday, July 16, 8:30 p. m.—Theater-Concert Hall, Chamber Orchestra: BACH: Cantata No. 93 "Wer nur den lieben Gott"—Hugh Ross, conductor. Suites Nos. 1 and 4—Charles Munch, conductor.

Saturday, July 17, 8:30 p. m.—Music Shed, Boston Symphony Orchestra: DEBUSSY: Excerpts, "St. Sebastian;" FRANCK: "Les Djinns," for Piano and Orchestra—with Vera Franceschi as soloist; DEBUSSY: "La Mer;" FRANCK: Symphony in D minor—Pierre Monteux, conductor.

Sunday, July 18, 2:30 p. m.—Music Shed, Boston Symphony Orchestra: DEBUSSY: "Iberia;" COPLAND: Piano Concerto—with Leo Smit as soloist; BERLIOZ: "Fantastic Symphony"—Charles Munch, conductor.

SPRINGFIELD, MASS.
REPUBLICAN

JUL 11 1954

BERLIOZ CONCERT IS HEARD BY 8500 AT TANGLEWOOD

By WILLARD M. CLARK

Tanglewood, July 10—Festivities really got under way tonight at the Berkshire Music Festival. True, there had been chamber music and chamber orchestra concerts, but tonight the concert was in the big shed, the entire Boston Symphony Orchestra was on hand and Charles Munch was conducting.

Like Old Home Day

The affair took on all the earmarks of an old home day, with people who had occupied the same seats for years greeting their neighbors and everyone looking over everyone else.

Tonight is one of those magic nights that only the Berskhires can offer. Starlight and moonlight combine to bring about a beauty that turns Tanglewood and the Stockbridge bowl into a sort of fairyland. A total of 8500 persons crowded the shed and sat about the grounds tonight.

Amid all this beauty one heard a superb performance of "The Damnation of Faust" by Hector Berlioz. This is the first work of many by this composer which will be heard during this festival in comemoration of the 150th anniversary of his birth.

Like many another composer, Berlioz was enamoured by the Goethe poem. He took from the first part only eight episodes which filled his needs and the result was an opera of tremendous force and brilliance.

For many of us the music of "The Damnation of Faust" has been limited to the orchestral excerpts so familiar in the concert halls. Thus we know the brilliant Rakoczy March, the Dance of the Sylphs and the Minuet or the Will-o'-the Wisps.

To hear the complete opera is something else all together. There are numerous wonderful moments, as, for example, the scene in Auerbach's cellar with its student choruses, and Mephisto's, "Song of the Flea"; the romantic episode on the banks of the Rhine with Mephisto's lullaby to the sleeping Faust, "Voici des roses", and the magical chorus and dance of the Sylphs. Then there is Marguerite's "Roi de Thule" aria and "Romance", and Mephisto's ironical, "Serenade", and impressive, "Invocation to Nature." All these, and more, flow in abundance in this magnificent score. Only the final scene, depicting Faust's ride to Hell with Mephisto is less than convincing.

This is a score that represents Berlioz the lyricist, rather than the flamboynant dramatist he pretended to be. The opera is rarely heard in this country although it retains its place in the operatic repertoire in France. With such singers available as Eleanor Steber, Martial Singher a[illegible]vid Poleri, it would seem that the work might be presented in its entirity in some opera house in this country.

Charles Munch has a particular affinity for the music of Berlioz. His understanding of it is profound. Tonight he had a superlative orchestra, chorus and a quarter of soloists with which to work. Martial Singher sang the role of Mephisto. Eleanor Steber was Marguerite. David Poleri sang Faust and Donald Gram sang Brander. The Harvard Glee Club and Radcliffe Choral Society formed the chorus.

There is much delightful choral music in the opera and it was handsomely sung by the two choruses, individually and together. They had sung the work and recorded it, so were perfectly at ease and fully aware of the requirements. One heard finely modulated, skillfully controlled singing.

Skillful Artists

Martial Singher's rather dry voice and its limitations prevented his essaying a malevolent Mephisto, but he, most of all, purveyed the spirit of the music and sang the text in incomprable style and beautiful enunciation. David Poleri revealed a tenor capable of real expressivity. He colored it skilfully and throughout the scale the voice came through the orchestra clearly. Donald Gramm sang his "Song of the Bat" spiritedly and with robust tone.

Eleanor Steber has the perfect voice of Marguerite. The beauty of her pianissimi, the warmth of the middle voice and the purity of her upper notes combine to give her resources to sing about any role she desires. The voice has grown in depth and in volume, so that her repertoire has expanded. Her musicianship is impeccable. Her singing tonight was a joy to the ear and she brought to her role just the right touch.

The symphony players were in top form. The orchestral portions of the opera were magnificently played, whether it was the blazing fury of the Hungarian March or the delicacy of the Dance of the Sylphs.

Perhaps this performance can best be described as a perfect fusion of all the forces under Mr. Munch's direction; a direction which was flexible and understanding. This was a triumph for all concerned and one of the most notable performances ever given at Tanglewood.

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SPRINGFIELD, MASS.
REPUBLICAN

JUL 11 1954

All-Beethoven Program At Lenox This Afternoon

Pierre Monteux to Conduct 'Leonore' Overture No. 3, 'Emperor' Concerto With Claudio Arrau as Soloist, and Symphony No. 5 at Tanglewood

Lenox, July 10—The first Sunday afternoon concert of the summer season at Tanglewood is scheduled for tomorrow, in the Music Shed at 2.30. Pierre Monteux will conduct the full Boston Symphony Orchestra in an all-Beethoven program, opening with the "Leonore" Overture No. 3.

This will be followed by a performance of the Piano Concerto No. 5, the celebrated "Emperor" Concerto, with the Chilean pianist, Claudio Arrau, as soloist. It is now 30 years since Mr. Arrau first appeared with the Boston Symphony, then directed by Mr. Monteux. The program will be climaxed with another Beethoven masterpiece, the majestic and impassioned Symphony No. 5.

VERA FRANCESCHI

The Albeneri Trio

The second week of four Berkshire Festival concerts will continue with an evening of chamber music by the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday at 8.30 in the Theater-Concert Hall. An all-Bach program, including a cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Charles Munch will be given Friday evening in the Theater-Concert Hall.

There will be a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Saturday evening, in the Music Shed. Next Sunday afternoon the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, will play a program of Debussy, Copland and Berlioz, in the Music Shed.

In the event of rain the Wednesday and Friday evening concerts will be moved to the Music Shed. General admissions to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of performance, and Festival patrons are invited to attend a public rehearsal of the Boston Symphony Orchestra next Saturday at 10 a. m., for the nominal charge of $1 for the benefit of the orchestra's pension fund.

Program Changes

First performances at Tanglewood will be given Friday night of the Bach Cantata No. 93, "Wer nur den lieben Gott," with soloists and students of Dept. II (Choral) and Dept. IV (Opera) of the Berkshire Music Center assisting; of excerpts from "St. Sebastian" by Claude Debussy, of Cesar Franck's "Les Djinns" for piano and orchestra Saturday night and of Aaron Copland's piano concerto next Sunday. Piano soloists Vera Franceschi and Leo Smit will also make their Tangelwood debuts.

Charles Munch, music director, announces changes in the concert to be played by the orchestra in the Music Shed at 2.30 p. m. on Sunday afternoon, Aug. 1.

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sion, the ghost is not very impressive and I had forgotten him.

The Thin Man

Julius Caesar was a Roman politician who was scheming to turn Rome from a republic into an empire with himself upon a regal seat. Thrice he refused the crown, but he undoubtedly was fixing to get it at the right time and in the right way.

There was a skinny fellow by the name of Cassius who was conspiring to undo Caesar's conspiracy. He undoubtedly involved the innocent Brutus in this deal, so that Brutus assassinated Caesar who was his close friend. This kind of a double double-cross has not unusual in hisotry, although nobody ever can tell us why Brutus would not have done more for Rome as Caesar's prime minister.

Shakespeare has Brutus say:" . .not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him: as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. . ." It sounds like the United States Senate.

Anyhow, there was a politician called Mark Antony who saw his chance and took it. He delivered a speech which would have been

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BOSTON, MASS.
EVENING GLOBE

JUL 2 - 1954

Charles Munch Returns

Charles Munch, music director of the Boston Symphony Orchestra, arrives in New York today by Air France from Paris, and will drive to Lenox tomorrow to prepare for his duties as conductor of the 1954 Berkshire Festival, his fourth Summer as permanent conductor of the Boston Symphony and as director of the Berkshire Music Center.

MEDFORD, MASS.
MERCURY

JUL 15 1954

Medford visitors over the week end to the Berkshire Music Festival were Albert E. Richardson, 11 Woodsedge road, and his daughter, Miss Abbie Jane Richardson, who returned with enthusiastic reports of the affair at Tanglewood in Lenox . . . They heard the Boston Symphony Orchester under the baton of Charles Munch; Eleanor Steber, Metropolitan Opera soprano; and Claudio Arrau, guest pianist from South America. The Richardsons, who left Friday and returned Sunday, reported that the weather was perfect, and that standing room only was available for the concerts, highlight of the musical season in western Massachusetts . . . Rev. William Cook, new pastor of the First Methodist Church, and his family, starting on a vacation this week . . . They'll go on a camping trip in the Adirondacks for a few weeks . . . If the heat becomes unbearable, a good way to get quick, if only temporary, relief is to run cold water over your wrists and put a cold cloth on your forehead . . . Another way is to exert yourself as little as possible.

Don Ross of 10 Wagner road, a lifeguard at the MDC swimming pool in Stoneham, building up quite a reputation for himself as a lifesaver . . . He's already saved a boy and a girl at the Stoneham pool this year, and last year, when he was a lifeguard at Wright's Pond, he saved several people . . . A handy fellow

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN

JUL 12 1954

Music

Berkshire Rolls a Pair of Bs

By ROBERT BAGAR.

TANGLEWOOD, LENOX, Mass., July 12.—Ae couple of the Bs—not usually associated with each other—Berlioz and Beethoven—took over the first two programs of the Berkshire Symphonic Festival at Tanglewood, attended by 18,550. Charles Munch conducted the French composer's "Damnation of Faust" on Saturday evening, and Pierre Monteux closed this initial session yesterday afternoon with the Beethoven Fifth Symphony.

Mr. Munch, alert and delicate, two qualities not connected with his "Bach Brandenburg" revelations of Friday night, did especially good things with the Berlioz.

He had some mghty capable assistants, or, if you will, participating artists in Eleanor Steber, Davd Poleri, Martial Singher and Donald Gramm. Although there were some inequalities in the rendition as a whole, one could, at least, bask in the glow of some fine effects at various points of the score.

Harvard Glee Club.

Not always were the solo voices clearly heard, a matter probably owing to placement on the stage. Furthermore, the Harvard Glee Club and the Radcliffe Choral Society, all very musical young people, produced a body of tone not capable of competing with the giant orchestral sound which is a must in certain pages of the work.

The second half of Berlioz's mercurial composition obtained some stunning orchestral playing, and I enjoyed hugely the singing of the soloists—when I could hear them distinctly. There was still another solo singer, McHenry Boatright, bass, who intoned agreeably the "Voice of the Earth" in the epilogue.

Yesterday afternoon's Beethoven was highlighted by Claudio Arrau's performance of the "Emperor" concerto. Sensitive, fleet, accurate, the brilliant Mr. Arrau let none of us down. Nor did Mr. Monteux, whose wise, affecting collaboration in the concerto matched the rest of his conducting elsewhere. The third "Lenore" overture and the Fifth Symphony were the other numbers.

Full Activity.

The musical activity hereabouts is at flood time. On Saturday afternoon I went to South Mountain, Pittsfield, to listen to a recital of Beethoven piano and violin sonatas. The artists were a pair of familiar workers in the vineyards—Alexander Schneider, violinist, and Artur Balsam, pianist.

They played the No. 1, in D Major (Op. 12), the No. 10 in G Major (Op. 96) and the No. 7, in C Minor (Op. 30). Beautiful ensemble, indeed. A large audience—inside and outside the concert hall—applauded noisily.

These concerts are presented by the South Mountain Assn., in collaboration with the Elizabeth Sprague Coolidge Foundation and the Fromm Music Foundation of Chicago. Five more are scheduled for successive Saturdays, calling for various music and performers.

This Clipping From
NEW YORK, N. Y.
POST

JUL 12 1954

drinking in nature and great music simultaneously.
HARRIET JOHNSON

'Damnation of Faust' Performed at Festival

Tanglewood, Lenox, Mass., July 12—Procuring a ticket for the concerts of the Boston Symphony, here during the Berkshire Festival, is not too difficult if you don't mind the sky for your ceiling and the grass for your chair. Thousands of adventurous music lovers understandably took advantage of the ideal weather yesterday and during the days previous to use nature's auditorium instead of the Music Shed or the Theater-Concert Hall for the excellent performances which transpired.

Although, during the four concerts which made up the initial week of the festival, more than 25,000 people heard music from indoors or out, by sunlight, by shade, by moonlight, or, for the evening chair-sitters, by electric light.

Yesterday afternoon's concert by the Bostonians in the 6,000-seat Music Shed, conducted by Pierre Monteux, was all-Beethoven with pianist Claudio Arrau, soloist in the E-Flat Major Concerto, the Fifth, popularly known as "The Emperor." The beautiful surrounding estate which houses the Shed was covered with humanity eating picnic lunches, while waiting for the music to begin.

Once it started, however, the outdoor audience was as quiet as the indoor. Monteux's way with Beethoven made the content of the music live as few conductors today are able to communicate this composer's inspiration. The immense crowd was fervent in its approbation of the concerto as well as the Fifth Symphony which closed the program.

'Damnation of Faust'

Saturday night, Charles Munch

"Fausts Verdammnis"

Aufbau 7/16/54

Festspiele in Tanglewood

Seit Koussevitzkys Tod steht Tanglewood bekanntlich unter der Leitung von *Charles Muench*, der mit Recht als besonderer Kenner französischer Musik gilt. Man hat die im ersten Kammerorchesterkonzert gespielten fünf Brandenburgischen Konzerte im Zusammenspiel schon besser gehört, aber dieser Eindruck war vergessen, sowie das erste Orchesterkonzert mit Berlioz' *"Fausts Verdammnis"* begann. Das im Grunde so zwiespältige und eigenartige Werk fand hier eine einzigartige und überwältigende Aufführung. Muench verstand es, den besonderen Zauber dieser romantischen Musik so lebendig zu machen, dass man nicht mehr danach fragte, warum Faust plötzlich in Ungarn lebt (Rakoczy Marsch) oder warum in die Traurigkeit von Gretchen am Spinnrad ein bewusst gegensätzlicher Studentenchor hereinklingen muss.

Eleonor Steber als Gretchen war zurückhaltend, **David Poleri** gab Faust die von Berlioz vorgeschriebene Zartheit und Lyrik, **Martial Singher's** Mephisto war überragend in stimmlichem und dramatischem Ausdruck.

Besondere und unvergessliche Höhepunkte waren die Orchesterzwischenspiele (Ungarischer Marsch, Tanz der Sylphen und Irrlichter), Mephistos Serenade, die Höllenfahrt und wohl ganz besonders die Chöre in Auerbachs Keller.

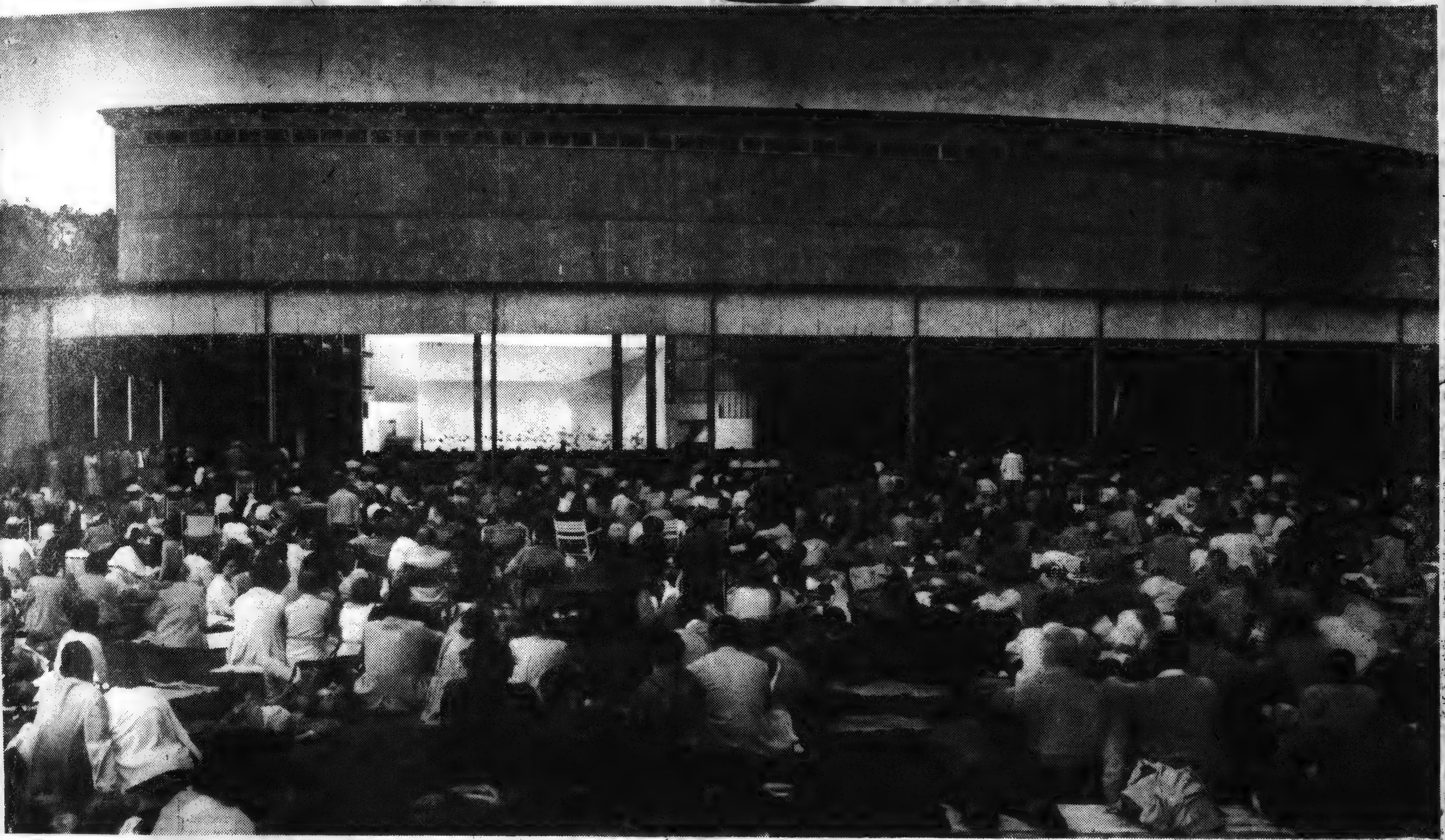
Der lang anhaltende Beifall galt vor allem Muench, der übrigens das Werk im kommenden Winter in New York zur Aufführung bringen wird.

In dem die erste Woche abschliessenden Beethovenkonzert spielte *Claudio Arrau* das Emperor Konzert, vielleicht nicht so monumental wie man es gewöhnt ist, dafür aber völlig durchgeistigt und abgeklärt. Wenn auch die technische Durchführung der 5. Symphonie unter *Monteux* nicht in allen Einzelheiten vollkommen war, so stand man doch vom ersten bis zum letzten Ton im Bann seiner meisterlichen und durchdringenden Gestaltung.

W. St.

NEW YORK, N. Y.
TIMES
JUL 1 8 1954

CONCERT TIME AT TANGLEWOOD—THE BERKSHIRE FESTIVAL IS IN FULL SWING



Clemens [illegible]

An evening concert. The bandstand in the Music Shed is illuminated, and the crowd spills over on the lawn. The Boston Symphony, with Charles Munch as music director, is on hand as usual.

GARDEN CITY, KAN.
TELEGRAM
JUL 1 7 1954

THESE DAYS—

By George Sokolsky

Ghost Story

I was sitting in the theater at Tanglewood in the Berkshires — listening to Bach's Brandenburg concertos, five of the six of them. When I listen to Bach, I cannot think of right or left, or left of center, or any of the silly distinctions which those who are unmoved by the eternities enjoy as an exercise in adolescent intellectualism. Surely it matters little how excited one becomes about the ephemera of personalities. Hitler, Roosevelt and Stalin are dead, but history knows no end.

From behind me, I heard a pleasant feminine voice say, "There is George Sokolsky." I felt that fame had at last come to me and that I was a great even as Adolphe Menjou with whom one cannot walk a sidewalk without becoming a neon sign. However, my pride was soon dissipated, for a strident, masculine voice spoke up to say:

"Now my evening is spolied. He is to the right of Caesar's ghost."

How Horrible

My mind went back to Bach and I never even looked at the woman with the pleasant voice nor at the man with the strident voice. Afterwards, when all the Brandenburgs were over, I thought that I might have asked him whether he wanted to take the Fifth Amendment but it was unnecessary. It was sufficiently tough for him to see one who was to the right of Caesar's ghost. It so spoiled his evening that he forgot Bach and remembered only Sokolsky. How horrible!

Personally, I have had no acquaintance with Caesar's ghost and know nothing about his politics or sociology. Perhaps in heaven or hell, Caesar has learned more than his ghost is willing to talk about. In Shakespeare's ver-

a credit to William Jennings Bryan, which is not surprising as my version was ghost-written by William Shakespeare who who knew the business. Mark Antony got into trouble because of a dame in Egypt, and he was not the first to do that.

What I am trying to discover is how all this puts me to the right of Caesar's ghost. If the strident gentleman had said that I was a muddy thinker, as someone did in Denver, because I believe that Karl Marx's postulates on sociology, biology and history cannot be substantiated, I might have asked him to a pot of tea, to discuss the isms, but when he involves me with Caesar's ghost, I must decline to admit guilt by association. I never met the ghastly gentleman and cannot give testimony concerning him.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 18 1954

MUSIC

Concerts In Sylvan Settings

By MILES KASTENDIECK

Miles Kastendieck

BIG events sometimes tend to obscure smaller events of comparable importance. So the Berkshire Festival at Tanglewood, which has assumed national scope, may have overshadowed the Berkshire Festivals of C[illegible]ber Music on South Mountain, Pittsfield, Mass. Yet the music on South Mountain antedates that at Tanglewood by 15 years.

Having launched its most ambitious season since 1938, the South Mountain Association is bravely continuing the musical activities fostered by the late Mrs. Elizabeth Sprague Coolidge, the most noted patron of chamber music in this country.

Receives Grants

It opened its 36th season on July 10 with the first program of three devoted to the piano and violin sonatas of Beethoven. They are being played by the violinist Alexander Schneider and the pianist Artur Balsam. The three other Saturday concerts offer more varied fare.

South Mountain has no endowment of any kind. It is maintained entirely through gifts and memberships.

This year it has received grants from the Coolidge Foundation in the Library of Congress and the Fromm Music Foundation of Chicago.

The special festival of three concerts on Aug. 21 and 22 in memory of Mrs. Coolidge will be given by her son.

Such a story should inspire New Yorkers to encourage the activities of the Washington Square Association. The success of Alexander Schneider's chamber music concerts in Washington Square last August and September under the auspices of the association has led to a drive for funds to continue them.

Mrs. Coolidge underwrote the first concert last year. The other was sponsored by the American Federation of Musicians Local 802.

Real Need

Since the undertaking is a communal project (WNYC, Columbia Records, NYU, and the Park Dept. helped out) it should not be difficult to raise funds for a series of six.

Schneider feels there is a real need for live music in the Summer and that Washington Square is ideal for concerts. Since 5,000 attended the two given last year, he would appear to be right.

Whether here is a seed to be nurtured so that it will flower into a regular Summer series is for the public to determine.

If under the devoted care of Mrs. Willem Willeke the South Mountain project has been able to go ahead this year, so under the auspices of the association, there should be chamber music in Washington Square for years to come.

Already two concerts are in sight as contributions come in daily. As more people become aware of what is going on, the funds should certainly be forthcoming for the whole series.

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conducted a brilliant interpretation of Berlioz's dramatic symphony, "The Damnation of Faust," one of several works being performed at Tanglewood this summer in honor of the birth of the composer 150 years ago. This long, extraordinary, uneven, but picturesque work, scored for four soloists and chorus in addition to the orchestra, has both its dull and inspired pages.

Munch, better than any maestro of my acquaintance, however, dramatizes Berlioz to the hilt; therefore, the composer under his aegis is a special experience. This "Damnation" had its thrilling moments aided by the remarkably good soloists: Eleanor Steber, soprano; David Poleri, tenor; Martial Singer, Baritone and Donald Gramm, bass. The Harvard and the Radcliffe Glee Clubs provided the choral portions.

The festival continues this week, Wednesday, Friday, Saturday and Sunday nights. Information regarding programs and tickets can be secured by communicating directly with the festival office at Tanglewood. To this reviewer, a four-hour drive or train trip seems little effort in return for the pleasure of

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Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture," to be followed by Vaughn Williams' "Fantasia on a Theme by Thomas Tallis," then by the Khatchaturian violin concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout" ballet suite of Prokofieff and the Dvorak violin concerto.

Previous Changes

Changes in the festival programs previously announced involve the advancement to July 24 of Nicole Henriot, French pianist, as soloist, playing the Liszt E-flat piano concerto on that program, replacing Weber's Overture to "Der Freischutz." On the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mrs. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner.

Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

[34]

Two Pianists Mark Debuts At Tanglewood

(Special to The Republican)

Lenox, Mass., July 19 —Two programs of 19th Century French composers with the Tanglewood debuts of two young pianists were presented before 16,200 music lovers under the batons of Pierre Monteaux and Charles Munch at the Berkshire Music Festival here over the week end.

Mr. Munch's conducting in the Berlioz "Fantastic Symphony" yesterday afternoon gave the audience of 7,700 a real treat. It was especially delightful in the waltz for the ball and in the adagio scene in the meadows. The afternoon program had started with Debussy's "Iberia," "Image" for orchestra which was colorful with its harps, castenets, and tambourine.

The Copeland "Concerto for Piano and Orchestra," the only non-French composition of the week end, presented Leo Smit, pianist, in his Tanglewood debut to the Sunday afternoon audience. Mr. Smit gave a good performance but the selection was not too happy a one. Perhaps the large number of empty seats in the shed, though the grounds were crowded, was an indication that music lovers felt the same way.

Mr. Munch's conducting in the second half of the concert, however, was a rich reward for any shortcoming in the first half of the program.

Trained In Italy

Saturday night's audience of 8,500 was treated to a beautiful performance of Cesar Franck's "Les Djinns," a symphonic poem for piano and orchestra, played by Vera Franceschi, 23-year-old pianist, making her Tanglewood debut. Trained in Italy, Miss Franceschi played at La Scala in Milan when only 14 years old. She studied in Rome on a Fulbright Fellowship, and has played with the Maggio Festival Orchestra in Florence, Italy, as well as in Dublin, Paris, and with the New York Philharmonic Orchestra.

Speaking with Madame Koussevitsky back-stage after the performance, Miss Franceschi recalled that the late Mr. Koussevitsky first heard her play in Phoenix, he told her: "You will play with me at Tanglewood." The audience was warm in its appreciation of her fine playing which took good note of the delicacy of the composition.

Pierre Monteux, conducting with apparent ease, led the Boston in Debussy's "La Mer," which was such a notable change from the "Excerpts from Le Martyre de Saint-Sebastien," which showed a lesser Debussy in the opening number. The Bostonian gave a well-liked performance in the Franck "Symphony in D minor" which concluded the Saturday program. There was haunting beauty and delicacy in the performance and finished playing in the second movement.

The third week of concerts beginning Wednesday will present Jean Morel, conductor, with Nicole Henriot, pianist, on Saturday evening and William Primrose, violist, on Sunday.

SM

Waterbury
Republican

Tues. July 20,1954

FITCHBURG, MASS.
SENTINEL

JUL 26 1954

Musical Interpretation

The language of music is universal and it has international appeal, but, like an artist's painting, it can mean different things to different people. As Charles Munch, conductor of the Boston Symphony orchestra which is being featured currently in the six-week Berkshire festival in Lenox, points out: "Enjoyment of the classics by different people comes from varied interpretations of the works of the masters."

To us, Beethoven usually means majesty and beauty (it was given to him more than to any other the ability to transmit images of heaven in musical terms); Mendelssohn, melodies like flowers and dreams; Bach, order, purity and refinement expressing highest ideals (an expert in sound patterns and structures, a designer, an experimenter and inventor); Chopin, daintiness and exquisiteness expressing always the loneliness, the haunting desire of the unsatisfied human spirit; Richard Strauss, power—pure and terrible power; Tschaikovsky, beauty in dispair and the whirling dance of life that ends always in death; Moussorgsky, the triumph of evil over human passion and hope; Mozart, heart strings vibrating with melody, blown upon by the winds of the world.

Tanglewood: Mecca for Music Lovers

Phila Eve. Bulletin

By Max de Schauensee

ONE of the most characteristic traits of human nature is to become absorbed in that which immediately surrounds us, and to become unaware of things that are taking place just beyond the horizons we have unwittingly established.

It was with this thought in mind that your reported journeyed last weekend from the Robin Hood Dell and the chic little figure of Lily Pons to arrive at the Berkshire Festival, which takes place each summer at Tanglewood, near Lenox, Mass.

The Berkshire Festival was the dreamchild of the late Serge Koussevitzky, then conductor of the redoubtable Boston Symphony, and while Mr. Koussevitzky has departed from our midst, it is still the Boston Symphony (now conducted by Charles Munch), which forms the nucleus and the backbone of what is without doubt the most important and distinguished of America's summer music festivals.

Lest Dell enthusiasts immediately raise a cry of protest, let it be firmly stated that the Dell concerts, like the stadium concerts in New York, and the Hollywood Bowl concerts in Hollywood, do not constitute a music festival, for which new works are commissioned, and where the approach is creative and intellectual.

Furthermore, this serious approach in contrast to one of pure enjoyment is further emphasized by the six-week summer school of music maintained at Tanglewood by the Boston Symphony in connection with the Berkshire Festival concerts. Mr. Munch is the director of the Music Center, surrounded by an impressive faculty headed by the distinguished American composer, Aaron Copland.

AT MUSIC FESTIVAL in Massachusetts. Charles Munch directs the Boston Symphony Orchestra, in full summer dress, in the Music Shed at Tanglewood.

THE Tanglewood grounds in which the festival takes place provide a setting of great natural beauty with the ridges of the Berkshires stretching beyond a row of sable pine trees, while on the other side the New England countryside levels off through blue distances to Great Barrington and its evocative lake.

The grounds, with their hedge-bordered gardens, are generally studded with people — students eager to learn and absorb, college professors and their families up for a blending of intellectual pleasure and pure relaxation, figures of distinction and importance in the music world, and the trippers, whose chief reason for coming to Tanglewood is probably curiosity. However, this latter element is decidedly in the minority, for while enjoyment is a great and inevitable feature of the Tanglewood setup, make no mistake about it, most of the people up there are dead serious about music.

There are two outdoor but covered auditoriums, where the music is heard, the smaller Theatre-Concert Hall for more intimate programs, and the far larger Shed for the massive, big-scale occasions. There is generally an overflow from these buildings, and you will always find many people sitting or lying on blankets, devoutly following the music, from the many and spacious lawns of Tanglewood grounds.

Not only are the performers dedicated to an unusual degree, but so are the listeners, avid for knowledge, musical learning and solace.

IT was a pleasure to hear the Boston Symphony Orchestra on one of its home territories. Friday night the Theater-Concert Hall housed an all-Bach program, featuring five of Johann Sebastian Bach's "Brandenburg Concertos." It is unusual to hear five of these on one program.

Charles Munch was the conductor, displaying great vitality and a vigorous onward surge, which admitted of little variety of shading. In fact, the admired

Tanglewood

Continued From Page 7

conductor could be charged with being heavy-handed at times.

This was especially true of the third concerto in G Major, which seemed unnecessarily hard pressed. However, the peak of the evening was reached in a superb account of the final Concerto No. 5 in D Major, which featured Lukas Foss, the greatly gifted young pianist and composer, who is a familiar figure in Tanglewood events. Mr. Foss and Mr. Munch gave an enormously vital and contagiously spirited performance of this wonderful concerto. The enthusiasm of the audience was unbridled, doubtless generated by the unquestioned gratitude it felt.

SATURDAY night's music was transferred to the Shed, where a capacity audience, among whom I spied Pierre Monteux, Claudio Arrau, Lukas Foss, Gregor Piatigorsky, Aaron Copland, Jean Paul Morel and other distinguished musicians, gathered to hear Charles Munch conduct a complete performance of Hector Berlioz' tremendous oratorio-opera, "La Damnation de Faust."

This huge work, which calls for fullest orchestra, chorus, and four soloists of superior caliber, is all too rarely heard in America, though it is considered one of Berlioz's supreme achievements in France, where it is still a very vital part of the repertoire of the Paris Opera.

Where Mr. Munch was found occasionally wanting on the preceding night, in "La Damnation," which takes two hours and forty-five minutes to unravel, the French conductor found himself on the surest ground. His enthusiasm and sympathy for the score transformed what might have been an ordinary occasion into an event, an experience.

The Boston Symphony played in virtuoso fashion and the Harvard Glee Club and the Radcliffe Choral Society, under the direction of G. Wallace Woodworth, found itself right on its mettle.

The role of Faust is the longest of the four and the most demanding. David Poleri, young Philadelphia tenor, sang the music most beautifully with a firm and flowing tone that was good to hear, and a French style not often found in Italian singers.

ELEANOR STEBER, regal in a white mink stole, has never sounded better than in Marguerite's two extended arias. Berlioz came much closer to Goethe than either Gounod or Boito in his musical depiction of the sorely-tried maiden.

Miss Steber sang her "Chanson Gothique" and her "D'amour, l'ardente flamme" with superb tone quality and just the right touch of dreamy listlessness and detachment.

Martial Singher was a capital Mephisto with the best, or rather the most authentic, style and diction of the evening. Berlioz penned some fascinating passages for Mephisto, including his cries of "Hop! . . . Hop!" during the lurid ride to Hell. Mr. Singher made the most of these striking moments.

Donald Gramm in the brief role of Brander showed a fine and resonant voice and an impressive understanding of the French idiom.

Utterly arresting was the final chorus in which the damned sing in syllables said to have been invented by Swedenborg as a language used by demons in pandemonium—"Tradioun marexil firtrudinxe burrudixe . . . Has! Has! Satan! Has! Has! Belphegor!"

The enthusiasm of the huge audience seemed to know no bounds, as it brought Mr. Munch and his soloists out, again and again, and obliged Mr. Woodworth and his chorus to arise to their feet repeatedly.

Philadelphians would do well to investigate Tanglewood. A visit there will enrich their musical experience and broaden their horizons, even to the greater enjoyment of their own concerts here.

This Week At TANGLEWOOD

July 20

New Lebanon Star

NICOLE HENRIOT, young French pianist, is guest soloist at the Berkshire Festival on Saturday evening, July 24, (8:30 p. m., Music Shed, Tanglewood, Lenox, Mass.) with the Boston Symphony Orchestra,... conducted by Jean Morel, in Liszt's E flat Piano Concerto.

TUESDAY: tonight July 20
  8:30 p. m. in the Theatre
    Concert of Chorus and Opera
    (Free to Friends)
WEDNESDAY, July 21:
  8:30 p. m. in the Theatre
    Festival Concert
    Zimbler Sinfonietta
THURSDAY, July 22:
  8:30 p. m. in the Shed
    Dept. I Orchestra
    (Free to Friends)
FRIDAY, July 23:
  8:30 p. m. in the Theatre
    Festival Concert
    Handel and Haydn program
    by the Chamber Orchestra
SATURDAY, July 24:
  10:00 a. m. in the Shed
    Boston Symphony Rehearsal
  3:00 p. m. in the Shed
    Organ Recital, E. Power Biggs
    (Free to Friends)
  8:30 p. m. in the Shed
    Festival Concert
    by the Boston Symphony
    Jean Morel, conducting
SUNDAY, July 25:
  10:00 a. m. in Chamber Music Hall
    Chamber Music, Dept. 1
    (Free to Friends)
  2:30 p. m. in the Shed
    Festival Concert
    by the Boston Symphony
    Charles Munch, Conducting
  8:30 p. m. Chamber Music Hall
    Composer's Forum
    (Free to Friends)

LAS VEGAS, NEV.
REVIEW-JOURNAL

JUL 21 1954

THERE'S MORE TO A PIANO THAN PLAYING

LENOX, Mass (UP) — To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 69 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos are wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 22 1954

1,450 Persons at Tanglewood 21-Piece Zimbler Sinfonietta

The 21-piece Zimbler Sinfonietta performed for the first time at the Berkshire festival in Tanglewood last evening in the third in the new and popular Wednesday evening chamber music series. There were 1,450 persons listening in the theater-concert hall and on the grounds nearby.

"The Four Seasons"

The group, consisting of players from the Boston Symphony orchestra, opened its program with "The Four Seasons" by Vivaldi, with George Zazofsky playing the violin solo and Fernando Valenti the harpsichord. The Vivaldi piece is a group of four concertos for violin and string orchestra, with an interesting mixture of naturalistic painting and musical symbolism.

Other selections on the program, well received by the audience, were Stravinsky's "Apollon Musagete", a ballet in two scenes, and Rossini's "Sonata for Violins, Cellos and Double Bass."

Mr. Zazofsky, who is concertmaster for the ensemble, was called back by the audience a half dozen times for his performance in the "The Four Seasons". The Sinfonietta, founded by Joseph Zimbler, a cellist in the Boston Symphony, was under his direction.

Tomorrow Evening

The third series of concerts will continue tomorrow evening at 8.30 o'clock in the theater-concert hall, with Charles Munch, music director of the Boston Symphony orchestra, and Hugh Ross, head of the Berkshire Music Center's choral department, conducting the chamber orchestra of Berkshire Symphony players. Mr. Munch will conduct Handel's Concerto Grosso for Strings, Opus 6, and Haydn's "Military" symphony, while Mr. Ross will lead the orchestra, chorus and soloists in the Haydn "Nelson" mass.

A program of Prokofieff, Liszt, Richard Strauss and Elgar will be performed by the full 104-piece Boston Symphony on Saturday evening in the big shed. Jean Morel will be the guest conductor and Nicole Henriot the piano soloist.

The Sunday afternoon program, again in the big shed, will be devoted to the work of Berlioz and Toch, with Mr. Munch on the podium. William Primrose will be the viola soloist.

Next Tuesday three rarely-heard one-act operas by Vecchi, Hindemith and Toch, two of them getting their Tanglewood premieres, will be performed by students of the Berkshire Music center at 8.30 in the evening at the theater-concert hall. The performance is open to those who support the music school by joining the Society of Friends of the Berkshire Music center. All seas are reserved.

LOWELL, MASS.
SUN
JUL 22 1954

MUSIC

ALFRED W. BURKE

LOWELL—It has been announced by George Ayotte, director of the Franco-American chorus, that the famous Little Trifluviens singers from Canada will present a concert in this city some time late in August. The chorus under the baton of Jean-Paul Quenty is making a goodwill tour of New England as well as several Canadian provinces.

The coming concert will in part be a musical exchange feature. The local choral group has appeared several times in Canada and are most enthused about welcoming the fine organization from across the border.

Other cities throughout New England where the singers are scheduled include Worcester, Woonsocket, R. I., Manchester, N. H. and Lewiston, Me. In April of 1955 the group will go to Europe for a series of concerts in France, Belgium, Germany, Spain, Italy and French Morocco.

Local Girl On TV

Miss Margie Largay, well known and talented vocalist, is the star of her own TV show. The young local singer, who has become one of this city's best known artists, scored a tremendous success on her program Monday evening. Her portion of the showing included popular and favorite concert selections. She is possibly the first local artist to have such a spot on the airways. Her many excellent performances in the past easily warrant the present recognition.

One of the planned expansions of the committee of the Organ Institute is concerned with choral directing and its relative subjects. The problem facing the organist-director or choral conductor has been well approached where theory and basic musicanship are concerned.

The coming session scheduled for next month will feature this medium, in a greater degree than last season. This is a most important subject and one with which every organist should be familiar.

This latest effort on the part of the Institute brings to light the newly created interest and understanding of the true place of the human voice wherever great and inspiring music is heard.

Though music itself and dancing are much separated we feel that when a fusion of both are used as a medium of developing understanding and a feeling for art it is worth talking about. Last Monday evening on TV there was a group of happy and talented young people from this city who presented a program of square dances assisted by their own accompanists.

The program, under the direction of Miss Margaret Murray of the local school system, produced one of the most delightful informal programs in a long time. This is one of the best steps forward in creating an artistic interest in the minds of school children this community has experienced in many years.

Here is something both creative and practical. Such an effort is worthy of recognition and should be expanded into other fields of art wherever possible.

The recreation division of the state of New Hampshire is this season introducing opera to local communities. At Mt. Sunapee on Saturday and Sunday evenings of this week "Pagliacci" and the "Student Prince" will be featured.

The method of presentation will be interesting and simplified in form. Experienced casts in costume will be heard. English will be used in the Italian score, and this will be the pattern in the latter which is the original. The program will be in concert form and free of all settings.

This week's art exhibit at the Berkshire Festival features the collection of lithographs from the Boston museum and the library of Congress. Presenting the collections is Ture Bengtz, Berkshire resident and head of the Bengtz school of art at Lenox school.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 23 1954

TANGLEWOOD STUDENTS TO PRESENT OPERAS

Three rarely heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, on Tuesday at 8:30 p. m. in the Theatre-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

THE HARTFORD TIMES, SATURDAY, JULY 24, 1954

Handel, Haydn Give Tanglewood Brilliant Evening

By CARL E. LINDSTROM

Lenox, Mass. — The balancing off of intimate classics against the big shed symphonic glamor is working out to everyone's satisfaction at Tanglewood. More people are hearing more music; the festival is making more money — which it needs — incontestable virtues both.

So Friday nights you hear Bach and Mozart or, as last evening, Handel and Haydn.

You can talk about the string tone of an orchestra and look for homogeniety, richness, surface sheen or a fine edge. Any one or all of these attributes are discoverable in the Boston Orchestra's violin choir at one time or another and then you say it's the best there is. But last night I felt that it was subtlety of speech that distinguished this great orchestra.

* * *

IN HANDEL'S Fourth Concerto Grosso the quiet beginning was irresistably transporting. There were utterances of such grace and persuasion as you will not hear this side of kingdom come. Of course Handel has to write them in the first place, but it takes interpretive artists to rediscover and to give them voice. The two chords which closed the last movement but one were like a benediction.

Haydn's G Major Symphony—the one called the "Military"—and his D Minor Mass, the "Nelson" so-called, were as brilliant music as the ear is willing to accept. This represented virtuosity of a high order and a certain artistic tension. The trouble is Haydn didn't write brilliant music, and I hold Charles Munch, in the first half of the program, and Hugh Ross, who conducted the mass, accountable. mainly for overtrying.

The composer did, of course, enlist a bass drum, cymbals and triangle in this smart and high-stepping symphony, but I don't think he intended to make a don of it. Possibly Mr. Munch's dedication to Berlioz for this festival made him overzealous. As a matter of fact he covered some of the niceties with which he has worked out his blithe interpretation.

* * *

THERE IS SO MUCH bad choir and chorus singing in the world that it is a truly edifying experience to hear a crowd of schooled musicians lift up their voices in tune, in ensemble and in understanding of what they are doing. These eager disciples of Hugh Ross at Tanglewood give you just that kind of thrilling experience.

It gets into Mr. Ross' blood too, because he drives them at full speed, full tens on and full power at the time. Everything is loud, loud and fast, fast. Once in the ex-resurrexit, he called for a pianissimo and it was like shutting off the sound switch on your TV set. You saw the lips move and heard just about nothing.

This is not good for Haydn and it wasn't good for the soloists either and that was too bad because the four, Soprano Naomi Farr, Contralto Beatrice Krebs, Tenor Marvin Worden and Bass Thomas Stewart, all new to Tanglwood, were about the best so far heard there. Stewart delivered up a wonderful Tui Tollis; Miss Farr etched out the curlicues of Haydn's Fioriture beautifully; and Miss Krebs authored the most relaxed singing of the evening.

Ross has a slashing beat and almost no nuance—but how he can make people sing!

It was a brilliant evening. For my Handel, though, and especially Haydn, I like a little more elegance and natural breathing.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 20 1954

Zimbler Sinfonietta At Tanglewood

The third week of four Berkshire Festival concerts, at Tanglewood in Lenox, comprises a program of three rarely-heard selections of Vivaldi, Stravinskiy and Rossini by The Zimbler Sinfonietta on Wednesday evening in the Theatre-Concert Hall; a program of Handel and Haydn, including a Haydn Mass conducted by Hugh Ross, performed by a chamber orchestra with Director Charles Munch, on Friday evening in the Theatre-Concert Hall; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the full Boston Symphony Orchestra, with Jean Morel as guest conductor and Nicole Henroit as piano soloist, on Saturday evening in the Music Shed; and the Boston Eymphony Orchestra, Mr. Munch conducting, and William Primrose as viola soloist, in a program of Berlioz and Toch, on Sunday afternoon in the Music Shed.

The first of two Saturday afternoon organ recitals by E. Power Biggs will be given in the Music Shed at 3 p.m.

This Clipping From
KANSAS CITY, MO.
CALL
JUL 23 1954

Negro Musical Artists Rank High At Tanglewood; Win Scholarships

By GLADYS P. GRAHAM

TANGLEWOOD, Mass. — (ANP) — The Berkshire Festival of 1954, Tanglewood, Lenox, Mass., is notable for the outstanding presentations honoring the 150th anniversary season of Hector Berliez. Some 400 students from all parts of the nation are enrolled for study. Among this number are brilliant tan musicians in the departments of composition, conducting, opera and chamber music.

Holding scholarships are Theresa Green, opera-dramatics, Baltimore, Md., now grooming for her role as soloist in the Bach Cantata being given on the Bach-Mozart series.

Also in the same field is McHenry Boatwright, Boston, who sang in the Damnation of Faust. Boatwright won the Chicago land Festival prize last season and was heard under the baton of Feidler.

Charlotte Holloman of Howard university and New York City, Emma Goldman of New Orleans, Herbert Gibson of Danville, Ill., an opera-associate; Harold Johnson of Chicago of the Lyric theatre, Chicago Opera company and heard in Tenderland and Fayse, are outstanding at the Berkshire Music Center.

From Detroit is the youthful Arthur LeBrew in the choral department. LeBrew is a product of Oberlin and the Manhattan School of Music. Trombonist Joseph Moore of the University of Michigan is also from Detroit.

Holder of degrees from New York university, now teaching at the Profesional children's school in New York is Coleridge-Taylor Parkinson. Reri Lorraire Grist of Queens college, N. Y., in the choral department, and Benjamin Patterson of Turtle Creek Pa., are also enrollees on Tanglewood tuition grants from the revolving scholarship fund. LeBrew was winner of the Sally A. Eiseman Scholarship last season.

Notables at the sessions to greet students in the shed were Baritone Fred Thomas of New York City and Eva Jessye and Mortician Alexander Sheppard of Lawrence, Mass.

CATSKILL, N. Y.
MAIL

JUL 27 1954

MUSIC

Boston Symphony Orchestra

The past weekend of music opened on Friday evening, July 23, with a concert by the Boston Symphony Orchestra devoted to the music of Handel and Haydn; the program, as usual, being presented at Tanglewood, Lenox, Mass., the summer home of this orchestra. The Handel Concerto Grosso for String Orchestra, Opus 6, No. 4 is a composition very reminiscent of the early 18th centuries.

The performance, under the baton of Charles Munch was an exceedingly fine one with the strings showing sumptuous tone in the slow movement and a rhythmic and technical facility which could hardly be surpassed in the allegro movements. Mr. Munch gave a vigorous reading of the Symphony in G minor, No. 100, "The Military," by Haydn, in which special emphasis was placed on the bass drum, cymbals and triangle. The symphony is filled with good-natured humor and sparkling wit, and the performance on Friday evening was entirely in keeping with the composer's full intentions.

The focal point of the evening was a performance of the Mass No. 3 in D minor ("Nelson") by Haydn, with the Festival Chorus under the direction of Hugh Ross, with Naomi Farr, soprano, Beatrice Krebs, contralto, Marvin Worden, tenor and Thomas Stewart, bass, as soloists. It is most gratifying to say that the chorus was in much better form for this performance than it was for the Bach Cantata of last week. The Mass (in many parts reminiscent of "The Creation"), was given an energetic, forceful performance, kept in the bounds of the stylistic tendencies of that era. The soloists were excellent, with special plaudits going to Naomi Farr, soprano (who carried the larger portion of the solo work) and to Thomas Stewart, bass. Both were in good voice, and sang with a great deal of confidence and conviction.

(Saturday morning, July 24th, found your music editor at a dress rehearsal of the orchestra, open to the public for the nominal fee of $1, which, incidentally, goes into the pension fund of the orchestra. The rehearsal, which takes you into the inner workings of a symphony orchestra, is scheduled for each Saturday, 10 a. m., and usually last until about noon.)

Biggs Organ Recital

At 3 p. m., Saturday, E. Power Biggs, one of America's foremost concert organists presented an organ recital in the Music Shed at Tanglewood. Mr. Biggs, working under the handicap of a rather small [illegible] organ with limited resources, provided his small, but appreciative audience, with a most diversified organ program culled from organ literature of various

Page 2—CATSKILL DAILY MAIL
TUESDAY, JULY 27, 1954

eras. Opening his program with Handel's Organ Concerto No. 2, Mr. Biggs again proved himself a master technician, as well as a versatile musician, as he employed the full resources of the organ in this concerto.

The second group of works played by Mr. Biggs included "The Trophy" by Francois Couperin, the "Pavane" "The Earle of Salisbury" by William Byrd and the D Major "Trumpet Voluntary" of Henry Purcell. Handicapped by not enough stops on the organ for varied changes of tone color and ensemble, Mr. Biggs did a most admirable job of performing the "Prelude, Fugue and Variation" by Cesar Franck, although interpretatively, quite a bit was found lacking. (This, I might say, is not the blame of Mr. Biggs. The organ in the Music Shed, even when played with the orchestra, leaves much to be desired.) Mr. Biggs ended his program with a sparkling performance of the A minor Organ Concerto of Antonio Vivaldi in which an impeccable organ technique was displayed by the soloist. Mr. Biggs was most gracious, offering one of Louis Claude D'Aquin's "Noels" as an encore.

South Mountain Festival

At 4 p. m. each Saturday afternoon at South Mauntain, Pittsfield, Mass., a program of chamber music, sponsored by the South Mountain Association in cooperation with the Elizabeth Sprague Coolidge Foundation and the Fromm Music Foundation of Chicago, is presented. The program for July 24th was the second in the Beethoven Sonata Cycle, with the eighth, fourth, sixth and third sonatas being played by Arthur Balsam, piano and Alexander Schneider, violin. It is unusual when one finds a happy combination of two first rate musicians who perform in a carefully integrated fashion and at the same time display interpretative insight. The happy combination of these qualifications is found in Mr. Schneider and Mr. Balsam, and their cycle at South Mountain is one of the highlights of the summer music season in this area, witnessed by the overflowing attendance of Saturday afternoon.

Clarence R. Warrington, Jr.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 27 1954

Zimbler Sinfonietta At Music Festival

Consisting of 21 Boston Symphony Orchestra members playing historical stringed instruments valued at $90,000, the Zimbler Sinfonietta — under the direction of its founder and music director, Joseph Zimbler — plays the third of the new chamber music concert series at the Berkshire Festival, Tanglewood, Lenox, Mass., tomorrow at 8:30 p.m., in the theatre-concert hall.

A member of the Boston Symphony Orchestra's 'cello section, Josef Zimbler came to America from Czechoslovakia to join the orchestra in 1934. He first organized the Zimbler String Quartet and in 1945 expanded his group into the Sinfonietta in order to commission and perform new and seldom-heard works written for chamber orchestra. George Zazofsky, graduate of Philadelphia's Curtis Institute of Music and member of the Boston Symphony since 1941, is concertmaster of the Sinfonietta, with Emil Kornsand as assistant concertmaster. Mr. Kornsand joined the BSO in 1939 after playing under Toscanini in the NBC orchestra and 15 years as a member of the Berlin State Opera orchestra. Two first-chair men of the Boston Symphony also play in the Sinfonietta, principal violist, Joseph de Pasquale and Samuel Mayes, the first 'cellist.

NORTH ADAMS, MASS.
TRANSCRIPT

JUL 29 1954

1896 House is Made One of Stops On Tanglewood Tour

The 1896 House in Williamstown is to be one of the stops on a "gastronomical tour" of Berkshire county, one of the many prizes being offered in connection with the annual Tanglewood on Parade program at Tanglewood on Aug. 13. The tour will include free dinners for two at six well-known eating establishments in the county area.

The two major prizes at the Tanglewood program will be two season tickets for the 1955 Berkshire festival and a high fidelity console phonograph. The drawing will take place after a concert in the music shed that evening by the Boston Symphony orchestra under Thomas Schippers and the Boston Pops under Arthur Fiedler.

Zimbler Sinfonietta Performs Chamber Music at Tanglewood

By GEORGE W. STOWE 7/27/54
Special to The Hartford Times

Lenox, Mass.—The third in a series of Wednesday night chamber music concerts at Tanglewood featured the Zimbler Sinfonietta, an ensemble of string players from the Boston Symphony, in a varied and unusual program at the Theater-Concert Hall.

Those who imagine that program music originated with Beethoven's "Pastoral" Symphony were probably taken aback by the explicit depiction of nature in Vivaldi's "The Four Seasons," which was performed last night. For the four concerti grossi of the composer's Opus 8 which bear this subtitle contain literal representations of such things as the twitterings of birds, thunder and lightning storms, and even the chatter of teeth in the winter cold.

But quite aside from such effects this music has an antique charm that continues to beguile the ear.

* * *

VIVALDI was a celebrated string virtuoso in his day and throughout the concerti grossi his gracious mastery of this medium is always apparent. The Zimbler Sinfonietta and its soloists, George Zazofsky, violinist, and Fernando Valenti, harpsichordist, admirably preserved the spirit of this typically 18th century music.

As a modern counterpart to the Vivaldi, there was Stravinsky's ballet suite, "Apollon Musagete," which has been called "pallid" by at least one critic. Compared to the tonal flamboyance of Petrouchka or Le Sacre it may indeed be tame, but one must remember the intent of the composer, which was a neo-classical evocation of the style of Lully.

* * *

ALEXANDER TANSMAN has spoken of the "serene tenderness" of this work and it does have a lyric warmth unusual for Stravinsky. The emphasis, however, is on the linear and melodic content and not on tonal coloration or driving rhythms, which have become the musical signature of this composer.

The concluding work was the little known Sonata for Violins, Cellos, and Double Bass by Rossini, which afforded the Sinfonietta's first desk men an opportunity to display their dexterity in numerous solo passages, if nothing else.

SCHENECTADY, N. Y.
GAZETTE

JUL 27 1954

Griller String Quartet to Be At Tanglewood

The Griller String Quartet will present a program tomorrow at 8:30 p.m. at the Theatre-Concert Hall at Tanglewood, Lenox, Mass. The quartet, which includes Sidney Griller and Jack O'Brien, violins; Philip Burton, viola, and Colin Hampton, cello, will be making its first Tanglewood appearance.

* * *

THE PROGRAM will include the Mozart "Quartet in E flat, K. 428," the first United States performance of Ernest Bloch's "Quartet number 4" and the Beethoven "Quartet in G major, opus 18, number 2."

A program of Roussel, Ibert and Mozart will be presented Friday evening by a chamber orchestra of members of the Boston Symphony Orchestra under the direction of Charles Munch. Doriot Anthony, will be the featured soloist in the Ibert "Flute Concerto." The balance of the program will consist of the "The Spider's Feast," Roussel; "Serenade for Eight Winds, K. 388" and the "Paris Symphony, K. 297," Mozart. In the event of rain the Friday evening program will be moved to the Music Shed.

* * *

WEEKEND PROGRAMS in the Shed will include Berlioz dramatic symphony "Romeo and Juliet" Saturday evening with Charles Munch conducting the full 104-piece Boston Symphony Orchestra. Soloists will be Beatrice Krebs, contralto; John McCollum, tenor; and Nicola Moscona, bass-baritone. The festival chorus made up of students of the Berkshire Music Center will assist.

Sunday at 2:30 p.m. Richard Burgin will serve as guest conductor of the orchestra with Ruth Posselt as violin soloist in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius.

BRIDGEPORT, CONN.
TELEGRAM

JUL 27 1954

Eight members of the Music department of the Southport Woman's club spent Saturday at the Berkshire Music festival in Tanglewood, Mass. They attended a morning rehearsal of the Boston symphony and an afternoon organ recital by E. Power Biggs.

Those who went were Mrs. Leonard A. Beadle, Mrs. Paul Parks, Mrs. Ralph L. Talbot, Mrs. F. S. Grandin, Mrs. William Kennedy, Mrs. John P. Heumann, and Mrs. Ruth Childs Pillsbury.

FALL RIVER, MASS.
HERALD NEWS

JUL 29 1954

Somerset Playhouse Stages Two Musicals Next Week

"The Thirteen Clocks" by James Thurber and "Trouble in Tahiti" by Leonard Bernstein, two one-act musicals and tryouts for possible Broadway production this Fall, will be staged at Somerset Playhouse next week.

Alice Ghostely and Richard Eastham will star in the Bernstein musical, while Miss Ghostely, Constance Brigham, Fred Sadoff and Martin Balsam will appear in the Thurber production.

"Thirteen Clocks" originally was presented in dramatic form over TV last Winter, and was so enthusiastically received, that Cheryl Crawford, producer, had Sadoff adapt it for stage production. The musical score is by Mark Bucci; lyrics by Bucci and Thurber.

The original dramatization was enacted by Basil Rathbone, Sir Cedric Hardwicke, Roberta Peters, John Raitt and Russell Nype.

Bernstein, one of this country's foremost musicians, pianist and composer of note, was commissioned last year by the Berkshire Festival to write an American opera for the American musical theater. "Trouble in Tahiti" was thus written by the composer of the "Jeremiah Symphony".

Miss Ghostely, who was an overnight musical comedy sensation in "New Faces," has appeared in the New York and road company productions of the musical and in the motion picture version.

ALICE GHOSTELY

Eastham, who made "There's No Business Like Show Business" with Marilyn Monroe and Donald O'Connor in Hollywood, first gained recognition substituting for Ezio Pinza in "South Pacific."

NORTH ADAMS, MASS.
TRANSCRIPT

JUL 27 1954

Boston Pops to Use Big Shed During Tanglewood on Parade

The Boston Pops orchestra, with Arthur Fiedler conducting, will perform for the first time in the big shed at Tanglewood during the Tanglewood on Parade program Aug. 13.

Annual Benefit

The annual benefit for the Berkshire Music center, which attracted 8,500 persons last summer, is in aid of the Boston Symphony orchestra's summer school of music, now in its 12th season in conjunction with the Berkshire festival. Festivities, from 6 o'clock to 11 o'clock in the evening will include demonstrations by every department of the school, a lawn supper, the evening concert, awarding of prizes and finally, dancing on the lawn.

Through its annual seasons in Boston's Symphony hall and at the Esplanade concerts on the Charles River mall, its extensive tours and the mediums of recordings, radio and television, probably more people have heard the Pops and Mr. Fiedler than any other orchestra or conductor in history.

Mr. Fiedler, celebrating his 25th year as conductor, is currently leading the Art Commission Pop concerts in San Francisco's Civic auditorium, and will fly to the Berkshires for the Aug. 13 program.

Music Center Alumnus

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music Center, conducting the Boston Symphony orchestra in a program of Bizet and Richard Strauss. Still in his early 20's, Mr. Schippers won national acclaim at the age of 19 when he made his debut on the podium with Gian-Carlo Menotti's opera, "The Consul."

Soloist on Mr. Schippers' half of the concert will be Prenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome." Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme."

Mrs. Serge Koussevitsky, widow of the former Boston Symphony conductor, is chairman of the "Tanglewood on Parade" committee.

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NORTH ADAMS, MASS.
TRANSCRIPT
JUL 28 1954

Rare Operas at Tanglewood; Griller String Quartet Tonight

The Opera department of the Berkshire Music center last night presented three rarely-heard one-act operas in a performance in the theater concert hall at Tanglewood.

Open to "Friends"

The program, open to friends of the Berkshire Music center, was in addition to the regular schedule of weekly concerts, which gets underway this evening.

The operas presented last evening were Orazio Vecchi's "L'Amfiparnaso"; "There and Back" by Paul Hindemith, and "The Princess and the Pea" by Ernest Toch. They provided high humor for the audience, although there were some persons who did not remain through the three pieces.

Tonight the Griller String Quartet, with Sidney Griller and Jack O'Brien, violins; Philip Burton, viola and Colin Hampton, 'cello, will perform for the first time at Tanglewood in the new and popular chamber music series. The program in the theater-concert hall will include Mozart's Quartet in B flat ("Hunt"). Bloch's Quartet No. 4, which will be having its United States premiere and Beethoven's Quartet in G major, Opus 18, No. 2.

Chamber Orchestra

The weekly schedule continues Friday night with the chamber orchestra under the direction of Charles Munch playing in the theater concert hall, and on Saturday night and Sunday afternoon with concerts in the big shed by the full Boston Symphony orchestra.

It was announced today at Tanglewood that "The Tender Land," an opera by Aaron Copland on an American theme, will be performed by Center's Opera department next Monday and Tuesday.

The work is newly revised by its composer, who has been assistant director of the Berkshire Music center since the summer school of music was founded in 1940 in conjunction with the Berkshire festival. The production of the opera, being given its New England premiere, is one of the major projects of the summer for the Music center.

BOSTON, MASS.
AMERICAN
JUL 29 1954

Berkshire Programs

A program of Roussel, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, make up tomorrow evening's program in the Theatre-Concert Hall at Tanglewood, Berlioz's dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone.

The festival chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony orchestra, conducted by Charles Munch, will be heard Saturday evening in the Music Shed. The Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, in a program of William Schuman, Vaughn Williams, Khatchaturian and Sibelius, will perform on Sunday afternoon in the Music Shed.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the Music Shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance, and Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday at 10:00 a. m., at the nominal charge of $1.00, for the benefit of the Orchestra's Pension Fund.

BOSTON, MASS.
HERALD
JUL 29 1954

Pops at Tanglewood For Aug. 13 Benefit

Thomas Schippers, a distinguished product of the Berkshire Music Center at Tanglewood, will conduct the Boston Symphony Orchestra in a program of Bizet and Richard Strauss music at the annual benefit performance for the orchestra's summer school at Tanglewood on Aug. 13.

The benefit, which attracted 8500 persons last year, also will feature a program given by the Boston Pops Orchestra, conducted by Arthur Fiedler. Fiedler, now conducting the Art Commission Pops concerts in San Francisco, will fly to the Berkshires for the "Tanglewood on Parade" concerts. It will be the Boston Pops' first appearance in the Tanglewood Music Shed.

Brenda Lewis, young star of opera and musical comedy, will be the soloist with the Symphony Orchestra, singing in the final scene of Strauss' "Salome."

WOODBURY, N. J.
TIMES & NEWS
JUL 29 1954

There's More To A Piano Than Playing

Lenox, Mass. (U.P) — To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, ~~60 of the~~ massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile-an-hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt, 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos are wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

BOSTON, MASS.
EVENING GLOBE
JUL 29 1954

Copland Opera, "The Tender Land," "Tanglewood on Parade" at Lenox

"The Tender Land," opera by Aaron Copland on an American theme, newly revised by its composer, who has been assistant director of the Berkshire Music Center since the Summer school of music maintained by the Boston Symphony Orchestra was founded in 1940, will have its second production as the major project this Summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, Lenox, will be given by students of the opera department, in the Theatre-Concert Hall, at 8:30 p. m. next Monday and Tuesday.

Applications for tickets—all seats are reserved for both performances—may be made to the Friends of the Berkshire Music Center, the society through which those interested in student activities at Tanglewood may support the school by voluntary contributions. Address the Friends' office, Tanglewood, or telephone Lenox 600.

Frederic Cohen, head of the opera department this Summer, had planned "The Tender Land" for Tanglewood this year before the opera was given its premiere by the New York City Opera Company, at City Center, New York, last April 1. Cohen's production will be an entirely different one from that given in New York, in line with the composer's orginal intention that his opera be produced by colleges, workshops and opera groups.

"I have revised the opera," Copland states, "in an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." The Tanglewood production is in three acts, with three added scenes, and its period is now the Spring of 1910.

"Tanglewood on Parade" will be August 13. The annual benefit for the Berkshire Music Center, from 6 to 11 p. m., will include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

For the first time in the Tanglewood Music Shed, the Boston Pops Orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the stand. The first half will feature Thomas Schippers, young alumnus of the Berkshire Music Center where he was a student in 1948, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Soloist will be Brenda Lewis, in the final scene from Richard Strauss' "Salome."

SPRINGFIELD, MASS.
EVE. NEWS
AUG 14 1954

SPRINGFIELD CHORUS SINGS AT FESTIVAL

Will Assist Munch, Boston Symphony, in Berlioz 'Requiem' at Lenox

The Boston Symphony Orchestra, Charles Munch, music director, conducting, gives the final pair of concerts of its enlarged 1954 Berkshire Festival, tonight at 8.30 p. m. and tomorrow afternoon at 2.30 p. m. in the huge Music Shed at Tanglewood, Lenox. If attendance figures of last summer, when 25,000 persons attended the final brace of concerts, can be considered a gauge and if fair weather prevails for the more than 12,000 persons who will hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

Tonight's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ra-

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BOSTON, MASS.
MORNING GLOBE
JUL 29 1954

Copland Opera, "The Tender Land," "Tanglewood on Parade" at Lenox

"The Tender Land," opera by Aaron Copland on an American theme, newly revised by its composer, who has been assistant director of the Berkshire Music Center since the Summer school of music maintained by the Boston Symphony Orchestra was founded in 1940, will have its second production as the major project this Summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, Lenox, will be given by students of the opera department, in the Theatre-Concert Hall, at 8:30 p. m. next Monday and Tuesday.

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"Tanglewood on-Parade"

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HAVERHILL, MASS.
GAZETTE
JUL 29 1954

Inn Proprietors Deny Commie Link

LENOX, Mass. (UP)—Two Lenox hotel proprietors deny an American Legion charge that their inns "cater to the faithful followers of the Communist Party."

The charge was made by Charles N. Collatos of Arlington, commander of the Massachusetts department of the Legion against Mrs. Lena Rosenberg, proprietor of Shadowood Inn and Bruno Aron, owner of Festival House.

They said their inns were used by guests who came to Lenox only to enjoy concerts at the nearby Berkshire Music Center. The 1954 music festival now is in progress.

* * * *

Collatos Wednesday urged the Massachusetts Commission on Communism to investigate the inns. He said both were used as a base for "Communist propaganda and indoctrination of the party faithful during the vacation months."

Collatos "unjustly accuses us and we have done nothing wrong," Mrs. Rosenberg said. "All we do is lodge and board our guests."

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 29 1954

1,300 Hear Griller Quartet; Miss Anthony Plays Tomorrow

The fourth weekly series of concerts in the 1954 Berkshire festival got underway last night, with the Griller String Quartet giving the first American performance of Ernest Bloch's Quartet No. 4 and two other traditional works by Mozart and Beethoven.

1,300 on Hand

There were 1,300 persons on hand in the theater-concert hall for the program, which opened with Mozart's Quartet in B flat, familiarly known as the "Hunt." The Bloch piece, written in 1953 and given its first public performance only 10 days ago by the Griller Quartet in London, followed, while Beethoven's Quartet in G major, No. 2, concluded the evening.

The critics last night were inclined to withhold judgment on the Bloch Quartet. It was pointed out that it has taken some time for general understanding of some of his other fine music.

The current series of concerts will continue tomorrow evening, again in the theater-concert hall, when the chamber orchestra of the Boston Symphony will perform under the direction of Charles Munch. Doriot Anthony, principal flutist in the Boston Symphony, will make her second appearance of the festival as soloist in Ibert's Flute Concerto. Earlier this season Miss Anthony was one of the soloists in the program of Bach Brandeburg Concertos.

Other Works Friday

Other works on the Friday evening program will be Roussel's "The Spider's Feast" and Mozart's Serenade for Eight Winds and "Paris" Symphony. All except the "Paris" symphony will be having their Tanglewood premieres.

On Saturday night and Sunday afternoon, the scene will shift as usual to the big shed, where the full 104-piece Boston Symphony will perform.

The Saturday night concert will continue the celebration of the 150th anniversary season of the birth of Hector Berlioz, as Mr. Munch conducts the orchestra, soloists and festival chorus in the dramatic symphony, "Romeo and Juliet." The soloists will be Beatrice Krebs, contralto; John McCollum, tenor, and Nicola Moscona, bass-baritone.

Burgin to Conduct

Richard Burgin, associate conductor and concertmaster of the Boston Symphony, will lead the orchestra for the first time at Tanglewood on Sunday in William Schuman's "American Festival Overture," Vaughn Williams' "Fantasia on a Theme by Thomas Tallis," the Sibelius Second Symphony and Khatchaturian's Violin Concerto. Ruth Posselt will be the soloist in the Khatchaturian piece.

Scheduled at the big shed this evening at 8.30 o'clock will be a symphony concert by students of the Berkshire Music Center's orchestra department. Friends of the center, the summer school of music conducted in connectio with the festival, have been vited.

CLAREMONT, N. H.
EAGLE
JUL 29 1954

Berkshire Festival In Fourth Week

LENOX, July 29—The Current (fourth) week of Berkshire festival concerts at Tanglewood, includes a program of Roussel, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, on Friday evening (July 30) in the Theatre - Concert hall; Berlioz' dramatic symphony " Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival chorus of students of the Berkshire Music center with the full 104-piece Boston Symphony orchestra, conducted by Charles Munch, on Saturday evening in the music shed; and the Boston Symphony orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, on Sunday afternoon in the music shed.

"Romeo and Juliet," performed in its complete form by Mr. Munch and the Boston Symphony orchestra in Boston (1952-53), Tanglewood (1953), New York and Washington, D. C. (1953-54), and recorded, is being repeated this summer as one of several of Berlioz' rarely-performed full-length works, in honor of the 150th anniversary season of the birth of the French composer.

Miss Posselt, Mrs. Burgin in private life, will appear on the same program with her husband for the first time in the Berkshires. The Khatchaturian Concerto she will perform in a Tanglewood premiere.

Evening concerts are at 8:30 p.m., the Sunday afternoon concert at 2:30 p.m.

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MONTREAL, CANADA
STAR

JUL 29 1954

At Tanglewood Festival

First American Performance Of Opera and Bloch Quartet

By JAY C. ROSENFELD

Special to The Star from the N.Y. Herald Tribune

LENOX, Mass., July 29—Ernst Bloch's fourth quartet had its first American performance last night when it was played by the Griller Quartet before an audience of 1,300 in the theatre concert hall at Tanglewood.

This new quartet is distinguished by a quiet, calm and reposeful mood. Its texture is lighter than in the previous ones, yet it has terrific vitality without retaining the barbaric ingredients once associated with his chamber music. Even the third movement, the presto scherzo, has a soft, lyrical interlude, almost Oriental in nature. The other three movements all begin with tranquility and the first and last both end with similarly-paced episodes with their central and main sections energetic and decisive.

THE Grillers gave an especially graphic performance of the impressive slow movement in which they kept the contrapuntal lines clearly distinct and, incidentally, achieved some of the most effective ponticello bowing heard here in a long time. After the slow introduction of the final movement, Bloch makes a reference to most of the themes of the previous movements and proceeds then with a new vigorous theme before receding to the final nostalgic quiet epiloge.

The Griller Quartet played the composition for the first time anywhere in London 10 days ago. The Grillers have had the honor of introducing two of Mr. Bloch's previous quartets and thus it was only natural that he should rely on them to introduce this latest one, finished last November and dedicated to his English friend, Ernest Chapman.

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SPRINGFIELD, MASS.
MORNING UNION

JUL 31 1954

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LOWELL, MASS.
SUN

JUL 29 1954

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KNICKERBOCKER NEWS

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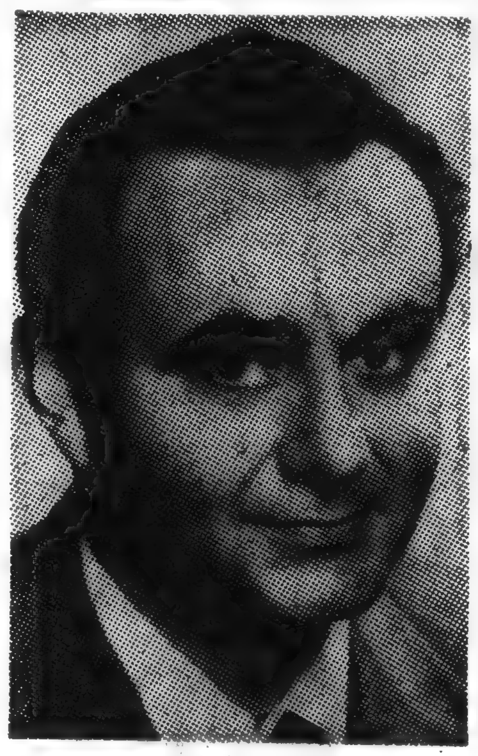

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BROOKLYN, N.Y
RECORD
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HERALD

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MONTREAL, CANADA
STAR
JUL 29 1954

At Tanglewood Festival

First American Performance Of Opera and Bloch Quartet

By JAY C. ROSENFELD

Special to The Star from the N.Y. Herald Tribune

LENOX, Mass., July 29—Ernst Bloch's fourth quartet had its first American performance last night when it was played by the Griller Quartet before an audience of 1,300 in the theatre concert hall at Tanglewood.

This new quartet is distinguished by a quiet, calm and reposeful mood. Its texture is lighter than in the previous ones, yet it has terrific vitality without retaining the barbaric ingredients once associated with his chamber music. Even the third movement, the presto scherzo, has a soft, lyrical interlude, almost Oriental in nature. The other three movements all begin with tranquility and the first and last both end with similarly-paced episodes with their central and main sections energetic and decisive.

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[39]

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EVE. NEWS
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G. P. GRAHAM
ASSOCIATED NEGRO PRESS
373 WEST 126 STREET, SUITE 5
NEW YORK 27, N. Y.

N.Y. Courier
7/31/54

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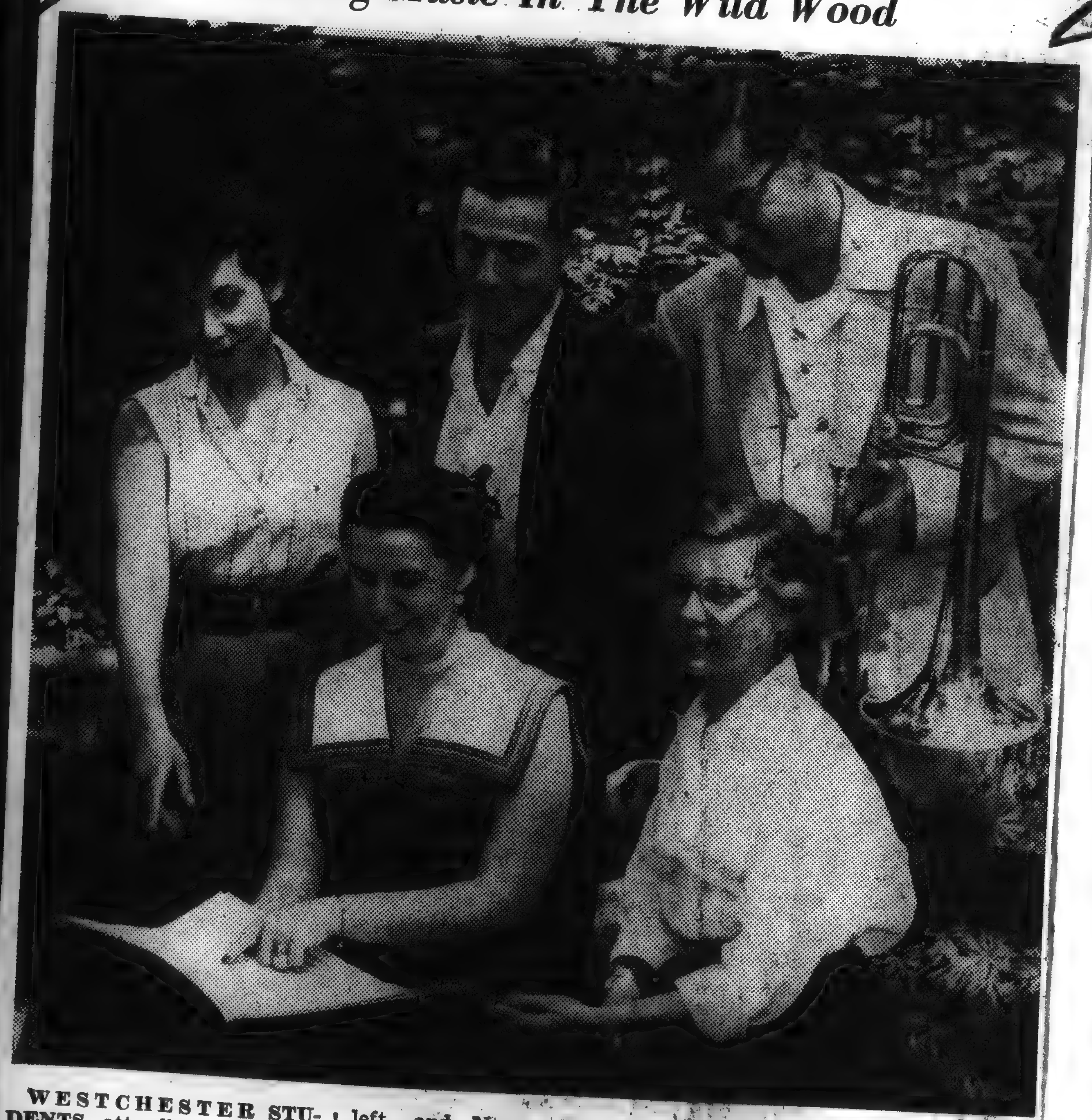
YONKERS, N .Y.
HERALD STATESMAN
JUL 31 1954

Making Music In The Wild Wood



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NEW CANAAN, CONN
ADVERTISER
7/29/54

Local Girl Attending School At Tanglewood

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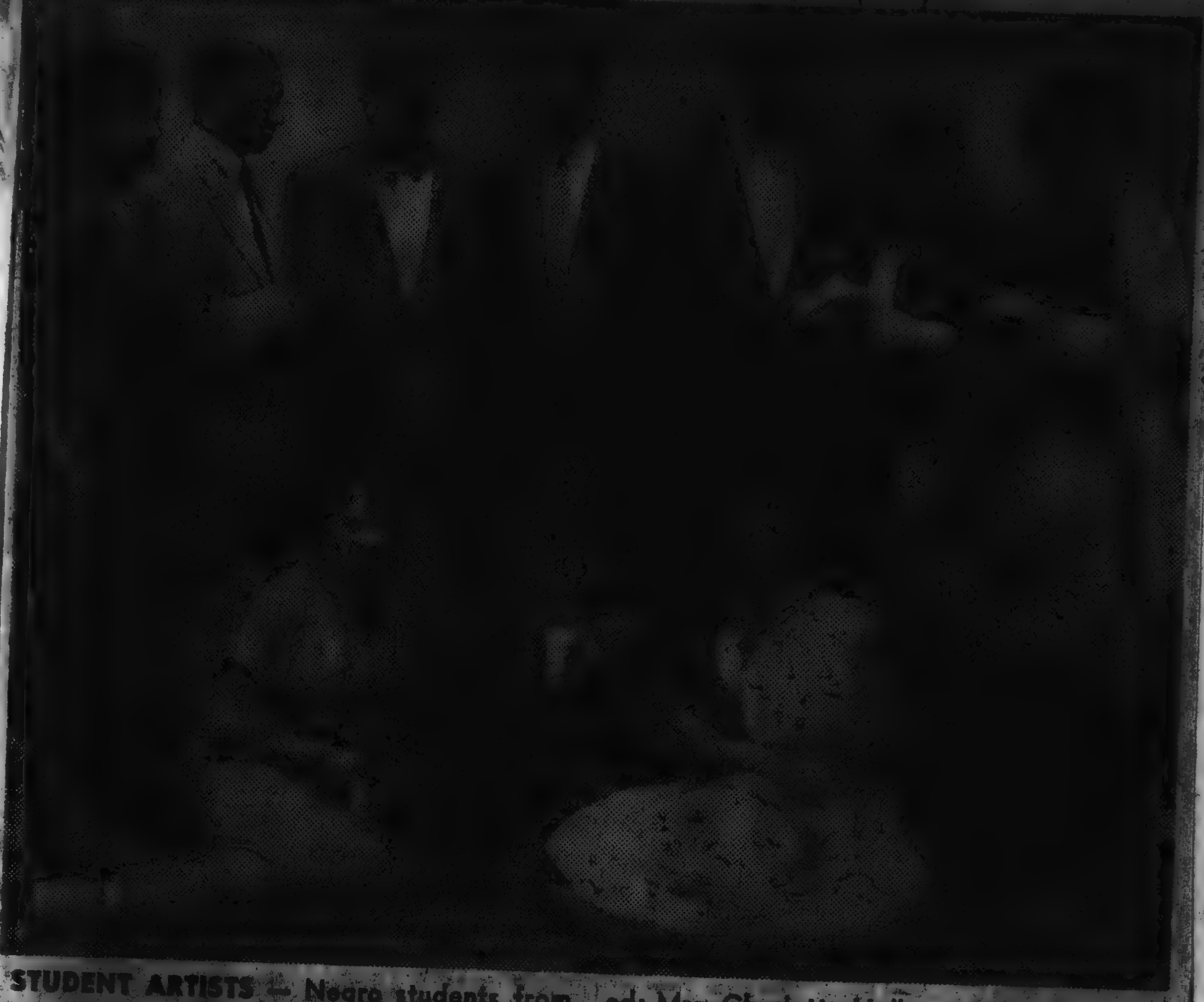

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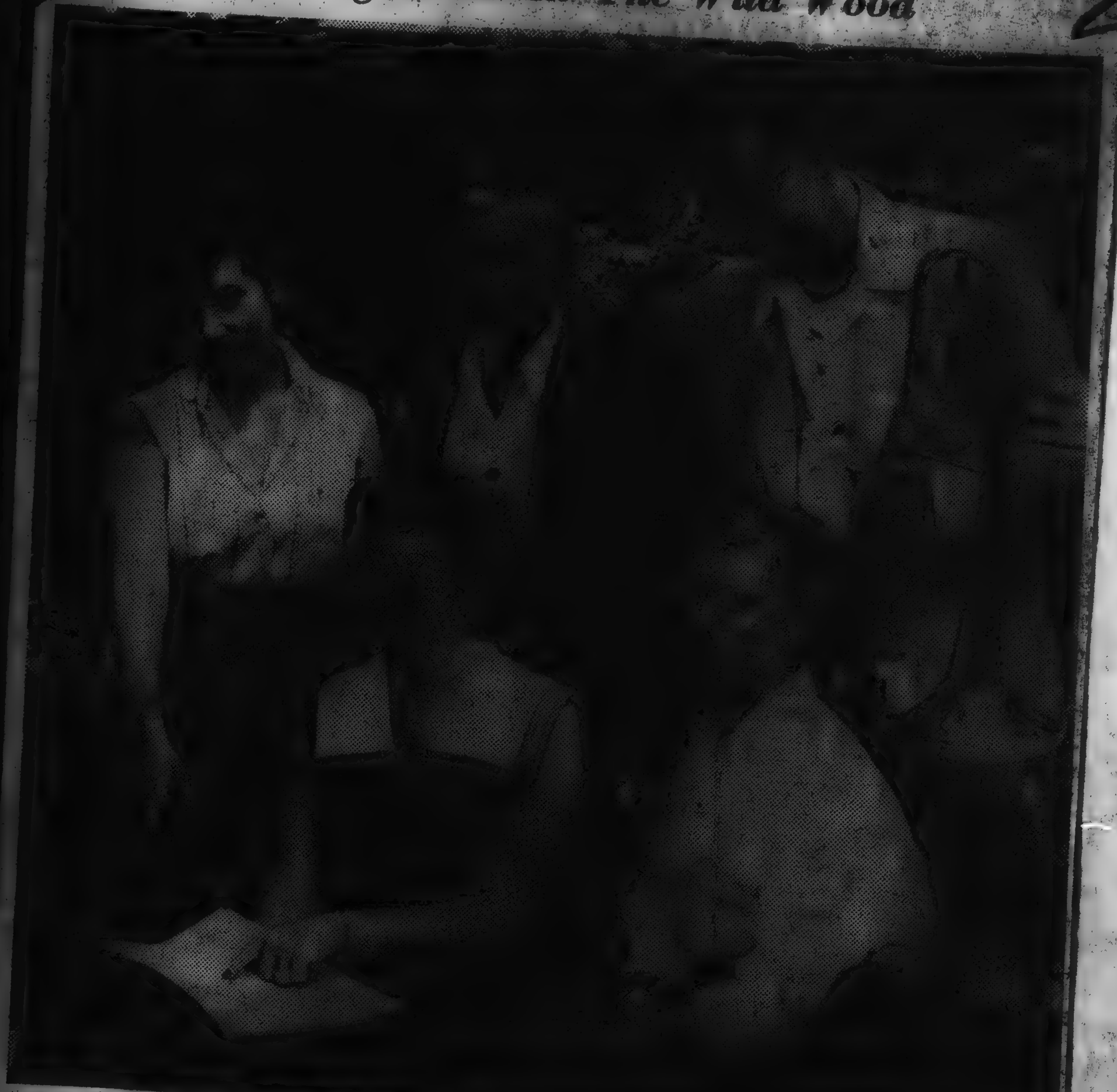

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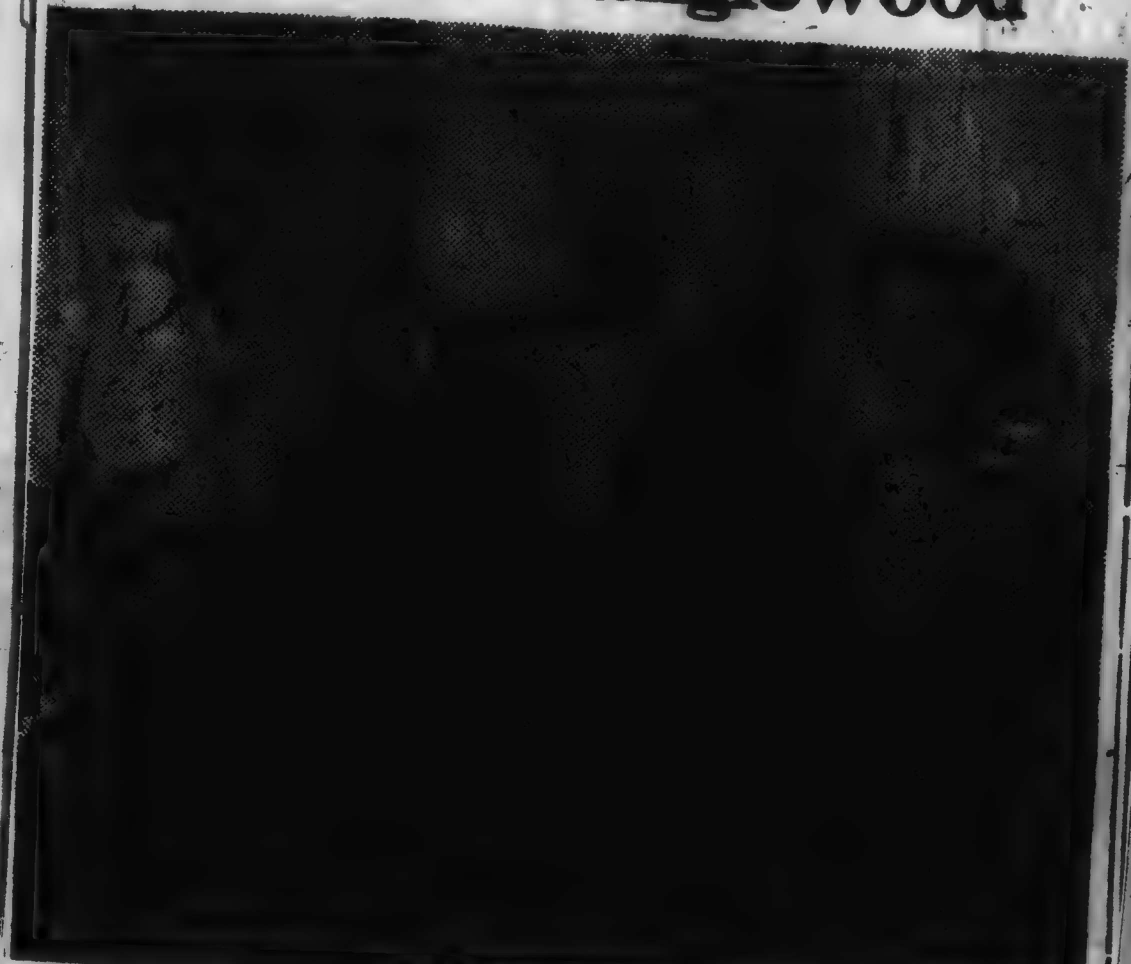

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Providence Sunday Journal 8/1/54

Berkshire Festival in Full Swing

By RUTH TRIPP

LENOX, MASS.—The Berkshire Festival is in full swing. Tanglewood bustles with the well-organized series of concerts by the Boston Symphony Orchestra, 12 in the shed and six in the Theatre-Concert Hall. Six concerts of chamber music and innumerable programs by the students at the Berkshire Music Center make an exciting schedule no matter at what point you pick up the thread.

With the third week of the Festival well along, I went first to hear the concert of Friday, July 23. Charles Munch conducted the first half, a steady, reassuring presentation of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4, followed by a spirited parade of Haydn's "Military" Symphony, No. 100 in G. major. The precision with which all the square corners were turned gave it considerable aplomb. The gay trio of percussion instruments, bass drum, cymbals and triangle, added a novel touch for the era in which it was written

Hugh Ross Is Conductor

The feature of the program was Haydn's Mass No. 3 in D minor, called the "Nelson" in honor of the victory of Lord Nelson at the Battle of the Nile. Hugh Ross conducted the Festival Chorus, orchestra and quartet of solo voices in a thrilling performance. Free, florid writing for the voices, beautiful contrasting sections for the instruments and an exuberant melodic line for soprano, made the hearing of this music a memorable experience.

Naomi Farr, as soprano soloist accomplished her assignment with distinction. The bass part, sung by Thomas Stewart, was artistic. Haydn required less for this voice. Contralto and tenor sung by Beatrice Krebs and Marvin Worden, fitted in as they were called for and the entire production added luster to the already distinguished list of accomplishments by Hugh Ross. There were three striking sections where the chorus came in unaccompanied with a pianissimo tone of exquisite quality. For me the "Dona nobis pacem" was uplifting.

Jean Morel conducted the Saturday evening program in the shed. He was a thin, shy youth of 20, playing piano accompaniments for the opera class at Fontainebleau, when I first met him. At Tanglewood, it was good to see him take the podium with all the confidence required and to hear the artistry, now mature, with which he commanded the musicians before him.

Prokofieff's Sixth

We heard Prokofieff's Sixth Symphony, Op. 111 interpreted with clarity and finesse. Many of the favorite idioms of the composer were there and as they were displayed, pleasant recollections of other works by Prokofieff flashed back to the listeners. Nicole Henriot, a favorite in Providence, played a brilliant performance of the Liszt Concerto, No. 1 in E flat major. Accuracy, strength, in fact all the attributes of virtuosity have always been apparent in the playing of this young artist. Here we heard an added quality of warmth and intimacy which endeared her playing to the audience. She and the conductor were recalled many times.

The concert finished with the ardent "Don Juan" Tone Poem by Richard Strauss, played with more than the usual amount of ardor. A sensitive, beautifully contrasted reading of the Elgar, "Enigma" Variations, closed the program and again, the conductor was given an ovation.

The largest throng gathers for the Sunday concerts. The day was an ideal example of Berkshire weather. At the morning worship of the Lenox Congregational Church, (in the churchyard of which Serge Koussevitzky is buried), a choral work was presented to honor the 80th anniversary of the late founder of the Berkshire Center. Hugh Ross conducted a chorus of 30 voices, a cantor, two clarinets, two bassoons, two trumpets, three trombones and organ in a wonderful presentation of the Organum Triplum, "Descendit" by Perotinus, a composer who was cantor in Notre Dame Cathedral in Paris when it was built in 1198. The pedal point by the brass and organ tones, the flowing Gregorian line of the chorus and the stark, solitary intonation by the cantor moved along to a splendid climax where the brass instruments suddenly separated and went in contrary motion to each other.

This work had its first presentation in America this year at the Center. After service, the group went to Koussevitzky's grave and sang Randall Thompson's "Alleluia," a work which was commissioned by Koussevitzky. There was a wonderful feeling of past and present, old world and new and,—from it all, one gained a confident feeling of serene continuity in spite of upheaval.

Biggs in Organ Recital

E. Power Biggs gave a splendid organ recital Saturday afternoon in the shed. His works were chosen from the music he likes best to play, Handel, Couperin, Vivaldi and Byrd. He gave a beautiful interpretation of Franck's Prelude, Fugue and Variation.

Many famous people came on Sunday afternoon. In the audience were Fritz Kreisler, now with snowy white hair; Mlle. Henriot, as pretty at close range as she is on stage; Gertrude Robinson Smith, one of the bulwarks of the Berkshire Festival and many others. It was especially pleasing to have M. and Mme. Jean Bedetti seated just in front of us and good to recall other pleasant meetings with him. He comes back from the University of Miami to teach at Tanglewood each summer and except for a little added girth, he is the same friendly, modest person who was a familiar figure in the first cellists chair of the Boston Symphony for so many seasons.

Dr. Munch gave a breath-taking performance of the Berlioz "Harold in Italy" Symphony. William Primrose was viola soloist and his playing reached a high level of artistry. Tone color in every degree of intensity brought the voice of his viola to us with eloquence which was moving. The acoustic properties of the shed were never more taxed than by his delicate pianissimo tone. Yet, it carried everywhere.

Further brilliance of writing by Berlioz was heard in the Overture to "Beatrice and Benedict" and Dr. Munch has made a notable contribution to musical history at Tanglewood by his inspired interpretations of this Berlioz music.

The afternoon closed with the Toch Symphony No. 2, Op. 73, a work which could be called controversial. It is modern writing as I like it. Plenty of evidence of craftsmanship, great imagination in the use of material and a closely knit fabric of sound which seems to me, at least, completely integrated. Ernst Toch was present and the audience gave him his due in hearty applause. Mr. Toch is teaching composition at the center this season.

Tuesday brought us the triple bill by the opera and orchestra departments of the Center. The first staged performance in America of "L'Amfiparnaso," by Orazio Vecchi proved to be one of the most entrancing productions I've ever seen. It was written in 1594 and the beautiful unaccompanied vocal score in five parts was sung to perfection by two madrigal groups ably conducted by Hugh Ross.

The action, in pantomime, was high comedy played on and around the lower slopes of Parnassus by a Commedia dell' Arte group. They were a rowdy lot and one of the wonders of this season is how Hugh Ross, during the merry play, could have kept not one, but two, madrigal groups smoothly singing the immortal music of the muses who dwell on the heights.

Scenery was brought on as it was required. Costumes were exquisite and we were kept informed about the action by little pages who came in with silken banners suitably inscribed.

Hindemith's Opera

Hindemith's 10-minute opera, "Hin und Zuruck" was staged as it would have been in 1927. The transition from Parnassus, including its buffoonery, was a rapid one. We found much to laugh at in the fast moving pace of the ludicrous situations of this witty work. A bit of the Charleston, a pocket flask, and a murder, (complete with ambulance orderly) were the high spots of the action. The plot then reverses itself and is played backwards chiefly to prove the point that in either direction, things can be slightly crazy. But we all had such fun meantime! This performance was staged and executed with skill which exceeded that of a first performance I saw here with Hindemith conducting.

The final one-act opera was written by Ernst Toch, a member of the composition faculty at the center. "The Princess and the Pea" is adapted from the fairy tale by Hans Christian Andersen and we heard a delightful English version written by Marion Farquhar. Costumes and scenery were beautifully executed and the difficult music was accomplished successfully. The action of the plot was descriptively assisted by the instruments and altogether, this was delightful fantasy.

The work of the opera and orchestral departments of Tanglewood have added another outstanding bill to a list which has become by now, an important one. Frederick Cohen, assisted by Elsa Kahl and Morton Seigel were production staff. Scenery was by John Blankenchip and costumes by Leo Van Witsen. Conductors were Samuel Krachmalnick, for the Hindemith opera, and Paul Vermel for the Toch work.

MUSIC'S MOST TRANQUIL SUMMER FESTIVAL

In Lenox, Mass., the Boston Symphony Orchestra under Charles Munch is giving the nation its annual great music conclave of the century until Aug. 15. From all over the nation music-lovers come to the Berkshire Festival at Tanglewood, picnic before concerts on its beautiful lawns.

Sunday Mirror Aug 1, 1954

NEW HAVEN, CONN.
REGISTER
AUG 1 - 1954

MUSIC

Berkshire Music Festival Schedules 'The Tender Land'

By GORDON E. ARMSTRONG

A highlight of this week's activities at the Berkshire Music Festival will be the staging of Aaron Copland's opera, "The Tender Land." Representing the major project of the Berkshire Music Center this season, two performances will be given by students of the school's opera department, the first tomorrow evening and the other on Tuesday evening. Monday's performance will mark the second production anywhere of the newly revised opera by the composer who has been assistant director of the school since it was founded at Tanglewood in 1940.

Frederic Cohen, head of the school's opera department this summer, had planned "The Tender Land" for Tanglewood this year before the opera was premiered by the New York City Opera Company last April. This week's production at the Festival will be entirely different from the one given in New York, in line with the composer's original intention that his opera be produced by colleges, workshops, and opera groups. Says Mr. Copland, "I have revised the opera in an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." Three scenes have been added to the work and its period is now the spring of 1910.

Here is the schedule of the week's regular four Berkshire Festival concerts:

Wednesday, Aug. 4, 8:30 p. m.—Theater-Concert Hall, chamber music: Haydn: String Quartet in D major, Op. 64 No. 5 ("Lark"); Hindemith: String Quartet No. 3, Op. 22; Ravel: String Quartet in F. The Kroll String Quartet (William Kroll, Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, 'cello).

Friday, Aug. 6, 8:30 p. m.—Theater-Concert Hall, chamber orchestra: Stravinsky: "Pulcinella," Ballet with song in one act (after Pergolesi), with soloists Regina Sarfaty, soprano; Jefferson Morris, tenor; McHenry Boatwright, bass. Mozart: Piano Concerto in B flat major, K. 450—with Seymour Lipkin, soloist. Mozart: Excerpts from "Idomeneo," K. 366, soloists Marvin Worden, tenor; Theresa Green, Regina Sarfaty, Charlotte Holloman, sopranos; Festival Chorus of Berkshire Music Center students, augmented by pupils of the Indian Hill Music Workshop.

Saturday, Aug. 7, 8:30 p. m.—Music Shed, Boston Symphony Orchestra: Berlioz: Royal Hunt and Storm from "The Trojans"; "Summer Nights," for Soprano and Orchestra, Op. 7—with Eleanor Steber, soloist; "Te Deum," for Three Choruses, with Orchestra and Organ, Op. 22; with David Poleri, tenor; Willem Frisco Frank, organ soloist; Festival chorus prepared by Hugh Ross and Lorna Cooke DeVaron, augmented by a children's chorus from Camp Mah-Kee-Nac for Boys, Stockbridge Bowl, and Indian Hill Music Workshop, Stockbridge. Charles Munch, conductor.

Sunday, Aug. 8, 2:30 p. m.—Music Shed, Boston Symphony Orchestra: Gluck: Overture to "Alceste"; Beethoven: Violin Concerto in D major, Op. 61—with Zino Francescatti as soloist; Brahms: Symphony No. 2. Charles Munch, conductor.

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, will come on Friday, Aug. 13. For the first time in the history of the Festival, the Boston Pops Orchestra conducted by Arthur Fiedler, will participate in the gala evening concert on that day.

BRIDGEPORT, CONN.
HERALD
AUG 1 - 1954

MANY COUNTY SOCIALITES visiting their children at Summer camps in Massachusetts or at Tanglewood, near Lenox, for the magnificent music festival sponsored by Boston Symphony Orchestra, are stopping in at former Westporters Fred and Gerry Kelly's beautiful place, Fairfield Inn, in Great Barrington. Judge Ned Ostmark and his wife, and realtor George Kish and his missus were among the Fairfieldites guesting at Kelly's the day this columnist popped in. The Inn is one of the most beautiful in the country, lavishly decorated with antiques that make collectors drool, and the food is out of this world.

BOSTON MASS.
POST
AUG 1 - 1954

13 on Bike Tour

A group of 13 Greater Boston young men and women will leave tomorrow for a one-week bicycle tour of the Connecticut Valley and western Massachusetts under the sponsorship of the American Youth Hostel organization. The tour, directed by Miss Barbara Freeman of Roxbury, will also include a visit to the Berkshire Festival.

MIAMI, FLA.
HERALD
AUG 1 - 1954
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Tanglewood Plans

This year's festival concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., include several ballet works. Lukas Foss will conduct Stravinsky's "Pulcinella" and Richard Burgin Prokofieff's "Chout" Ballet Suite.

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BRIDGEPORT, CONN.
POST
AUG 1 - 1954

Pops Concert Duo-Piano Team to Give Both Classical and Popular Program

ARTHUR WHITTEMORE (left), and JACK LOWE
. . . Their piano program will be long hair, short hair and crew cut.

By TERE PASCONE

A long hair, short hair and crew cut program will be offered Friday night by duo-pianists Whittemore and Lowe at the fourth concert of the Connecticut Pops series in Fairfield University field. Daniel Saidenberg, back from a European trip, during which he was guest conductor of L'Orchestre de la Suisse Romande, on two occasions, will direct the musicians for the first time this season.

The versatile pianists, who have arranged almost 200 works for two pianos have appeared with the country's leading orchestras, among them the New York Philharmonic, Oklahoma City Symphony, San Francisco, Boston, Cincinnati, San Antonio, Detroit, and in the Robin Hood Dell in Philadelphia and Chicago's Grant Park.

The long hair part of their program will be the Concerto for Two Pianos by the 55-year-old French composer, Francis Poulenc, written 20 years ago. The work contains many folk song-like tunes harmonized with unexpected dissonance, and is fun to listen to, and fun to play, according to many pianists.

Short Haired Group

In the second half of the concert, Whittemore and Lowe will gradually enter the short hair group by first playing the Coronation scene from Moussorgsky's "Boris Godounov," in a special arrangement by the two musicians.

Classified under short hair are two of Fritz Kreisler's works, also arranged for two pianos by Whittemore and Lowe. They include "Stars in My Eyes," written by Kreisler originally as a song for Grace Moore to sing in the motion picture, "The King Steps Out," and "Liebesfreud," a piece originally written for violin and meaning in English, "Joy of Love."

Under the heading of crew cut comes Harold Arlen's "That Old Black Magic," and Richard Rodgers' "Lover." The work by Arlen, who also composed the music of "Star and Garter" and "Bloomer Girl," has been one of the most popular songs in the last decade and still rates high among hit tunes of today. As for "Lover," the guest soloists took the charming waltz and made a glittering piano arrangement of it.

The orchestral works without soloists to be played will be the Corsair overture by Berlioz; Swedish Rhapsody by Alfven, ballet music from Gounod's "Faust," and the Acceleration waltz by Johann Strauss, Jr.

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Brilliant Berlioz Work

The Berlioz work is a short brilliant piece about the sea and is not really an overture to anything. Berlioz worked on it over a period of 20 years and wrote his first notes for it when 28 years old, inspired by his first sea voyage. Years later, he orchestrated the work in an old ruined tower, 200 feet above the sea at Nice. It has been called other names — "The Tower of Nice," "The Red Rover," and finally "The Corsair."

The composer of the Swedish Rhapsody or "Midsummer Vigil," as it is known is one of Sweden's leading musicians today, and the piece is a tone poem, picturing the festivities of a Swedish holiday, St.

Norwalk Girls at Berkshire Music Center

Among Connecticut residents summering as students at the Berkshire Music Center, Tanglewood, Lenox, Mass.—the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival—are Catherine Ameer, (left) 1 Buckingham place, Norwalk, and Grace Adkins of Wilson Point, South Norwalk, with Hugh Ross (center) head of the Center's choral department.

NEW HAVEN, CONN.
REGISTER
AUG 1 - 1954

Zino Francescatti, violinist, is soloist in Beethoven's Violin Concerto, which the Boston Symphony Orchestra will perform with Charles Munch conducting in the Sunday afternoon, August 8, concert (2:30 p.m.) of the Berkshire Festival, in the Music Shed at Tanglewood, Lenox, Mass.

ERIE, PA.
DISPATCH
AUG 1 - 1954

CONSTANCE KEENE, the young American pianist who will appear with the Chautauqua Symphony Tues., first attracted international attention when she substituted at the last moment for Vladimir Horowitz—the ovations accorded her performance received nation-wide publicity. Miss Keene won the gold medal award of the Nat. Fed. of Music Clubs at the age of 7, and kept right on winning the same award for four successive years. At 13 she was brought to the eminent pianist-composer, Abram Chasins, who was so impressed with her talent that he offered her a scholarship and taught her composition as well as piano. In May, 1949, Miss Keene became Mrs. Chasins. Popular on records as well as on the concert platform, Miss Keene is represented on several outstanding recordings of two-piano works performed with Mr. Chasins. Tuesday evening she will play Beethoven's "Concerto No. 4." The orchestral numbers include Mozart's Overture to "The Marriage of Figaro" and Brahms' Symphony No. 1.

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NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 1 - 1954

All-Berlioz Program Planned for Lenox

Special to The Standard-Times

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BURLINGTON, VT.
NEWS
AUG 1 - 1954

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[42]

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POST
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The composer of the Swedish Rhapsody or "Midsummer Vigil," as it is known is one of Sweden's leading musicians today, and the piece is a tone poem, picturing the festivities of a Swedish holiday, St. John's Eve, celebrated June 24.

The Faust ballet music is familiar to everyone, and includes seven contrasting dances in different rhythms, different speeds, played without pause.

Finale is Viennese Waltz

The Strauss Waltz will be the finale number, written by Johann in a Viennese coffee house. In the Vienna museum today there is a collection of 200 menus, covered with music notes and among them is one on which is scribbled the Acceleration waltz.

Mr. Saidenberg, fellow Fairfield coutnyite, who resides with his family in Redding, has been the Symphony's regular conductor and musical director since its founding eight years ago. Patrons of the concerts need not be told of the work he has accomplished with the group, for under his skillful and musicianly direction, the orchestra has grown in ability and reputation and is now considered one of the finest community orchestras in the East.

He also is a talented 'cellist and is conductor of the Saidenberg Sinfonietta, and radio and recordings have also been on his conductorial schedule. Musical director of the Alec Templeton radio program for several seasons, he has also made many recordings including the Cimarosa and Mozart Oboe concertos with "Mitch Miller," and modern works by Paul Bowles and Milhaud. Annually he plays a series of concerts at New York's Y.M.H.A.

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NEW HAVEN, CONN.
REGISTER
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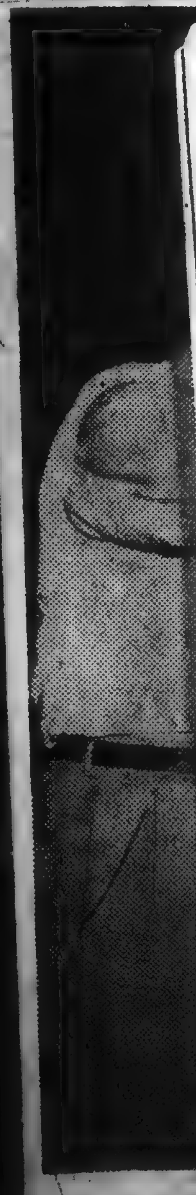

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NOW HELD OVER
On Wide Vision Screen
PERSPECTA SOUND
Clark GABLE
Vivien LEIGH
in

ERIE, PA.
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[42]

HOUSTON, TEX.
POST

AUG 1 1954

Berkshire Students Bring Out A Trio of Operatic Novelties

NY HERALD TRIBUNE NEWS SERVICE

LENOX, Mass—An audience of 1,400 crowded the intimate theatre-concert hall here last week for a long-awaited program of three rarely heard one-act operas.

The novelties were presented by students of the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival. They were directed by Frederic Cohen.

ORAZIO VECCHI'S "L'Amfiparnaso," a madrigal opera composed in 1594, was the evening's novelty. This was its first staged performance in America.

In colorful robes a chorus of 34, representing the poets of Parnassus sang in Italian, while 17 pantominists acted little stories of servant pranks, the loneliness of young lovers, a captain drilling unruly soldiers, clowns robbing a grave doctor, and Pantalone burlesquing a choral conductor. The nine scenes were announced by pages bearing placards.

HIT OF THIS production were the lively antics of the captain (Antonio Giardino) and Pantalone (Jack Hornor). The colorful Commedia dell'Arte costumes were designed by Leo van Witsen. Hugh Ross, who conducted the chorus, made a surprise appearance in jester's cap and bells and long cape, and was carried off the stage at the finale in high indignity.

Paul Hindermith's 10-minute sketch, "There and Back," and Ernst Toch's tale opera, "The Princess and the Pea," completed the bill. The Hindemith pastiche, given first at Tanglewood when the composer was composition teacher in residence in 1940, was sung first forward and then in reverse action.

JOHN BLANKENSHIP, who designed all three operas, evoked the jazz age in silver setting, and for the Toch opera designed an airy court and bedroom of pea green and yellow.

The Toch piece was staged in honor of the Austrian-American composer, who is on the Berkshire music center's faculty this summer.

BOSTON, MASS.
AMERICAN

AUG 3 - 1954

Tanglewood on Radio Saturday

WGBH-FM will broadcast at 8:30 p. m. Saturday (Aug. 7) a tape-recorded concert from Tanglewood.

The program of the Boston Symphony Orchestra conducted by Charles Munch will be: Debussy, Iberia; Copland, Piano Concerto (soloist: Leo Smit); Berlioz, Fantastic Symphony.

WGBH-FM will broadcast the 18 Boston Symphony Orchestra concerts—six Friday evening concerts in the theater and 12 Saturday and Sunday concerts in the Shed

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MIDDLETOWN, CONN.
PRESS

AUG 3 - 1954

OPERA 'TENDERLAND' HAS N. E. PREMIERE

LENOX, Mass., Aug. 3.—(UP)—Aaron Copeland's opera, "The Tenderland," had its New England premiere last night in a performance by students of the Berkshire Music Center's Opera department before [illegible] overflow audience in the 1,200-seat theater-concert hall.

Revised by the composer since the first performance by the New York City Opera company in April, the work will be presented again tonight by a different cast of student performers.

The lead role, about a Kansas farm girl in the year of 1910 who decides to seek broader horizons, was sung last night by Rosemary Carlos of Walnut, Kan., who created the role in the New York production.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 2 - 1954

Another Interesting 'First' At Festival

Another interesting "first" at Tanglewood took place yesterday afternoon when Richard Burgin, concertmaster of the Boston Symphony Orchestra became guest conductor for the first time at Tanglewood. In addition to this, Ruth Posselt, Mrs. Richard Burgin in private life, was the violin soloist of the afternoon in a Tanglewood premiere of Aram Khatchaturian's Concerto for violin and orchestra.

The whole program was one of contrasts throughout. The second half was concerned with Sibelius' Second Symphony in D Major which is one of violent contrasts. The orchestra and Mr. Burgin presented this work with full comprehension of the need for impassioned playing, incisiveness alternating with lyrical ideas of great beauty.

The afternoon's program opened with William H. Schuman's "American Festival Overture," which was composed in 1939 for two special concerts of American music by the Boston Symphony Orchestra, and first performed at the second of these concerts in Symphony Hall under the direction of Serge Koussevitsky, October 6, 1939. It was a piece based on a boyhood call or signal used to call the gang together for games or some other festive occasion. It is not, however program music, but a work developed along "purely musical lines."

This was followed by "Fantasia on a theme by Thomas Tallis for Double String Orchestra," by Ralph Vaughan Williams. The rich sonorities produced by the ever resonant and unified strings was most impressive. The divisions of larger and smaller groups playing, provided nice contrasts and variety of tone color. The beautiful tones of the solo viola and violin in turn, were especially representative of the virtues ascribed to the entire string section.

The orchestra and Miss Posselt then played Khatchaturian's Concerto for Violin and Orchestra. This was in direct contrast to the sensitively lovely Fantasia. Miss Posselt is a very fine violinist as well as an extremely valuable teacher at the Music Center. Her brilliant playing of the Russian composer's difficult but engaging work was entirely assured and much more than just technically accurate. Her poise and pleasing stage presence were not in the least jarred by the untimely break of a violin string following a very lively and strenuous solo passage. She most prepossessingly borrowed another instrument from the man to her right and finished the section with undiminished fervor. There was some lovely lyrical writing for both the solo instrument and orchestra in the second movement and the third, marked Allegro Vivace, has a popular flavor, rhythmic, syncopated and tuneful.

A total of 8,225 music lovers attended this varied and enjoyable concert, a large number making the most of a beautiful, golden day and the expanse of green lawn to heighten their enjoyment. It is an enviable experience to enter the grounds of Tanglewood, to see the beauties of nature as well as to become a listening participant in the musical activity of the Center. — F. W. R.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 2 - 1954

Fiedler To Direct Pops Orchestra At Tanglewood Parade

Arthur Fiedler conducts the Boston Pops Orchestra for the first time in Tanglewood's Music Shed at the annual Tanglewood on Parade, Friday, Aug. 13, at 8:15. Celebrating his 25th year as conductor of the famed Pops, Mr. Fiedler is probably the best known symphonic conductor in America through his long association with the Pops, the Boston Symphony Orchestra's outdoor Esplanade concerts which he founded in 1929, his guest conducting throughout the country and the more than 600 recordings he has made with the Boston Pops Orchestra.

Born in Boston, Mr. Fiedler studied piano, violin and conducting in Berlin and made his concert debut in Berlin at the age of 17. He joined the Boston Symphony as a violinist in 1915, becoming the youngest member of the orchestra. In 1924 he organized the Boston Sinfonietta; in 1929, the Esplanade concerts given outdoors on the banks of Boston's Charles River, which now draw draw as many as 35,000 listeners on a warm summer evening.

He has just celebrated his 25th season with the Boston Pops, the longest conductorship in the history of the orchestra which was organized in 1885 when the Boston Symphony Orchestra was four years old and the programs were called "Promenade Concerts" after the old London concerts. Mr. Fiedler and the Pops have become so popular that the gross receipts for the ten-week season in Boston's Symphony Hall exceed the yearly income of more than half of the American symphony orchestras.

1954

SCHENECTADY GAZETTE, WEDNESDAY, AUGUST 4, 195

Copland Opera at Tanglewood

By D. E. RITZ

Aaron Copland has achieved a truly remarkable delineation of the rural simplicity of life in the midwest in the 1910 era in his three-act opera "The Tender Land" presented Monday and last evening at the Theatre-Concert Hall at Tanglewood.

* * *

THE MUSIC concerns itself primarily with the moods and emotions of the characters. The orchestral texture varies from an opening transparent wind theme against sustained string tone, to complicated noisy dance music. love music for daughter Laurie and Martin and the heartbreak music of both daughter and mother.

One meets the simple family life of the period with Grandpa Moss as the domineering figure in the household and Ma Moss, whose life is centered in her daughters young Beth and adolescent Laurie, who is to be graduated from school on the following day. The postman delivers the long-awaited mail-order white dress for the occasion at the same time telling the news of the vicinity and of two no-account transient workers.

Laurie returns late from school and is reprimanded for her daydreaming by Ma, who has failed to sense that daughter is growing up rapidly. Gramps returns from the field and shortly after two harvest drifters appear on the scene, ready for supper and work. Gramps hires them and they are invited to come in for the evening-before graduation party.

* * *

MARTIN, ONE of the drifters, and Laurie fall in love and are discovered by Gramps and Ma. A scene ensues and the boys are ordered to leave before daybreak. Laurie plans to leave with them but Martin is persuaded of the folly of this move by his companion.

Laurie, heartbroken at the loss of her new-found love, determines to leave for a new life of her own. Ma Moss suffers the heartbreak of all mothers when they lose their daughters, but finds solace in Beth, who is still of doll-age.

Ma Moss emerges as the most vividly drawn character in the opera with Laurie, Martin and Grandpa following in the order named. The vocal solos are not easy singing and all of the music has the authentic Copland flavor. Some of the unusual numbers include the trio between Grandpa and the drifters, "Hire a Stranger" and the quintet, "Blessings of Harvest." The square-dance music and the dance itself are delightful. Martin's solo, "I'm Gettin' Tired of Travelin' Too" and his duet with Laurie, "I Love You, I Do" were eloquent as was the "Why Should I Fear a New Day's Dawn " which opened the final act.

* * *

THE OPERA was commissioned through the League of Composers by Richard Rodgers and Oscar Hammerstein II and had its premiere by the New York City Opera Company at City Center in New York on April 1. Horace Everett was the librettist.

The opera was revised by Mr. Copland for the Tanglewood performance in "an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." Frederic Cohen, head, and members of the staff of the opera department at Tanglewood were in charge of the productions which included two different casts.

Kroll String Quartet at Lenox Tonight

The Kroll String Quartet will give a chamber music program tonight at 8:30 o'clock at the Theater-Concert Hall at Tanglewood, Lenox, Mass. Quartet members include William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, 'cellist.

* * *

THIS YEAR'S chamber series replaces concerts given in past years by the late Elizabeth Sprague Collidge and proceeds are donated to the Berkshire Music Center. An audience of more than 5,500 has attended the first four programs in the series. Reserved tickets for the hall and tickets of general admission to the Tanglewood lawns will be sold at the box-office at Tanglewood tonight.

* * *

THE PROGRAM will include Haydn's "Lark" Quartet, Paul Hindemith's "Quartet Number 3, Opus 22," and the Ravel "Quartet in F."

The quartet is the official quartet of the Musician's Guild in New York and has given 40 Town Hall recitals since it was founded by Mr. Kroll in 1945.

WORCESTER, MASS.
GAZETTE

AUG 3 - 1954

Copeland Opera In N. E. Premiere

LENOX, Aug. 3 (UP)—Aaron Copeland's opera, "The Tenderland," had its New England premiere last night in a performance by students of the Berkshire Music Center's opera department before an overflow audience in the 1200-seat theater-concert hall.

Revised by the composer since the first performance by the New York City Opera company in April, the work will be presented again tonight by a different cast of student performers.

The lead role, about a Kansas farm girl in the year 1910 who decides to seek broader horizons, was sung last night by Rosemary Carlos of Walnut, Kas., who created the role in the New York production.

BOSTON, MASS.
TRAVELER

AUG 3 - 1954

Tanglewood Pops Program Announced

Arthur Fieldler has announced the program the Boston Pops Orchestra will play when the organization makes its first appearance at Tanglewood's Music Shed Friday, Aug. 13, as the star attraction of "Tanglewood on Parade," a day-long benefit for the Berkshire Music Center.

Mr. Fiedler has scheduled Sousa's "Stars and Stripes Forever" march, a suite from Offenbach's "Gaite Parisienne," Ravel's "Bolero," the Hayman arrangement of video commercials called "TViana," and Merrick-Bennett's "Look Sharp, Be Sharp."

MILLERTON, N.Y
NEWS
8/5/54

AT TANGLEWOOD

Zino Francescatti, violinist, accompanied by Artur Balsam at the piano, will play the last of the Berkshire Festival series of six chamber music concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., when he plays Brahms' sonatas in A major and D minor, and Bach's suite in C, on Wednesday, August 11, at 8:30 p.m.

[43]

Providence Journal 8/3/54

1954

Chamber Music, Soloists Heard On Programs at Tanglewood

Doriot Anthony Dwyer and Ruth Posselt Among Those Featured Over Weekend

By RUTH TRIPP

Journal-Bulletin Music Critic

Lenox, Mass.—Another exciting weekend at Tanglewood has closed and the many Rhode Island visitors who attended, chose well.

The Friday evening program with Charles Munch conducting was one of the series featuring chamber music or works for small orchestra. It was held in the theater. It began with excerpts from the ballet-pantomime "The Spider's Feast" by Albert Roussel. Highly descriptive sounds emerged from the instruments and it was easy to imagine the suffering of the insects which were enticed into the web. Roussel's spider has no connection, by the slightest filament, with the now famous Charlotte. His precedes her by some 40 years and suffers by comparison.

The virtuoso performance of Ibert's "'Concerto for Flute and Orchestra," played by Doriot Anthony Dwyer (Miss Anthony was married last May) was a repetition of the brilliant playing which we heard in Providence last winter. The audience recalled soloist and conductor many times.

Mozart's music occupied the second half of the program. The Serenade in C minor, for two each of oboes, clarinets, horns and bassoons (K.388) was perfection for ensemble in playing as well as writing. The delightful way in which the high and low double reeds were paired and then the single reeds and horns made fascinating listening. The eight players excelled in the little minuet in canon form.

Precision and Grace

Mozard's "Paris Symphony," (K 297), which lasts only 18 minutes, made a delightful conclusion for the enjoyable program. Precision and grace were the outstanding qualities of the interpretation.

The high point of the weekend for many of the listeners was the performance of Berlioz' "Romeo and Juliette" Dramatic Symphony, Op. 17. The Boston Symphony Orchestra was assisted by a chorus from the Berkshire Music Center which had been skillfully trained by Lorna Cooke DeVaron, a former resident of Pawtucket who is now on the faculty of the New England Conservatory as well as that of the Berkshire Music Center. A member of the chorus, also from Pawtucket, was Shirley Wilkinson. Several members of the Harvard Glee Club came to reinforce the male section of the chorus.

Dr. Munch, who is a genius at interpretation of French music, brought every possible mood from the dramatic score. Soloists were Beatrice Krebs, contralto, who sang the narrative bit about the famous love affair; John McCollum, tenor, who sang Mercutio's "Queen Mab" speech, with choral reiteration, and Nicola Moscona, bass, who sang the role of Friar Laurence. His was the most dramatic solo work and was impressive.

Storm Interrupts

It was unfortuate that a short but heavy thunder shower interrupted the music in the most delicate section where the music of the fairies was in progres Dr. Munch stopped the player turned to beckon the listener from the lawn to dry land insid the shed. At a word from th concertmaster, the conductor de clared intermission a bit early. The storm was of short duration and after intermission, we heard the balance of this colorful work and it was good to see Dr. Munch call Mrs. DeVaron out for the first round of applause. Soloists, players and all concerned were given an ovation and it was the general consensus that we had heard a memorable interpretation.

The Sunday concert featured Ruth Posselt, violinist, as soloist in the Khatchaturian concerto for violin and orchestra. Richard Burgin was the conductor. It is always interesting to hear the sensitive accompaniment which he conducts for his wife. We had heard the rehearsal, on Saturday morning and although the work is rather long, one has to admire the technical proficiency of the soloist and her skill at memorizing it.

Severe Demands

The first movement makes severe demands on the instrument and at a spot near the end of the first movement, a string broke. Miss Posselt quickly passed her violin over to the player at the second desk of the first stand. He exchanged fiddles and the Allegro was finished. By the time the Andante came, the string had been replaced and tuned but the soloist took time out, off-stage, to make sure that it was stretched properly to stay in tune. In any case, she soon came back to give a beautiful interpretation of the slow movement which is full of sad, oriental melody.

The strings of the orchestra played the Vaughan Williams "Fantasia on a Theme by Thomas Tallis" and we heard a very moving rendition of this beautiful music. The incidental solo by Alfred Krips was one of the high spots of the concert.

Holds Together

American music was represented by William Schuman's "American Festival Overture" and its bold, brassy themes seemed repetitive and youthful writing. It was not nearly so astonishing as when I first heard it in Boston in its world premiere conducted by Koussevitzky. It holds together, however, over the years since 1939 and shows skill in writing.

Burgin was given an ovation for his stirring interpretation of the Sibelius Second Symphony. Somehow, this work is firmly fixed in my mind with the opening season of the Tanglewood concerts. It belongs in an outdoor setting and its breadth and power blend well with the surroundings.

The Berkshire Festival continues through August 15 and nowhere along the list of programmed music is there a spot which could be thought lacking in interest. It has been admirably planned and I am sorry that I must miss Aaron Copland's opera, "The Tender Land" which has its New England premiere today.

BRONXVILLE, N.Y
REVIEW PRESS
8/5/54

Village Vagabonds Visit Berkshires

Thirty-two members of the Village Vagabonds spent last weekend in the Berkshires where they attended the Berkshire Festival at Tanglewood in Lenox, Mass. They heard the Boston Symphony Orchestra present Berlioz's "Romeo et Juliette," Sibelius' "Symphony No. 2" and other selections.

The group made its headquarters at the Oaklawn Inn in Stockbridge. Donald West and Cinda Hoysradt were in charge of arrangements for the club.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 4 - 1954

Brenda Lewis To Be Featured At Tanglewood

Broadway comes to the Berkshires (August 13) when Brenda Lewis sings with the Boston Symphony Orchestra, Thomas Schippers conducting, at the Berkshire Music Center's gala Tanglewood on Parade. The second half of the Music Shed concert (8:15 p. m.) features Arthur Fiedler conducting the Boston Pops Orchestra in a typical Pops program.

Star of Broadway's recent musical, "The Girl in Pink Tights," Miss Lewis also starred in "The Merry Widow" with Jan Kiepura, "Secret du Suzanne," as Birdie in Marc Blitzstein's opera "Regina," and toured the nation in the Strauss operetta "The Gypsy Baron."

Medicine and not music was to be Miss Lewis' career when she enrolled at the University of Pennsylvania in Philadelphia, but after a short apprenticeship with the Philadelphia Opera Co. she made her debut as the Marshallin in "Der Rosenkavalier." Although only 19 she received great critical acclaim and moved on to Broadway, opera and concert engagements.

During one season she sang six different opera roles in Rio de Janeiro, with the Pro Arte Opera Company in Cuba, and with the Central City Opera Festival. An Honorary Citizen of Montreal because of her successive appearaince there in opera, Miss Lewis has also starred in light opera with the St. Louis Municipal Opera Company and summer music theatres in Kansas City, Dallas, Memphis, Birmingham and Chicago.

WORCESTER, MASS.
GAZETTE
AUG 4 - 1954

A Couple of Musicians Who Stayed Real Cool

THIS HAS BEEN a bad week for musicians. Their instruments have been falling apart.

At Tanglewood, Ruth Posselt broke a string on her violin while playing the first movement of the Khatchaturian Violin Concerto as soloist with the Boston Symphony Orchestra. Miss Posselt coolly traded violins with another player and completed her performance.

In Buenos Aires, Friedrich Gulda was well into Beethoven's Emperor Concerto when he discovered a foot pedal of his piano had become disconnected. With complete composure, Mr. Gulda kept on playing while a piano tuner crawled under the piano and made emergency repairs.

Clearly Miss Posselt and Mr. Gulda deserve a "bravo" or two for their aplomb in those horrible moments when musical disaster stared them in the eye. Could Evelyn, Magic Violin and all, or even Liberace have managed half as well?

NEW BRITAIN, CONN.
HERALD
AUG 3 - 1954

Aaron Copeland's Opera Presented at Lenox

LENOX, MASS.—(UP)—Aaron Copeland's opera, "The Tenderland," had its New England premier last night in a performance by students of the Berkshire Music Center's opera department before an overflow audience in the 1,200-seat theater-concert hall.

Revised by the composer since the first performance by the New York City Opera Company in April, the work will be presented again tonight by a different cast of student performers.

The lead role, about a Kansas farm girl in the year 1910 who decides to seek broader horizons, was sung last night by Rosemary Carlos of Walnut, Kan., who created the role in the New York

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 4 - 1954

Tanglewood Audience Hears Copland Opera

The opera department of the Berkshire Music Center presented last night, the second of two performances of Aaron Copland's new opera, "The Tender Land." The production was marked by an unusually fine cast. Singers were asked, not only to sing the music required of them, but also to participate in folk dancing, and acting roles which put great demands upon their imagination and secondary talents. The plot revolves around a young girl, Laurie Moss, on the eve of her graduation, when she is in revolt against her doting grandfather and feels that she is on the brink of new adventure out in the world, not circumscribed by the fences surrounding her grandfather's farm, either physically or spiritually.

The role of Laurie was sung most affectingly and simply by Phyllis Murphy, who seemed, in voice and appearance to be admirably suited to the part. Beatrice Krebs, a contralto of note, who has sung with the Robert Shaw Chorale, was superb as Laurie's mother. Miss Krebs has a voice of exceptional depth and resonance, a mature voice, strong and substantial, as was also the part she played, one of motherly understanding and solicitation for her daughters. Laurie has a younger sister played very sweetly and with much poise by Eve Rubin. This was not a singing part, but it played a small role in carrying out the plot and little Eve Rubin made a delightful contribution whenever she appeared.

Laurie's grandfather was most successfully sung and acted by Malcolm Bernstein. The part demands the feeling of great power of voice and physique and these were both found amply abundant in Mr. Bernstein. His voice, a rich, deep bass had a warmth and richness that one does not often hear. He and Miss Krebs were beautifully cast in the opera and added much to the most extremely effective vocal writing.

Another voice which must not be left unmentioned is that of Jefferson Morris who played the part of the young man Laurie falls in love with. His was a tenor of a clear ringing texture very pleasant to listen to and equally easy to understand.

Some of the vocal lines were lost to the audience either because they were not adequately projected or because acoustically the orchestra, which did not appear to be playing too loudly, erected a wall of sound between the stage and the audience. However, that may be, the music, although sung and played adequately and even sensitively and artistically, did not deliver the impact it might have. There was one particularly fine trio, later developed into a quintet, which was truly the high point of the opera. The emotional appeal and the harmonic detail involved here were just beautiful.

Everyone connected with the opera, stage managers, directors, conductor, Frederic Waldman and the student orchestra contributed admirably to the quiet simplicity and efficient producion of Mr. Copland's first opera, but though there was some very fine and memorable music the opera missed fire. There was no real impact on the emotions. The story seemed a bit repetitive in places and dragged in others. The music was too vague and sometimes too monotonous to give that added touch which makes for success. The orchestral writing especially for the woodwinds, with background effects in the strings was very nice but there were times when the accompaniments were thin and unconvincing, as the nebulous reasoning behind young Laurie's departure out into the great wide world. The opera—plot, action and music—does have cogent possibilities and with some revising and pointing up might even yet have a larger popular success.—F. M. R.

BROCKTON, MASS.
ENTERPRISE & TIMES
AUG 3 - 1954

N. E. PREMIERE

LENOX. — (UP) — Aaron Copeland's opera, "The Tenderland," had its New England premiere last night in a performance by students of the Berkshire Music Centre's opera department before an overflow audience in the 1200-seat theatre-concert hall. Revised by the composer since the first performance by the New York City Opera Co. in April, the work will be presented again tonight by a different cast of student performers.

RIDGEFIELD, CONN
PRESS
8/5/54

Tanglewood

A Review

The 15th Berkshire Festival program of the current season at Tanglewood Saturday offered Berlioz "Romeo and Juliet." Charles Munch has conducted the Boston Symphony Orchestra in this same dramatic symphony on an RCA Victor recording. Soloists at Tanglewood were Beatrice Krebs, contralto, John McCollum, tenor, and Nicola Moscona, bass, three up-and-coming singers who appear to have promising careers ahead.

During the Queen Mab scherzo, conductor Munch suddenly interrupted the concert. It had begun to rain. Abandoning the olympian concentration usual to baton-wiedlers, he wanted to be sure that several hundred listeners outside the mammoth shed would be swiftly welcomed to shelter from the storm.

The Boston Symphony Orchestra remains an incomparable instrument. Abetted by the Festival Chorus conducted by Hugh Ross, "Romeo and Juliet" resounded with might and splendor. It was the right wedding of score and performance, a memorable collaboration between the composer who has been called the Father of the Orchestra and the orchestra which represents perhaps the highest development of musical organization.

The Boston orchestra will be heard over NBC regularly during the coming fall and winter season. But the sound and sight of its current appearances at Tanglewood should not be missed by those who would revel in an inspiring and satisfying experience.

—H. Urrows

"Tanglewood on Parade" will take place August 13 from 6 to 11 p. m. Seats are on sale at the box office, or by mail or telephone. Holders of box seats and reserved front section will be able to hear the opera in the afternoon. General admissions will nave seats in the rear of the shed. All ticket holders may hear demonstarions a demonstration by the various groups at Tanglewood.

There will be a picnic at 7 p. m., and a concert with the Boston Symphony under Thomas Schippers, doing the finale of Salome with Brenda Lewis and Bizet's Symphony in C. The Pops under Arthur Fiedler will play a typical Pops program. There will be door prizes and waltzing on the lawn after the concert.

This week's program starts Friday with Stravinsky's Pulcinella with Regina Sarfaty, Jefferson Morris and McHenry Boatright; Mozart's

Say you saw it in The Press.

NEW YORK, N. Y.
VILLAGER
AUG 5 - 1954

Music Hath Charms . . .

It is extremely gratifying to note that the crescendo of public opinion regarding the successful chamber music concerts held last year in Washington Square Park has reached such tidal wave proportions that it has assured the public of at least two concerts through contributions, in 1954 and two more through the generosity of Local 802, American Federation of Musicians, which promises to match the contributions dollar for dollar.

Summer concerts in the open air are prevalent throughout the length and breadth of the country from the Watergate Concerts in Washington, D. C. to the Hollywood Bowl, from Tanglewood in Massachusetts to San Diego.

Through the combined generosity of those who love music by appreciation of production, and those whose love of music is the production through appreciation of the score, Greenwich Villagers are not to be slighted in the opportunity to listen to music that eases the tension of city life, which in itself is only a small part of the world tension that too often occupies an unwarranted majority of our waking hours.

LAKEVILLE, CONN
JOURNAL
8/5/54

Final Tanglewood Concerts Offer Variety Of Programs

The sixth and final week of Festival concerts comprises a recital by Zino Francescatti, violinist, of Brahms and Bach sonatas, on Wednesday evening (August 11) in the Theatre-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss, on Thursday evening (August 12) in the Theatre-Concert Hall; a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra, on Saturday evening (August 14) in the Music Shed; and Mr. Munch leading the Boston Symphony in Hector Berlioz' massive "Requiem," in memory of Serge Koussevitzky, with David Poleri, tenor, and chorus, Sunday (August 15) in the Music Shed.

Zino Francescatti, a neighbor of Tanglewood, summering at Monterey, Mass., is donating his recital on Wednesday to the Berkshire Music Center. Arthur Balsam is his accompanist. Jean Morel, who heads the orchestra and conducting department of the Music Center this summer, makes his second appearance on the podium for a Festival concert, featuring two works new to Tanglewood audiences, the Overture to *Scala di Seta* (The Silken Ladder), the short opera Rossini composed at the age of 20, and Richard Strauss' suite *Der Burger als Edelmann* (Le Bourgeois Gentilhomme) arranged from his incidental music to Moliere's play. Mr. Munch's Saturday evening concert also has two Tanglewood premieres, Walter Piston's Symphony No. 4, commissioned by the University of Minneapolis in 1951, and Saint-Saens' Symphony No. 3, in which E. Power Biggs is organ soloist.

Hector Berlioz' *Requiem,* which had its Tanglewood premiere in 1952, will be repeated as the Festival's final concert Sunday, again under Mr. Munch's direction.

Weekend music lovers are invited to subscribe to "Tanglewood on Parade" on Friday. The annual benefit for the orchestra's music school, now completing its 12th season, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 35 states in the U. S. and 12 foreign lands, is from 6 p.m. to 11 p.m. It will commence with demonstrations by all departments — student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn. Thomas Schippers will conduct the Boston Symphony Orchestra in symphonic music of Bizet and the final scene of Strauss' *Salome,* with Brenda Lewis as soloist; and Arthur Fiedler will lead the Boston Pops Orchestra in a typical program.

The complete programs are:

Wednesday, August 11, 8:30 p.m. — Theatre-Concert Hall, Chamber Music: Brahms: *Violin Sonata in A major;* Bach: *Suite in C* (violin unaccompanied); Brahms: *Violin Sonata in D minor.* Zino Francescatti, Violin — Arthur Balsam, piano.

Thursday, August 12, 8:30 p.m. — Theatre-Concert Hall, Chamber Orchestra: Rossini: *Overture to Scala di Seta;* Mozart: *Symphony in B flat* (K. 319); Ravel: *Mother Goose Suite;* Strauss: *Der Burger als Edelmann.* Jean Morel, conductor.

Friday, August 13, Tanglewood On Parade: 6-7 p.m. — Student Symphony Orchestra, Music Shed; Student Opera, Theatre-Concert Hall; Student Chamber Music, Chamber Music Hall; 7-8 p.m. — Picnic Supper, Student Chorus, Porch, Administration Building; 8:15 p.m. — Music Shed: Bizet: *Symphony in C;* Strauss: *Salome* (Final Scene) — Brenda Lewis, soprano. The Boston Symphony Orchestra, Thomas Schippers, conductor. Sousa: *March, Stars and Stripes Forever;* Offenbach: *Suite from Gaite Parisienne;* Hayman (arr.) *TViana;* Merrick-Bennett (arr.) *Look Sharp — Be Sharp.* The Boston Pops Orchestra, Arthur Fiedler, conductor.

11 p.m. midnight — Drawing for door prizes; waltzing on the lawn, Joe Bushkin, pianist.

Saturday, August 14, 8:30 p.m. — Music Shed, Boston Symphony Orchestra: Brahms: *Tragic Overture;* Piston: *Symphony No. 4;* Ravel: *Le Tombeau de Couperin;* Saint-Saens: *Symphony No. 3,* with E. Power Biggs as organ soloist. Charles Munch, conductor.

Sunday, August 15, 2:30 p.m. — Music Shed, Boston Symphony Orchestra: Berlioz: *Requiem* — in memory of Serge Koussevitzky — with David Poleri, tenor soloist and 200 voices, Festival Chorus of the Berkshire Music Center students augmented by Chorus of Springfield (Mass.) Symphony Orchestra; and with four brass bands. Charles Munch, conductor.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday August 7: Berlioz: *Royal Hunt and Storm* from *The Trojans; Summer Nights,* with Eleanor Steber, soprano; *Te Deum,* with David Poleri, tenor, Willem Frisco Frank, organ, and Festival Chorus augmented by children's choruses — Charles Munch, conductor; Sunday August 8: Gluck: *Overture to Alceste;* Beethoven: Violin Concerto — Zino Francescatti, soloist; Brahms: *Symphony No. 2* — Charles Munch, conductor.

NEWTOWN, CONN
BEE
8/6/54

Berkshire Festival Now In Fifth Week

Boston Symphony To Play Twice On Week-end

The fifth week-end of Berkshire Festival concerts at Tanglewood, Lenox, Mass., will present a chamber orchestra concert conducted by Lukas Foss this Friday evening, and concerts by the Boston Symphony Orchestra under Charles Munch on Saturday evening and Sunday afternoon.

The chamber orchestra, which will perform on Friday night in the Theatre-Concert Hall, is composed of members of the Boston Symphony. The program will include Stravinsky's "Pulcinella", a ballet with song in one act, after Pergolesi, with soloists Regina Sarfaty, soprano; Jefferson Morris, tenor, and McHenry Boatwright, bass. Seymour Lipkin will appear as the soloist in Mozart's Piano Concerto in B flat major, K. 450, while soloists and a chorus will join the orchestra to give excerpts from Mozart's opera "Idomeneo".

Mr Munch's Saturday evening concert, one of his programs this summer marking the 150th anniversary of the the birth of Hector Berlioz, will include the first performances by the Boston Symphony of the six "Summer Night" songs after Theophile Gautier, and will present Eleanor Steber as the soprano soloist. The "Te Deum", also to be given its first performance by the orchestra, will be given with the assistance of the Festical chorus; 40 boys, aged nine to 13, from Camp Mah-Kee-Nac at neighboring Stockbridge Bowl, and 44 girls, aged 13 to 18, from Indian Hill Music Workshop at Stockbridge.

On Sunday afternoon at 2:30, Mr Munch will again conduct the orchestra and will feature Beethoven's Piano Concerto in D major, Op. 61, with Zino Francescatti as soloist. The program will include Brahm's Symphony No. 2 following the intermission.

Annual Benefit Is August 13

Plans are announced for the annual benefit for the Berkshire Music Center, "Tanglewood On Parade", on Friday, August 13, include demonstrations by every department of the school, beginning at 6 p.m., a lawn supper, an evening concert, drawing for door prizes and dancing on the lawn.

The evening concert will be given by the Boston Symphony and conducted by Thomas Schippers, and the Boston Pops Orchestra under Arthur Feidler, celebrating his 25th year is its conductor. The Boston Symphony will give Bizet's Symphony in C major and the final scene of Richard Strauss' Salome, with soprano Brenda Lewis as soloist.

The detailed programs for the next two weeks at Tanglewood will be found in the Weekly Calendar in this issue of The Bee.

HUDSON, N. Y.
REGISTER
AUG 6 - 1954

'Round the Town

If there's a hole in a' your
I rede you tent it;
A chield's amang you taking notes
And, faith, he'll prent it.
—Burns

. . . If you're addicted to stargazing — right now its "shooting star" time. From now until August 16th stargazers will be rewarded with the sight of shining meteors plunging earthward. According to astronomers the shower is due to reach its peak August 12th. And they add that "shooting" or "falling stars" are not stars at all. They simply are tiny particles of cosmic matter travelling through space at a terrific speed.

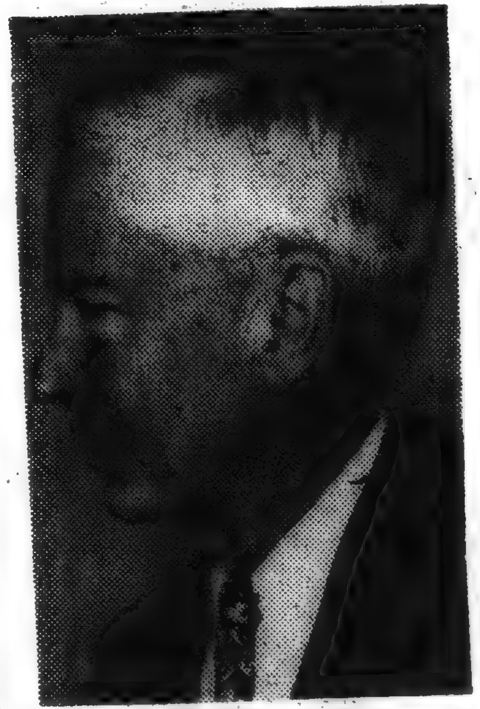
. . . Area fans of the Boston Pops will head for Tanglewood's Music Shed come next Friday when Arthur Fiedler brings the 92 piece Boston Pops Orchestra to play for the first time at Tanglewood as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center.

. . . The battle against the army worm invasion of Columbia and Greene Counties is being waged from the air in the fashion of modern warfare with Don Webber, Germantown pilot, dusting and spraying farms in infested areas. Most of the damage has been confined to grasses and corn.

. . . Thoughts while motoring about town . . . State street, between 2nd and 3rd streets is one of the difficult traffic bottlenecks to negotiate. With cars parked on both sides, little space remains for cars to pass. The reason is that many years ago in an effort to spur neighborhood pride and civic improvement, curb lines were extended into the street, so that there might be grass plots between the sidewalks and the roadway. At its inception the plan worked out fairly well and the tree shaded street with grass plots on either side presented an attractive appearance. However civic pride waned and most of what were grass plots became barren wastes between curb and sidewalks. State street is one of the city's wider streets for most of its length, save this particular block. The experiment was abandoned long ago but the narrowed roadway remains. In this later time of congested traffic with wider roadways, essential to safe and convenient driving, the city, when it can get around to it, should move the curbs back and restore this block to the general width of the street, in the interests of convenience and safety.

BOSTON, MASS.
MORNING GLOBE
AUG 7 - 1954

Judd, Retiring Symphony Head, Honored at Tanglewood Luncheon



GEORGE E. JUDD

LENOX, Aug. 6—George E. Judd, retiring manager of the Boston Symphony Orchestra, was honored today at Tanglewood at a luncheon given by members of the orchestra. Judd, associated with the Boston Symphony for nearly 40 years and its manager for 19, will be succeeded Sept. 1 by Thomas D. Perry Jr., assistant manager.

A special gift to Judd was a leather-bound record album containing the only copy of the Boston Symphony Orchestra's final program of its 73d season in Symphony Hall last May 1, Beethoven's Ninth Symphony conducted by Charles Munch. The performance was tape-recorded, unknown to Judd, by WGBH, Boston's non-commercial radio station and, with the blessing of the musicians' union, pressed in an LP album by RCA-Victor Records, complete with regular labels.

The special edition of one record included the gold-plated master from which it was made and also the plate from which the text on the album cover was printed. The album was presented by Rosario Mazzeo, personnel manager of the orchestra.

Added Lustre

Under Judd's direction, the Boston Symphony Orchestra, a $1,500,000 annual operation, added further lustre to its status as one of the leading orchestras in the United States; during his tenure the orchestra became part of the annual Berkshire Festival in the hills of Western Massachusetts where an anticipated audience of 120,000 will have attended its 24 concerts of the season.

In the Summer of 1952, under Judd's guidance, the orchestra made its first tour to Europe and in the Spring of 1953 its first coast-to-coast tour. Recently the manager negotiated contracts with the National Broadcasting Company for his orchestra to replace the N. B. C. Symphony of Arturo Toscanini next season on Saturday night broadcasts.

Born in Stamford, N. Y., Jan. 6, 1887, Judd was educated at Oneonta Normal School in New York and received a B.A. degree from Harvard in 1911. He was given an honorary LL.D. by Bates College (June, 1953) and was made a Chevalier of the Legion of Honor by France (July, 1953). At the end of the Tanglewood season he will retire to his farm in Cannonsville, N. Y., to devote his activities to floriculture.

Two Others Retire

The Tanglewood luncheon also was in honor of two retiring members, violinist Leon Gorodetzky and Georges Fourel, viola. Both are natives of France. Gorodetzky joined the orchestra in 1920, Fourel in 1921. With characteristic modesty, Judd asked that no special ceremony be made of his official farewell, and that he be included simply "as a third retiring member." Engraved gold watches were presented to the three men by music director Charles Munch. Jerome Lipson presided and Harry Dickson was toastmaster.

Gorodetzky will be succeeded by Jesse Ceci, a Philadelphian, Fourel by John Fiasca, a Californian who was a student at Tanglewood in 1942.

CLAREMONT, N. H.
EAGLE

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Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the music shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance.

An added attraction for Festival patrons is the organ recital at 3 p. m., Saturday in the music shed, by E. Power Biggs. Mr. Biggs' program consists of Antonio Soler: Double Concerto No. 3, in G; J. S. Bach: Fantasia and Fugue in C minor; Louis Claude Daquin: Three Noels with Variations; Anthony Donato: Two Pastels; Jehan Alain: Litanies.

WORCESTER, MASS.
TELEGRAM
AUG 8 - 1954

SEEING NEW ENGLAND

Visit to Berkshires Is Time Well Spent

By BETTY LILYESTROM

Whether you're planning a day trip, a weekend or a two-week vacation, a visit to the beautiful Berkshires of Western Massachusetts will be time well spent.

For the most inland part of our state abounds in historical monuments, educational features and a variety of recreational areas.

A complex network of roads leads into the area, with something to see and do on every route. The visitor who chooses Route 20, the southern route, will travel over Jacob's ladder and thus have an opportunity to visit Ted Shawn's famed Jacob's Pillow Dance Center, a Summer gathering place for the leading American modern dance artists.

By branching off Route 20 at Springfield and following Routes 57 and 124 to southern Berkshire County, you will encounter an imposing array of waterfalls and state forests.

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Along the route are Tolland State Forest and Beartown State Forest. In the southern corner of the state are Mt. Everett Reservation and Bash-Bish Falls State Forest, the latter named for its scenic waterfall. An uncounted number of clear blue lakes and ponds is found all along the way.

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Traveling north on Route 7, you will cross the Appalachian Trail just before entering Great Barrington, a pleasant country town noted for its annual county fair. Here, indeed, the first county fair ever to be held in the United States took place in 1807.

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Passing through Monument Mountain Reservation, you will view the austere granite peak for which the state-protected area is named. From here it is only a short drive to Stockbridge, site of the Red Lion Inn, an old New England hostelry which first opened its doors in 1773.

Stockbridge and its neighbor to the north, Lenox, still prize the stately mansions built by the nation's wealthy in years gone by. Most of the original families have long since left the area and many of the estates are now private schools or community centers, but the glamor of past eras can be glimpsed again in the spacious, well-kept grounds, the marble statuary and the substantial wood and brick mansions.

The luxurious estates are particularly evident in Lenox, which claimed during the 1920's to shelter 67 per cent of the nation's wealth. Among the famous names to have graced Lenox guest books are those of Nathaniel Hawthorne, Henry Wadsworth Longfellow, James Russell Lowell and Fanny Kemble.

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Hawthorne wrote his famous "House of Seven Gables" is a dwelling now known as Hawthorne House on the grounds of the Tanglewood Music Center in Lenox. The center is one of the greatest tourist attractions in Berkshire County, annually drawing thousands of visitors to its music programs which include symphony concerts by the Boston Symphony Orchestra, chamber music, opera and choral recitals. Serious music students come from all over the world to study at the Tanglewood music school under the tutelage of modern music "greats."

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A few blocks down East street is the public high school, a mammoth domed brick edifice. On the site, before the school was built, stood the mansion in which Longfellow was married and which held the clock that inspired the poet's "Old Clock on the Stairs."

Within the city limits are two scenic lakes, Pontoosuc and Onota, both set against a background of tall, forest-covered mountains.

If you choose to start your journey back directly from Pittsfield, you will probably travel on Route 9 to Worcester. If so, don't fail to stop in Cummington to view the little house that was the birthplace of the poet, William Cullen Bryant. Along the way you may also wish to visit Wahconah Falls State Park.

Greylock Reservation

However, if you'd like to drive a little farther before starting home, continue north on Route 7 past Pontoosuc Lake, through quaint old Lanesboro and New Ashford to the Greylock Reservation.

Here, from a circle of lesser peaks rises the highest mountain in Massachusetts — Mt. Greylock, its summit 3500 feet above sea level. In Winter, the mountain is a mecca for skiing enthusiasts. In Summer, its summit affords an unrivalled view of the whole Berkshire area.

From Mt. Greylock, you will travel on through industrial North Adams, Berkshire County's second and smaller city. A few miles farther and you will arrive in Williamstown, a picturesque country town, site of Williams College and the historic Williams Inn. Stately homes here attest to the prominence of Williamstown residents, past and present. For several years, until his death in 1951, novelist Sinclair Lewis made his home here. William H. Vanderbilt, a former governor of Rhode Island, and Cole Porter, the song writer, are also permanent Williamstown residents.

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HAMPSHIRE GAZETTE

AUG 6 - 1954

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LAKEVILLE, CONN
JOURNAL
8/5/54

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SCHENECTADY, N. Y.
UNION-STAR

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Lukas Foss To Make Debut At Tanglewood

LENOX, Mass., Aug. 6 — Lukas Foss, who appeared as piano soloist earlier in this year's Berkshire Festival, will make his conducting debut of the season tonight at 8:30 in the Theater-Concert Hall at Tanglewood here.

Conducting a chamber group of Boston Symphony Orchestra players, he will have pianist Seymour Lipkin as soloist in Mozart's piano concerto in B flat major.

Regina Sarfaty, Jefferson Morris and McHenry Boatwright will be soloists in the New England premiere of Igor Stravinsky's "Pulcinella."

Foss will conduct excerpts from Mozart's opera "Idomeneo" for the program's second half with Marvin Worden, Miss Sarfaty, Charlotte Holloman and Theresa Green as soloists.

A composer's forum by composition students will be presented Sunday at 8:30 p.m. in the Chamber Music Hall.

BOSTON, MASS.
TRAVELER

AUG 6 - 1954

Remembering Koussevitzky

Almost spontaneously, Berkshire residents have banded together to establish a memorial for the late Serge Koussevitzky.

They hope to raise $15,000 for a Koussevitzky Memorial Fund to endow at least one annual scholarship for a talented young musician. Already they have more than $5,000, and will make the first award August 14 at Tanglewood, where the great Boston Symphony conductor established the Berkshire Festival.

This is a project that is certain to succeed. It's fitting that the name of Koussevitzky will still help young musicians in the years to come.

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However, if you'd like to drive a little farther before starting home, continue north on Route 7 past Pontoosuc Lake, through quaint old Lanesboro and New Ashford to the Greylock Reservation.

Here, from a circle of lesser peaks rises the highest mountain in Massachusetts — Mt. Greylock, its summit 3500 feet above sea level. In Winter, the mountain is a mecca for skiing enthusiasts. In Summer, its summit affords an unrivalled view of the whole Berkshire area.

From Mt. Greylock, you will travel on through industrial North Adams, Berkshire County's second and smaller city. A few miles farther and you will arrive in Williamstown, a picturesque country town, site of Williams College and the historic Williams Inn. Stately homes here attest to the prominence of Williamstown residents, past and present. For several years, until his death in 1951, novelist Sinclair Lewis made his home here. William H. Vanderbilt, a former governor of Rhode Island, and Cole Porter, the song writer, are also permanent Williamstown residents.

Mr. Schippers — at seventeen — was chosen by Eugene Ormandy as one of the five finalists in a conductor's contest to direct the Philadelphia Orchestra in the Academy of Music. The same season he conducted New York's Lemonade Opera Company in the first United States production of Haydn's *Man in the Moon*, as well as Kurt Weill's *Down in the Valley* and Mendelssohn's *The Stranger*.

SCHENECTADY, N. Y.
UNION-STAR

AUG 6 - 1954

Lukas Foss To Make Debut At Tanglewood

LENOX, Mass., Aug. 6 — Lukas Foss, who appeared as piano soloist earlier in this year's Berkshire Festival, will make his conducting debut of the season tonight at 8:30 in the Theater-Concert Hall at Tanglewood here.

Conducting a chamber group of Boston Symphony Orchestra players, he will have pianist Seymour Lipkin as soloist in Mozart's piano concerto in B flat major.

Regina Sarfaty, Jefferson Morris and McHenry Boatwright will be soloists in the New England premiere of Igor Stravinsky's "Pulcinella."

Foss will conduct excerpts from Mozart's opera "Idomeneo" for the program's second half with Marvin Worden, Miss Sarfaty, Charlotte Holloman and Theresa Green as soloists.

A composer's forum by composition students will be presented Sunday at 8:30 p.m. in the Chamber Music Hall.

BOSTON, MASS.
TRAVELER

AUG 6 - 1954

Remembering Koussevitzky

Almost spontaneously, Berkshire residents have banded together to establish a memorial for the late Serge Koussevitzky.

They hope to raise $15,000 for a Koussevitzky Memorial Fund to endow at least one annual scholarship for a talented young musician. Already they have more than $5,000, and will make the first award August 14 at Tanglewood, where the great Boston Symphony conductor established the Berkshire Festival.

This is a project that is certain to succeed. It's fitting that the name of Koussevitzky will still help young musicians in the years to come.

HARTFORD, CONN.
TIMES

AUG 9 - 1954

Berlioz 'Te Deum' Played at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — The most amazing feature of the Berlioz Festival this Summer at Tanglewood has been the cumulative interest on the part of concertgoers. Each successive program dedicated to the French composer seems to have drawn a larger crowd, with Saturday's audience of 10,600 constituting a record high for the season.

And to such a consecrated and indefatigable Berliozian as Dr. Munch it must have been a source of gratification that this huge throng was attracted, not by such staples as the "Fantastic" Symphony or the "Romeo and Juliet," but by a program that consisted of such unfamiliar and rarely-performed works as the "Royal Hunt and Storm" from the "Trojans," the "Summer Nights" song cycle, and the powerful "Te Deum."

* * *

IT HAS BECOME fashionable to extol Berlioz the symphonist and in the same breath to deny his talent in writing for the voice. This myth was effectively shattered Saturday night by the performance of his "Summer Nights," an exquisite cycle of songs for soprano and orchestra with texts by Theophile Gautier.

In subtlety of expression and evanescent coloration they are the legitimate forerunners of the French art songs of Debussy, Faure, and others of the impressionistic school. "Absence" is the best known of the six, but others equally persuasive include the haunting "On the Lagoons" and the dramatic "Specter of the Rose."

* * *

NO SMALL CREDIT must go to Eleanor Steber, the soloist, who sang with faultless control and an ethereal warmth that we have never known her to display heretofore. That her voice is a dramatic soprano made the accomplishment doubly remarkable.

The "Royal Hunt and Storm" music from Berlioz' Virgilian opera, "The Trojans," has its artistic counterpart in the Love Music from "Romeo and Juliet." Both represent the apotheosis of the "grand passion," a situation which impelled the composer to resort to symphonic rather than vocal terms. Surpassing tenderness and contrasting "storminess" were realized in the interpretation of Mr. Munch and the Bostonians.

But both these works were only a prelude to the sonoral grandeur of the "Te Deum," which is so seldom given in this country as to be practically unknown. Its affinity to the better-known "Requiem" is undoubted, but this is the creation of a more mature artisan, a more concise expression — but certainly no less powerful.

THE ONLY SOLOIST is a tenor but the choral and instrumental requirements are stupendous. The composer's specifications were only partially met Saturday night, although there was the Festival Chorus of 200 voices on stage and a children's chorus of 80 voices to augment it. But such resources were more than sufficient to impress the audience with the manumentality of this conception.

There are moments of quiet expression, as in the Te Ergo with the tenor solo capably handled by David Poleri, but the over-all effect is of concretic and awesome power. And the concluding Judex crederis rises to an inexorable point of sound and majesty that can only become anticlimactic before it is over.

Berlioz must be accepted or rejected on his own terms. For those who prefer a grandiose rather than a beatific hymn of praise this is the final word.

Beethoven Concerto

Zino Francescatti, the distinguished French violinist, was guest soloist with the Boston Symphony under Charles Munch Sunday afternoon and it must be reported that his performance of the Beethoven Concerto was the shining ornament in a program that also included Gluck and Brahms.

* * *

AFTER ALL the pyrotechnics have been spent and the brilliant showpieces exploited it is soul-satisfying to return to the solid virtues of Beethoven's essay in this form. All its parts belong to a homogenous whole and it speaks with nobility directly to the heart. Such simplicity can only arise from unspeakable depths.

Mr. Francescatti's conception of the concerto is admirable in its breadth and tonal warmth. In his hands its technical difficulties seem hardly existent because they are subordinated to the architectural considerations of its design. One could ask no more of a Beethoven interpretation.

Brahms' Second Symphony has the reputation of being his most genial experiment in this medium. This is not the lighthearted affability of Mozart or the earthly jocularity of Beethoven but something so Olympian that it sometimes seems disassociated with ordinary human beings.

* * *

MR. MUNCH does not exactly carry on the tradition of Koussevitsky in his Brahms. There is less suavity and more dynamic thrust to its contours under the Frenchman. And there is no doubt that the final Allegro con spirit moves along with more alacrity under Munch than it did for his predecessor. How do you like your Brahms?

Gluck's Overture to "Alceste" came through to us with a classical purity and restraint that could well be an exemplar for all performances.

For the statistical record Sunday's concert was, by far, the most popular of the season; 12,700 were in attendance.

SCHENECTADY, N. Y.
GAZETTE

AUG 7 - 1954

Berlioz Music To Be Featured At Tanglewood

Berlioz' song cycle "Summer Nights" for soprano and orchestra will have its first performance at Tanglewood, Lenox, Mass., tonight, played by the Boston Symphony orchestra under the baton of Charles Munch. Eleanor Steber will be the soloist.

* * *

THE ALL-BERLIOZ program, honoring the 150th anniversary of the composer's birth, also includes "Royal Hunt and Storm" from "The Trojans" and the "Te Deum" with tenor David Poleri as soloist with the Festival chorus, prepared by Hugh Ross and Lorna Cooke DeVaron.

Zino Francescatti will make the first of two Berkshire festival appearances when he plays the Beethoven Violin Concerto tomorrow afternoon. He will give the final chamber music program of the season on Wednesday evening in the Theater-Concert hall. He is donating his services to the Berkshire Music center for the Wednesday program.

The program tomorrow afternoon will also include the Gluck "Overture to Alceste," and the Brahms Symphony number 2.

Tonight's program starts at 8:30 o'clock and tomorrow's at 2:30

'Tanglewood on Parade' Will Be Benefit for Music Center

Providence Sunday Journal 8/8/54

THE annual benefit for the Berkshire Music Center, "Tanglewood on Parade," will take place Friday at Tanglewood, Lenox, Mass., with department sessions in the afternoon and a gala concert at night. Among the lighter aspects of the event will be a lawn party and picnic supper, drawings for door prizes and waltzing on the lawn after the evening concert. Mrs. Serge Koussevitzky is chairman of the committee.

The concert will be held in the Shed where the Boston Pops Orchestra, conducted by Arthur Fiedler, will appear for the first time in a typical Pops program. The Boston Symphony Orchestra will play the first half of the program consisting of Bizet's Symphony in C Major and the final scene from Strauss' "Salome," with Brenda Lewis, soprano soloist.

Conducting the orchestra will be Thomas Schippers, a young alumnus of the Berkshire Music Center who made his debut on the podium with Menotti's "The Consul." He has conducted the Philadelphia, NBC and Lewisohn Stadium orchestras and has also been with the New York City Opera where he conducted the world premiere of Aaron Copland's "The Tender Land" which was given its New England premiere last week at Tanglewood.

Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme" and sang here in the Met's road production of "Fledermaus." On Broadway she has been in "Regina," "The Merry Widow," "The Gypsy Baron" and "The Girl in Pink Tights."

Guests are invited to bring picnic suppers and make use of the buffet tents from [illegible] to 8:15. At the latter hour, Thomas Schippers will conduct the Boston Symphony in Bizet's C Major Symphony, and the final scene from Strauss's "Salome" with Brenda Lewis in the title role.

The program will also include a concert by Arthur Fiedler and the Boston Pops Orchestra.

Saturday evening at 8:30, Charles Munch will conduct the Boston Symphony in Brahms' "Tragic" Overture, Piston's Symphony No. 4, Ravel's Piano Concerto with Nicole Henriot as soloist, and Saint-Saens' Symphony No. 3.

The closing program of the Tanglewood Festival will be Sunday afternoon at 2:30 o'clock, when Mr. Munch will conduct Berlioz's Requiem.

HARTFORD, CONN.
COURANT

AUG 8 - 1954

Week Will Bring Final Programs At Tanglewood

The Berkshire Music Festival at Tanglewood, Lenox, Mass., goes into its final programs this week.

Wednesday evening at 8:30 in the theater-concert hall, Zino Francescatti, violin, and Artur Balsam, piano, will be heard in the Brahms Violin Sonatas in A Major and D Minor. Mr. Francescatti will also play the Bach Suite in C for unaccompanied violin.

The usual Friday night program in the theater-concert hall at 8:30, will be held Thursday evening instead. Jean Morel will conduct members of the Boston Symphony Orchestra in Rossini's Overture to "Scala di Seta," Mozart's Symphony in B Flat (K319), Ravel's "Mother Goose" Suite, and "Der Burger als Edelmann," by Richard Strauss.

The annual Tanglewood-On-Parade will be held Friday, rain or shine. Holders of boxes and reserved seats are invited to a special performance of opera in the Tanglewood gardens at 4 o'clock.

The regular public program will begin at 5:45 with a fanfare and welcome. At 6 o'clock the departments of the Berkshire Music Center, will hold simultaneous programs. The orchestra will be heard in the shed, the opera department in the theater-concert hall, and chamber music ensembles in the chamber music hall.

BOSTON MASS.
POST

AUG 8 - 1954

Memorial to a Musician

Folks in the western part of the State, where the Berkshire Festival attracts more than 50,000 people a week to hear good music, are creating a living memorial to the man who made the festival possible.

They will commemorate the genius of the late Serge Koussevitzky not, with a plaque or a statue, but in a scholarship aiding talented young conductors. The first award will be announced in a few days.

The memory of the great maestro, who held the Boston Symphony at a peak of musical perfection not matched by any other orchestra in the world, will be kept green by promising young men, year after year. Since he aided many such on the first steps to fame, he would have been pleased by this.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

AUG 7 - 1954

Judd Retires As Manager Of Boston Symphony Orchestra

After nearly 40 years of service to the Boston Symphony Orchestra, with which he became associated in 1915, and which he has managed since 1936, George E. Judd was honored at a luncheon by members of the orchestra yesterday at Tanglweood, where the Berkshire Festival to which he brought the Boston Symphony in 1937 is drawing to the close of its 17th season. Mr. Judd will be succeeded September 1 at the start of the orchestra's 74th season in Symphony Hall, Boston, by assistant manager Thomas D. Perry Jr.

The retirement ceremony also paid tribute to Leon Gorodetzky, violinist, who has seen service with the Boston Symphony since 1920, and to violinist Georges Fourel, whom Pierre Monteux (then permanent conductor of the orchestra) brought from France in 1921. They were presented with engraved gold watches on behalf of members of the orchestra and the management by Music Director Charles Munch at the conclusion of the morning's rehearsal for tonight's all-Berlioz program in the Tanglewood Music Shed. Jerome Lipson, violinist, chairman of the orchestra committee, presided, and first violinist Harry Dickson was toastmaster.

With the modesty that has characterized his association with the orchestra all his years, Mr. Judd refused to allow any special ceremony to be made of his official farewell to the symphony and to Tanglewood, but asked that he be included in the orchestra men's lunch in honor of their colleagues "as a third retiring member of the orchestra." An engraved gold watch was also presented him.

A special gift to Mr. Judd was a leather-bound record album containing the only copy of the Boston Symphony Orchestra's final program of its 73rd season' in Symphony Hall May 1st last, Beethoven's Ninth Symphony conducted by Mr. Munch, tape-recorded unbeknownst to Mr. Judd by WGBH, Boston's non-commercial radio station which broadcasts a number of the orchestra's programs to educational institutions, and with the blessing of the Musicians' Union pressed in an LP album by RCA-Victor Records, complete with [illegible] labels. The special edition of one record included the gold-plated master from which it was made and also the plate from which the text on the album cover was printed. The album was presented the retiring manager by Rosario Mazzeo, personnel manager of the orchestra.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 9 - 1954

23,000 Persons At Tanglewood Over Weekend

The largest crowds so far attended the week-end concerts of the Berkshire Festival at Tanglewood Saturday night and Sunday afternoon. A quite unusual program drew 10,600 on Saturday, and 12,700 heard Zino Francescatti, violinist, play with the Boston Symphony orchestra on Sunday.

Eleanor Steber, the famous soprano, thrilled her Saturday audience in Berlioz' "Nuits d'Ete," a most romantic opening with "The Royal Hunt and Storm" from "The Trojans," and concluding with his extravagant "Te Deum." In this last an organ, a tenor soloist, and three choruses joined with the orchestra. The choruses themselves were something: the Berkshire Music Center chorus which is a highly trained group, and then a group of 40 boys from 9 to 13 from a nearby summer camp, and one of 44 girls from the Indian Hill music workshop. The youngsters had worked hard and put everything they had into it. David Poleri was soloist and Willem Frisco Frank played the organ. Behind it all was the Boston symphony and Charles Munch, whose presentation o Berlioz this anniversary season has met with resounding success.

Sunday afternoon was calme but as satisfying with Francescatti bringing the audience to its feet in applause for his Concerto in D Major by Beethoven Fritz Kreisler was in the audience to hear this. Gluck' Alceste Overture and Brahms Second Symphony were also on a program that was richly enjoyed.

Mr. Francescatti will presen a Sonata program on Wednesday evening at the Theatre Concert hall, and on Thursday evening the Chamber orchestra concert will be given, to make way for the big Tanglewood on Parade program scheduled for Friday. The Thursday night program will be conducted by Jean Morel, the program consisting of Overture to "Sca[illegible] Seta" by Rossini, Mozart's Symphony in B flat, Ravel's "Mo[illegible] Goose" suite, and "Der Burger als Edelmann" by Richard Strauss.

NEWARK, N. J.
NEWS
AUG 8 - 1954

Young Jersey Singers Thrill To Honor at Berkshire Fete

By EDITH KRAVET
Staff Correspondent.

TANGLEWOOD, Mass. — To work under the great conductor, Charles Munch, and perform with the Boston Symphony Orchestra in one of the major concerts of the Berkshire Music Festival! This was the thrill given 25 boys and six teen-age girls from North Jersey who yesterday appeared in choruses of Hector Berlioz's "Te Deum" oratorio.

The boys, from 9 to 13 years old, were members of a 40-voice children's chorus composed of youngsters attending Camp Mah-Kee-Nac in neighboring Stockbridge Bowl. The New Jersey girls were among 44 who formed the all-girl chorus from the Indian Hill Music Workshop in Stockbridge. They joined with the Berkshire Music Center's own singers to present the triple-chorus Berlioz work as the entire second half of yesterday's program.

Enthusiastic

When Mah-Kee-Nac's director, Joseph Kruger of South Orange, received the request from Tanglewood to have some of the campers participate in the program, he put the matter to the boys' governing council.

The group immediately recognized the honor and the audition call brought out a huge force. Some had too "changing" a voice, however, and others already had developed a deep tone.

The boys chosen rehearsed with Tanglewood directors at 40-minute sessions three times a week for about a month. Although they occasionally did some practicing on their own, their regular camping activities were not interfered with until last week when they joined with the festival singers and orchestra for full rehearsals.

"Everybody stared and stared at us when we first came to rehearsal," one boy said, a bit surprised by their reception. But their efforts soon won the pronouncement "excellent" from Tanglewood's choral director, Hugh Ross, and the enthusiastic applause of the professional choristers.

Only 15 Experienced

Only 15 of the Jersey boys in the group have had previous singing experience, although all said they really liked music. Several play musical instruments and attend concerts in Newark.

Among the youthful singers who appeared last night in their gray flannels and Mah-Kee-Nac camp shirts were Robert Fischer, brothers Roger and John Lowenstein and Richard Wasserman of Newark, Michael Luftman of Hillside, Barry Siegel and Larry Spritzer of Maplewood, Norman Goldberg of East Orange, Michael Biber, Howard Cohen, Neal Demby, Michael Feller, David Lieberman, Michael Markensohn, Fred Rosenberg and Kenneth Segal of South Orange, Jeffrey Fisch of Montclair, Eric Chivian of Millburn, Michael Stiglitz of Elizabeth, Edward Freedman and Milton Reitman of New Brunswick, Jeffrey Lawrence of Paterson, David Bruck and Charles Saletan of Arlington and Herbert Zamansky of Teaneck.

The girls who appeared in the same program are students at a music workshop for 13- to 18-year-olds. From New Jersey were Lynn Elkus of Jersey City, Joy Goldsmith of Perth Amboy, Judy Silk and Joan Locker of Arlington, Adele Mayers of Maplewood and Harriet Turtletaub of Bayonne. All are 16 except Adele, who is 17.

None of these girls happens to be a voice major. Harriet, Judy and Joy are concentrating on piano, Adele is a violinist, Lynn a dancer and Joan a fine arts major. They found the music a bit "tough" and "especially high," but nothing could detract from the pleasure and excitement of working with Munch and the Boston Symphony, they said.

BOSTON MASS.
POST
AUG 8 - 1954

Berlioz "Requiem"

The final concert in the Berkshire Festival will be given next Sunday afternoon in the Shed at Tanglewood. At that time Berlioz' monumental "Requiem" will be performed in memory of Serge Koussevitzky by the Boston Symphony, the Festival Chorus, and Tenor David Poleri under the direction of Charles Munch. The "Requiem" requires, in addition to soloist, chorus and orchestra, the services of four brass bands and additional percussion.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 9 - 1954

Near Record Crowds At Two Tanglewood Concerts

Enthusiasm and thrilling performances were the order of the last two days at the Berkshire Music Festival in Tanglewood. Near record crowds, 10,600 on Saturday night and 12,700 Sunday afternoon, swarmed into the beautiful grounds and Shed to hear the music of Berlioz, Gluck, Beethoven and Brahms. Saturday evening the twentieth program of the season was devoted entirely to the works of Hector Berlioz. Evidence of this composer's tremendous talent in orchestral innovation and dynamic possibility was obvious in the three offerings of the evening. The largest work was the last on the program, "Te Deum" for three choruses, with orchestra and organ. Willem Frank was at the organ and the young Italian singer, David Poleri, sang the tenor solo.

The enthusiasm of the audience was aroused to high pitch by the amazing spirit and magnificent volume of sound produced by the Festival Chorus, slightly but charmingly reinforced by a children's chorus from Camp Mahkeenac and Indian Hill, and the full power of the Boston Symphony Orchestra. Charles Munch, Festival director, quite literally whipped the massed forces before him into the magnificently conceived climaxes of this festive work. It was a trifle disconcerting to follow the conducting of two men at the same time as was necessary. Hugh Ross, conductor and director of choral work at Tanglewood, was seated in front of the combined choral groups at the rear of the platform and gave, to the children's groups especially, the cues and dynamic direction needed to insure their continued support in the proper places. He followed Mr. Munch precisely, but watching both men at once was a visual distraction. Eleanor Steber was the soloist for the song cycle "Summer Nights" for soprano and orchestra. The orchestra provided an extremely sympathetic and understanding background for the sensitive and beautiful singing of the artist. Her high notes were exquisite and the expressiveness of the lower register in her voice will be remembered.

Sunday afternoon will also stand out as a memorable occasion. The highlight was the impressively exceptional artistry of Zino Francescatti in the playing of Beethoven's "Violin Concerto" in D Major. Jascha Heifetz, the world renowned violinist, once remarked that he would walk miles to see and hear Mr. Francescatti play. Many thousands came for hundreds of miles yesterday to hear him and were handsomely rewarded. The D Major Concerto is a magnificent one on any program, but it was a joy as played under the sensitive baton of Mr. Munch, with the outstanding interpretation given by the soloist. Mr. Munch was so carried away with the beauty of the work that he unconsciously sang out on one of the most lovely of the phrases in the second movement.

Gluck's "Overture to Alceste" which opened the program is an unusually sombre dark-hued introduction to an opera. It was interesting as a forerunner in operatic overtures from Don Giovanni to Brahms' Tragic Overture. Brahms' "Symphony No. 2 in D Major" rounded out a perfect afternoon of the best in musical offering. This symphony abounds with mellifluous phrases and as played by the Boston Symphony, whose string section is so much to be admired, it was singularly moving.

Dark clouds threatened to open up during the first half of the program and throngs of music lovers and sun worshippers felt it wise to move into the shelter of the Shed, but the storm bided its time and did not interfere further with a truly unforgettable experience.—F.M.R.

POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 8 - 1954

Event Scheduled At Berkshire Center

"Tanglewood on Parade," will be featured at the Berkshire Music center, Lenox, Mass., from 6 to 11 o'clock, Friday night, with a lawn party and picnic supper being scheduled at 7 o'clock.

Beginning at 6 o'clock, the orchestra will be heard in the shed, the opera group in the theater-concert hall and chamber music in the chamber music hall. Concerts will begin by the chorus on the porch of the main house at 7 o'clock and at 8:15 o'clock, there will be a gala concert in the shed. For the shed concert, Arthur Fiedler will conduct the Boston Pops orchestra in a typical Pops program. Thomas Schippers, who made his first European tour in 1951, will make his conducting debut with the Boston Symphony orchestra, for the first half of the program.

Mr. Schippers studied at the Berkshire Music center in 1948, after which he was chosen to conduct the opera, "The Consul," in New York City and later in Europe. Upon returning to this country, he was appointed a resident conductor of the New York City Opera Co., becoming the youngest conductor on the staff of any major opera company.

Brenda Lewis, New Rochelle, who is with the Metropolitan Opera company, will be the soloist with the orchestra, singing the final scene from Richard Strauss' "Salome," which she has sung with the New York City Opera Co. Miss Lewis made her debut at the Metropolitan Opera in February of 1952 and subsequently toured the nation. This will be her her first appearance at Tanglewood.

In addition to the final scene from "Salome," the first half of the program will include Bizet's "Symphony in C."

For those having box seats or reserved tickets, a special program of opera music will be presented in the formal gardens at 4 o'clock.

BOSTON, MASS.
ADVERTISER
AUG 8 - 1954

Pops at Tanglewood

Arthur Fiedler is bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed on Friday, Aug. 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center.

HARTFORD, CONN.
COURANT
AUG 8 - 1954

The Lively Arts—

Culture's Coney Islands

By T. H. Parker

"Summertime an' the livin' is easy . . ."

Who ever said such foolishment, anyway? Horace Sutton, writing in the New York Herald Tribune, wants to give him an argument. "What you have to get on a holiday nowadays is not a boy friend, or a sun tan, or, heaven forbid — a rest," says Mr. Sutton, in part. "Vacations are for culture . . . Tennyson anyone?"

The fretted Mr. Sutton (makes him sound like a lute, doesn't it; well, it's just another example of how summer makes people musimanic), the fretted Mr. Sutton is reporting from a lake resort in New Hampshire. The hotel there has been running a Festival of the Seven Arts for five years, or "ever since the use of the mind in July and August became popular." The day begins with full length recorded operas after breakfast. In the afternoon you may hear a harpist pluck a Bach bourree, or professors and foreign correspondents discuss the future of the world. In the evening, Trinidad dancers make voodoo beneath the maples, perhaps. The hotel's card room is hung with exhibitions and painting, and college presidents and editors lecture "the waitresses, locker boys, and assorted potato peelers."

Mr. Sutton's indictment doesn't stop there, by a long cadenza. He points out that one may hear Wagner from Bayreuth to the Berkshires, Shakespeare from Stratford, Ont., to Stratford-on-Avon, see ballet in Banff. "The thinkers are foregathered at Aspen in the cool of Colorado, the trippers are off to hear how Mozart sounds in the shade of Salzburg."

"What is a summer without Socrates, a vacation without Virgil," he muses. "I don't know what's happened to the sound of the cricket, but all you can hear in the mountains now is the Mendelssohn String Quartet. Well, I say it's Spinoza, and I say the heck with it."

Are we in the midst of some great People's Renaissance? Will future history books set down the mid-twentieth century as the new, cultural Enlightenment?

Let us look at the record. Take Tanglewood, for example, and the subject of summertime music. Last year, the fourteenth annual pontification of the Boston Symphony Orchestra at that site, a total of 126,350 persons heard the concerts. They ranged from personages in boxes to hoi polloi lying on the lawn amidst the evening dews and damps.

That is a lot of people. The concerts offered a lot of music. None of it was exactly esoteric, yet it was not to be confused, either, with the programs of the Boston "Pops." The appreciation of good music should have been hiked several notches, theoretically.

Perhaps it was. But last week the nationwide list of best selling "classical" (mind you!) records was headed by Romberg's "Student Prince." In fact, among the first ten best sellers, Romberg got the nod twice, taking both first and sixth places.

It would be foolish indeed to decry these Socratic summers, these Virgilian vacations, merely because some of the public shows a hankering for "The Student Prince." There may be many who will have profited from rubbing elbows with Berlioz this summer, or looking where the dawn, in russet mantle clad, clambers over the platform stages under direction of Tyrone Guthrie. Cultivation sometimes clings like clumps of burdock to even the most unwilling.

But more than 20 years now of frequenting summer's Pierias has left me in the belief that most of those who stop by, do not drink deeply. A certain surface curiosity to see what cultivation, the arts are all about doubtless moves many, in the same way that they would sample shish-kebab in an Armenian restaurant. Far and away the greatest number, however, seem to turn up at the summer resorts of the Muses because it's something to do.

It's the new tourism. Once the holiday tripper went hither and yon to see the topographical wonders, the customs of the natives, or to gaze upon the tomb of Napoleon. Now he gazes on the works of Shakespeare, of Brahms, of some capering choreographer in the same mute blankness. In advance, these art events represent some place to go. Afterward, they are some place where you have been.

But it is for the promoters of such long-hair enterprises that "the livin' is easy" in the summer time. Actors, musicians, dancers, artists, lecturers and every other variety of pie-men, are reaping in summer as they have never reaped before. So are their impresarios. Says Louis Marder, editor and publisher of the Shakespeare Newsletter, "If Shakespeare were collecting royalties this summer, his income would be many times greater than that of any other playwright, living or dead." Shakespeare isn't collecting, but somebody is, from Zurich in Switzerland to San Diego in southern California. They've even thought of staging "Hamlet" at Elsinore, in Denmark.

In the course of the last few years, the word "festival" has come to be one of the most horrid and obnoxious in the entire English language. No summer arts event, however highbrow or however commercial, except that it be a festival. "Festival" is a huckster's term, to give an air of glamor and desirability to something that otherwise would have a smaller draw. At first, when it was the illiterate that shunned portions of Stravinsky or Schoenberg, "festival" was the word used to lure the lowbrow. Now that almost every festival is geared to the lowest common denominator, the term is bait for the highbrows. "Festival" gets 'em going or coming. Your dollar is your diploma, admitting to each and every art event.

The arts should be available, summer or winter, to everyone who has a genuine taste for them. But the spirit of tourism which is turning the arts into a kind of cultural Coney Island, is getting a bit trying.

BOSTON, MASS.
HERALD
AUG 8 - 1954

Berkshire Festival Enters Final Week

With an anticipated attendance of 120,000 at its 24 concerts—six chamber music programs by visiting ensembles and 18 concerts by the Boston Symphony Orchestra; an expected 10,000 on Friday at Tanglewood on Parade, the annual benefit for the Berkshire Music Center (the summer school of music maintained by the orchestra); and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by various departments of the school, the Berkshire Festival at Tanglewood, Lenox, Mass., concludes its 1954 schedule in the coming week. 175,000 persons will have helped shatter records, and prove the popularity of Music Director Charles Munchs decision this year to enlarge the annual summer Festival in the hills of Western Massachusetts within the scope of its previous six-week framework.

The sixth and final week of Festival concerts comprises a recital by Zino Francescatti, violinist, of Brahms and Bach sonatas, on Wednesday evening in the Theater-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss, on Thursday evening in the Theater-Concert Hall; a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra, on Saturday evening in the Music Shed; and Mr. Munch leading the Boston Symphony in Hector Berlioz' massive "Requiem," in memory of Serge Koussevitsky, with David Poleri, tenor, and chorus, Sunday, August 15, in the Music Shed.

Zino Francescatti, a neighbor of Tanglewood, summering at Monterey, Mass., is donating his recital on Wednesday to the Berkshire Music Center. Arthur Balsam is his accompanist. Jean Morel, who heads the orchestra and conducting department of the Music Center this summer, makes his second appearance on the podium for a Festival concert, featuring two works new to Tanglewood audiences, the Overture to "Scala di Seta" (The Silken Ladder), the short opera Rossini composed at the age of 20, and Richard Strauss' suite "Der Burger als Edelmann" (Le Bourgeouis Gentilhomme) arranged from his incidental music to Moliere's play. Mr. Munch's Saturday evening concert also has two Tanglewood premieres, Walter Piston's Symphony No. 4, commissioned by the University of Minneapolis in 1951, and Saint-Saens' Symphony No. 3, in which E. Power Biggs is organ soloist.

BOSTON, MASS.
EVENING GLOBE
AUG 10 1954

Widow Protests "Goings-On"

Tanglewood Wooing Ires Music Lover, 83

LENOX, Aug. 10 (UP)—An elderly widow whose ancestors came over on the Mayflower bristled with Puritan indignation today at lovemaking at the long-haired Tanglewood musical concerts.

Mrs. Charles F. Bassett's blue-blood dander was ruffled because of the "perfectly horrid goings-on" under the skies while the famed Boston Symphony Orchestra is playing.

"The things I've seen on the lawns at Tanglewood. . . . It's repulsive," said Mrs. Bassett, whose hedge-fronted estate Sundrum overlooks the Episcopal Church in this Berkshire Hills community of about 3000.

And Mrs. Bassett blames out-of-towners. She said these "outsiders" take the attitude: "Well, we'll show these hicks how to have fun and be free. These people (Lenox residents) need to be shown what freedom means."

Mrs. Bassett, a dignified 83, said she is descended from the Mayflower Pilgrims, including William Brewster and Gov. William Bradford of the Plymouth Bay colony.

Couples petting is all right—in its place, Mrs. Bassett allowed. "But why don't they do it in privacy? They absolutely have no decency."

Mrs. Bassett's complaints were brought to the attention of the Selectmen. But the board said it has no jurisdiction over Tanglewood because it is private property.

However, the board acted on another thing that has disturbed Mrs. Bassett—the scanty attire worn by men and women on Lenox streets. She said she was "disgusted" by the "lack of clothes on old and young."

The board voted to tack up signs "respectfully requesting" people to dress properly when they go window shopping or when they run down to the store for a can of milk.

Board chairman R. Harry Barnes said "we don't object to Bermuda shorts. But a lot of people are wearing these Bikini-type bathing suits."

And after all, he chuckled, "we're 100 miles or more from the seashore."

Barnes said the selectmen can't enforce the request but merely seek everybody's cooperation. He said the signs will be nailed up this week in public places.

Mrs. Bassett said she feared Lenox would get the reputation of being an "open town" if a halt were not called to the partial nudity on the streets and the woo-pitching with Wagner at Tanglewood.

BOSTON, MASS.
EVENING GLOBE
AUG 9 - 1954

Berlioz' Te Deum Highlight of Tanglewood Week-end

By CYRUS DURGIN

LENOX, Aug. 8—A Berlioz program Saturday night which featured the seldom-heard Te Deum was the highlight of the last week-end but one of the current Berkshire Festival at Tanglewood by the Boston Symphony Orchestra.

That, and a splendid singing performance of the Beethoven Violin Concerto, with Zino Francescatti, concluded an enjoyable series.

The audience total of 27,950 persons for this series was the largest of the festival thus far. Of that figure, 10,600 were present Saturday night and 12,700 this afternoon. The remainder attended Wednesday and Friday.

Berlioz' vast and grandiose Te Deum, his last huge choral work and a product of his highest maturity, is almost a curiosity today. Few here could have heard it much before, and indeed I think this was the first time that Charles Munch has conducted it in this country.

Like the Requiem it calls for greatly augmented orchestra and chorus (Berlioz wanted 800 singers and an orchestra based upon 100 strings).

Yet the total effect, which in spirit is truly laudamus, is less a big sound than a big feeling. Loud enough to be impressive, of course, but not the sort of circus effect he obtained with his four brass bands in the Requiem.

Although the orchestral writing is characteristic Berlioz, of much detail and consistent beauty, the real interest here is the choral work, which is demanding, tricky and most ingenious.

The Festival Chorus of the Berkshire Music Center was augmented by children from Camps Mahkeenac aand Indian Hill, with Hugh Ross stationed directly in front of youngsters as assistant conductor.

The device worked very well indeed: the choral singing of this performance was really superb, both in technical efficiency and expressive power. The tone was full without any sense of strain or shrillness.

David Poleri sang admirably (though his voice seemed a little tight, at first), the tenor solo of "Te Ergo Quaesumus." At the end, there was one of the biggest ovations, directed especially at Mr. Munch, that I have ever heard anywhere. The evening began with the orchestral Royal Hunt and Storm from "The Trojans," which went in accustomed fine style.

Another novelty was the song-cycle "Summer Nights," Berlioz' own orchestration of Vilanelle, "Le Spectre de la Rose," "Sur Les Lagunes," "L'Absence," "Au Cimitiere" and "L'Ile Inconnu."

The soloist was Eleanor Steber and she gave a good account of herself, though it seemed that she might have mustered a bit more variety of expression in the final three songs.

"Sur les Lagunes" ranges low for her soprano voice, but the tone was neither hollow nor unsteady. Especially in those measures where the dynamic volume is slight and the vocal range medium to high Miss Steber produced lovely sounds. She was well received by the audience, which could not repress a sympathetic chuckle when, as they left the stage, conductor Munch inadvertently stepped upon the train of her handsome light blue gown. The fragment was picked up, placed on a music stand and snatched up with a laugh and a flourish by Miss Steber when she responded to another round of applause.

This afternoon's program also included Gluck's gravely noble "Alceste" Overture and the Second Symphony of Brahms. Apart from two uneasy moments in the concerto the great violin classic went beautifully. Mr. Francescatti gives it a certain warm, Mediterranean quality that the work takes very nicely, and accordingly his reading is a bit different from the heavier and perhaps more roundly sculptured playing of it you have heard from other artists, especially German or Russian.

But the aspect of the Francescatti reading you remember longest is its constantly singing style.

WATERBURY, CONN.
AMERICAN
AUG 10 1954

Leisure Well Earned

Nearly 40 years of service with any organization is no mean accomplishment. When it is served with such an organization as the famous Boston Symphony Orchestra, and includes 20 years as the manager of that venerable organization, it is an accomplishment doubly worthy of notice. That is the achievement of George E. Judd, who retires Sept. 1, after one of the busiest careers in the musical life of the country.

Mr. Judd, with his characteristic modesty that has been noted in his association with the orchestra all his years, refused to allow any special ceremony to be made of his official farewell to the symphony and to Tanglewood. He asked that he be included as a third retiring member of the orchestra when the group honored two of its members at a luncheon.

Under George E. Judd's direction, the Boston Symphony Orchestra—a million and a half dollar operation—added luster to its status as one of the leading orchestras in the United States. During his tenure it became part of the annual Berkshire Festival in the hills of Western Massachusetts, where as many as 175,000 music-lovers from all parts of the country have enjoyed its offerings. In the summer of 1952, under his guidance, the orchestra made its first tour of Europe, and, in the spring of 1953, its first coast-to-coast tour.

Mr. Judd recently negotiated contracts with the National Broadcasting Co. for the Boston Symphony to replace the NBC Symphony of Arturo Toscanini next season on weekly Saturday night broadcasts. In his 20 years at its helm he scheduled the Boston Symphony to play a longer season than any other orchestra. It is the only one to maintain a music school of its own.

After so many years of arranging the orchestra's bookings, scheduling its tours, negotiating salaries, and recording contracts, supervising transportation, dealing with union, guest conductors, soloists, and the daily details of running Symphony Hall in Boston and Tanglewood, none will deny Mr. Judd his right to retire. On his newly acquired farm in Cannonsville, New York, he will devote his activities hereafter to floriculture. The many music lovers of western Connecticut who have been privileged through the years to hear his orchestra in its Woolsey Hall concerts in New Haven, and in its summer program at Tanglewood, will join in wishing him health, contentment, and a "green thumb."

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gether to give one of the finest performances of the season. Mr. Francescatti will be heard again on Wednesday evening.

The Brahms symphony which brought the fifth week's program to a close was especially pleasing in the third movement. Mr. Munch and the Boston Symphony Orchestra were greeted with an ovation as the final notes were played.

This week will bring the Festival to its end but not before Tanglewood on Parade, for the benefit of the Berkshire Music Center, presents its variety program Friday evening and Mr. Munch leads the orchestra in programs on Saturday night and Sunday afternoon. The final program Sunday afternoon will present Berlioz' "Requiem" in memory of Serge Koussevitzky who conducted the orchestra for many years and was the spiritual father of the Music Center.

S. M.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 11 1954

They had a special luncheon at Tanglewood last week to honor retiring members of the Boston Symphony Orchestra: Leon Gorodetzky, violinist, who came to the orchestra in 1920, and Georges Fourel, violinist, who joined it in 1921. Gold watches were given to these veteran musicians. But there was a third "member" also honored—George E. Judd, who after nearly 40 years of service to the orchestra is retiring as its general manager. A special edition of just one record—the Ninth Symphony of Beethoven recorded during the orchestra's last Symphony Hall program in May—was pressed for Mr. Judd's retirement. They gave him this record with the gold-plated master from which it was pressed. Mr. Judd was at the reins when the Boston Symphony took over Tanglewood and the Berkshire Festival. He has arranged now to have the NBC Saturday night broadcasts done by the Boston Symphony, replacing the NBC symphony, conducted by Arturo Toscanini, who has retired. Mr. Judd is going to retire to a New York State farm and raise flowers, but he has two sons in the music business to keep him in touch with what is going on, one with Columbia Artists' management and the other with the New York Philharmonic Symphony. The new Boston Symphony manager will be Thomas D. Perry, Jr., who has worked with Mr. Judd as assistant manager for six years and who has been executive secretary of the Berkshire Music Center.

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Christian Science Monitor

MILWAUKEE, WIS.
JOURNAL
AUG 10 1954

Playing and studying at Tanglewood music festival in the Berkshire mountains at Lenox, Mass., are three Milwaukeeans. They are (from left) William Keller, violinist, 3226 N. 27th st.; Eugene Schweiger, cellist, 3936 N. 11th st., and Barbara Fraser, violinist, 3750 W. Roberts st. The school is operated by the Boston symphony orchestra. —Gus Manos

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BOSTON, MASS.
TRAVELER
AUG 10 1954

Tanglewood Petting Scored

By STANTON BERENS

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And Mrs. Bassett blames out-of-towners. She said these "outsiders take the attitude: 'Well, we'll show these hicks how to have fun and be free. These people (Lenox residents) need to be shown what freedom means."

Mrs. Bassett, a dignified, 83, said she is descended from five Mayflower Pilgrims, including William Brewster and Gov. William Bradford of the Plymouth Bay Colony.

Couples petting is all right—in its place, Mrs. Bassett allowed. "But why don't they do it in privacy? They absolutely have no decency."

Mrs. Bassett's complaints were brought to the attention of the board of selectmen. But the board said it has no jurisdiction over Tanglewood because it is private property.

However, the board acted on another thing that has disturbed Mrs. Bassett—the scanty attire worn by men and women on Lenox streets. She said she was "disgusted" by the "lack of clothes on old and young."

The board voted to tack up signs "respectfully requesting" people to dress properly when they go window shopping or when they run down to the store for a can of milk.

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PROVIDENCE, R. I.
BULLETIN
AUG 10 1954

Younger Set at Tanglewood Jolts an Old-Timer

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SPRINGFIELD, MASS.
EVE. NEWS
AUG 10 1954

Old Lenox Strenuously Objects To Necking on Tanglewood Lawn

Five-Way Mayflower Descendant Finds Mixture of Sex and Symphony 'Repulsive'

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For More Clothes on Street

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BOSTON, TUESDAY, AUGUST 10, 1954

ick'—'Bitter Swe

Thomas Schippers will conduct the Boston Symphony Orchestra for Tanglewood on Parade—the annual benefit for the Berkshire Music Center—on Friday evening in the Music Shed.

BRIDGEPORT, CONN.
POST
AUG 10 1954

Widow Bristles At Love-Making At Tanglewood Musical Concerts

By STANTON BERENS

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WATERBURY, CONN.
AMERICAN
AUG 9 - 1954

26,650 At Tanglewood For Concerts

(Special to The American)

Lenox, Mass., Aug. 9 —The fifth week of the Berkshire Musical Festival which brought Zino Francescatti, violin soloist, to the largest audience of the season, piled up a total of 26,650 music lovers in the three concerts of the week end.

Yesterday's concert, heard by 12,700 brought the largest audience of the season for a beautiful concert of Beethoven's "Violin Concerto in D major" and Brahms' "Symphony No. 2" conducted by Charles Munch. Saturday evening's concert brought an all-Berlioz program to 10,700 persons who heard Eleanor Steber, David Poleri, and William Friso Frank as soloists and the festival chorus.

Following close upon that delightful concert on Friday evening, heard by 3,350 music lovers, an overflow that had twice as many listeners on the grounds as there were in the filled music hall, Saturday's night performance was another in the 150th anniversary series being presented at Tanglewood to honor Berlioz.

Seymour Lipkin, guest pianist, gave a moving and finished performance of the Mozart "Piano Concerto in B-flat major" Friday night. Lukas Foss, conducting that concert in which a number of the students of the school appeared as soloists in Stravinsky's "Pulcinella" and in excerpts from Mozart's opera "Idomeneo", showed that he had masterly control of orchestra and singers. He is a new conductor with the orchestra who undoubtedly will be seen more frequently in the future, judging by the excellence of his work that evening.

There were beautiful solo parts by Mr. Francescatti at the Sunday performance. It was a brilliant performance in which orchestra, soloist and conductor worked to-

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QUINCY, MASS.
PATRIOT LEDGER
AUG 10 1954

Tanglewood Lovers Gain Widow's Wrath

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SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 10 1954

Syracusans in "Tanglewood" . . . The Misses Victoria Gorcoff, left, 219 Marian dr., and Jane Snyder, 816 Maryland av., enrolled in Berkshire Music Center courses. Miss Gorcoff, soprano, is a member of the Center's Choral department. Miss Snyder is enrolled in a choral group. Miss Gorcoff is an active member of Syracuse Civic Morning Musicals, Inc.

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HARTFORD, CONN.
TIMES
AUG 10 1954

Woo to Music Stirs Puritan Indignation

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WATERBURY, CONN.
REPUBLICAN
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S. M.

SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 12 1954

Soprano Brenda Lewis will appear in scenes from the Richard Strauss opera "Salome" at "Tanglewood on Parade" tomorrow night in The Shed in "Tanglewood." Miss Lewis is remembered here as Rosalinda with the Metropolitan Opera Touring Company presenting "Fledermaus" in Loew's State. In the "Tanglewood" night concert, Thomas Schippers will conduct the Boston Symphony and Arthur Fiedler will direct a Boston Pops program.

SPRINGFIELD, MASS.
MORNING UNION
AUG 11 1954

Plan Tanglewood Trip

The Adult Fellowship group of Third Baptist Church has scheduled a trip to Tanglewood as concerts at the famed Berkshire music center enter their last week. Preparing a passenger list for the Third Baptist motorcade to Lenox tonight are Mrs. Lillie Bean, at left, and Miss Dorothy Billup.

MANCHESTER, N. H.
UNION-LEADER
AUG 11 1954

WITH DORIOT ANTHONY (seated, left,) first flutists of the Boston Symphony orches-
tra and faculty member of the Berkshire Music Center, Tanglewood, Lenox, Mass., are New
Hampshire residents summering as ~~students of the cen~~ter—the summer school of music main-
tained by the Boston Symphony in conjunction with its Berkshire Festival. (Left to right),
Albert Petillo, cellist, 2 Grove street, North Conway; Miss Anthony; violinist, Richard Elias,
240 Calef road, Manchester; Elizabeth Hall, 86 Orchard street, Portsmouth, student in the
Study Group; and Darius Robinson, 9 Elm street, Milford, associate in the school's opera di-
vision. (Photo by Gus Manos)

SCHENECTADY, N. Y.
GAZETTE
AUG 12 1954

Arthur Fiedler to Conduct Tanglewood Concert Today

Arthur Fiedler, who is celebrating his 25th year as conductor of the Boston Pops orchestra, will conduct that organization during the after-intermission portion of the Tanglewood-on-Parade program today.

The annual benefit for the Berkshire Music center attracted 8,500 persons last summer. Proceeds benefit the Boston Symphony Orchestra's summer school of music.

* * *

THE PROGRAM, which opens at 6 p.m., lasts to 11 p.m. and includes demonstrations by every department of the school, a lawn supper and the evening concert followed by dancing on the lawn.

Fiedler is now conducting the Art Commission Pop Concerts in San Francisco's Civic auditorium, and will fly to the Berkshires for the parade concert, returning to California immediately after.

The first half of the concert program, scheduled for 8:15 p.m. in the Shed, will feature Thomas Schippers conducting the Boston Symphony orchestra in a program of Bizet and Richard Strauss. Soloist for this portion of the concert will be Brenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome."

Holders of boxes and reserved seats for the Tanglewood-on-Parade program have been invited to a special performance of opera in the formal gardens at Tanglewood at 4 p.m.

* * *

THE SCHEDULE for the evening includes fanfare and welcome at 5:45, simultaneous sessions of each department of the Berkshire Music center in the Shed, Theater Concert hall and the Chamber Music hall, a lawn party with picnic supper at 7 o'clock and the gala concert at 8:15.

The Pops concert program will include Sousa's "Stars and Stripes Forever," the Offenbach "Suite from Gaite Parisienne," the Ravel "Bolero," "TViana" arranged by Hayman and "Look Sharp-Be Sharp," Merrick-Bennett.

SHARON, CONN
NEWS
8/12/54

Two Weekend Concerts Will Conclude 1954 Berkshire Festival

The Boston Symphony Orchestra, Charles Munch, Music Director, conducting, gives the final pair of concerts of its enlarged 1954 Berkshire Festival, on Saturday, August 14, at 8:30 p.m. and Sunday, August 15, at 2:30 p.m. in the huge Music Shed at Tanglewood, Lenox, Mass. If attendance figures of last summer, when 25,000 persons attended the final brace of concerts, can be considered a gauge and if fair weather prevails for the more than 12,000 persons who will hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

Saturday's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture", Walter Piston's Symphony No. 4, Davel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as Music Director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in

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SHARON, CONN
NEWS
8/12/54

Attendance Records At Tanglewood Broken; Francescatti Triumphs

Last Sunday's Tanglewood attendance of nearly 13,000 broke all records for the season. Fine weather, the "middle week" of the heaviest vacation season, and a world-famous soloist, were all contributing factors. But a well-balanced program of classics familiar to most music lovers — a welcome respite from Berlioz, to some of us — and the great, growing, and deserved reputation of conductor Charles Munch, to say nothing of the virtuoso Boston Symphony, helped to drive cops, parking attendants, ticket collectors, and ushers nearly off their rockers.

Cars were blocked for miles as two-thirty neared, but the concert's opening hour was mercifully delayed, and nearly everybody heard nearly every note. That every note was well worth hearing was attested by extraordinary scenes, even for Tanglewood. One young aficionado ran glassy-eyed into the aisle and waved his arms in unison with those of Mr. Munch as the concluding number, the Brahms No. 2, was nearing its close, and almost collapsed with enthusiasm after the stirring climax.

When things like that happen at a concert of serious music as well as at the big-town appearances of jazz heroes, we, who like "both kinds" of music, may well take heart. And when the venerable Fritz Kreisler, as well as many others of the violinistically great, turn out to hear Mr. Zino Francescatti play the Beethoven, Zino could ask no greater compliment. To say nothing of such cheering and flash-blub popping as Tanglewood, yes, Tanglewood, seldom affords.

After a noble performance of the Gluck "Alceste" overture by the orchestra, Mr. Francescatti turned in a well-nigh perfect interpretation of perhaps the greatest single piece ever composed for his instrument. His is the classic approach — and considering the plethora of fervid fiddlers in the Auer tradition, it was, at least to this auditor, welcome indeed. Not that we don't like "rich" playing, even when it verges upon "schmaltz". But

SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 12 1954

TALKING IT OVER

Mr. and Mrs. Lowell Farr Are Among Husband-Wife Teams in 'Tanglewood'

By EMMA VAN WORMER

THE 200 OR MORE musicians and music lovers in attendance at the convention dinner of the New York State Federation of Music Clubs here last spring recall the recital given by Lowell and Naomi Farr, the latter a national auditions winner of Federated Music Clubs. Mr. and Mrs. Farr are among husband-wife teams studying in Berkshire Music Center in Tanglewood this summer.

LOWELL FARR, a pianist is former student in the Paris Conservatoire, is working on opera coaching in the Berkshires. His wife, Naomo, a professional concert artist, a soprano, is working on advanced opera dramatics. In the convention dinner in Hotel Syracuse Farr played his wife's accompaniments in a varied program of operatic arias and songs.

Also in "Tanglewood," while Julius Ilku is studying double bass, Mrs. Ilku is working under the Boston Symphony's harpist Bernard Zinghera. Heskel Brisman, composition pupil of Ernst Toch and his wife, Rina Basin Brisman, an opera associate, are registered in the Berkshire Music Center summer session, to close Sunday. Monica and Keith MacGaffrey, brother and sister of Lenox, Mass., are students respectively of the French horn and the Study group. Rodney and Robert Pierece, twins, whose home is in Wichita, Kan., returned to "Tanglewood" for a season's study in the orchestra department.

CHORAL CONDUCTORS who are alumni of Tanglewood include James Aliferis (University of Minnesota); Jacob Avshalomoff (Columbia University,) and Lorna Cooke de Varon (New England Conservatory, Boston). Composers who have profited by summers in this center in the foothills of the Berkshires in Western Massachusetts: Norman dello Joio, Alan Hovaness, Ulysses Kay, Peter Mennin, Leonard Rosenman, Louis Mennini, Ned Rorem, Jurriaan Andraessen. Instrumentalists also receiving training there include Jacob Krachmalnick, concert master of the Philadelphia Orchestra; pianists Seymour Lipkin, Leonard Pennario, Constance Keene, Julius Katchen; cellist Aldo Parisot and violinist Norman Carol.

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
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The evening's gala concert, ommencing at 8:15 p. m. in the

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Large Audience Hears Violinist At Tanglewood

We broke a precedent last night at Tanglewood and went backstage after the concert and obtained the signature of that remarkable musician and violinist, Zino Francescatti. Assisted sympathetically at the Baldwin piano by Artur Balsam, Mr. Francescatti completely amazed and enthralled the 2,000 persons fortunate enough to obtain tickets to this concert which had been sold out days in advance. Acquiring this autograph was in the nature of a small attempt to pay homage to one of the relatively few truly great violinists, who is acknowledged by other top violinists to have arrived. Mr. Francescatti donated his services last night to the Berkshire Music Center and was also the soloist last Sunday afternoon with the Boston Symphony Orchestra.

From the beautiful opening theme of Brahms' Sonata in A Major to the last exacting phrase of Brahms' D Minor Sonata, Mr. Francescatti gave a stirring performance. In the first Sonata, the wonderful sweeping phrases and inspired intertwining of violin and piano provided a marvelous wealth of composition for the combined talents of the two artists. Mr. Balsam has been playing with Mr. Francescatti for almost twenty years and is admirably equipped to be the tasteful frame for the exquisite work of art which is the playing of Mr. Francescatti. This may be a mixed metaphor but it is only to point up the fact that though an excellent acocmpanist, Mr. Balsam does not have the spirit or the same living, breathing oneness with his instrument as does the violinist, is to self effacing, to stand out as more than a "frame."

In the A Major Sonata we first heard the wonderful sustaining power of Mr. Francescatti's bow. In the second movement there is a high D which he held with rare tonal beauty through at least three bowings witout a single audible break, which literally made one gasp.

He played next an unaccompanied Suite in C Major by J. S. Bach which is wholly and most assuredly a violinist's piece. Someone asked if Bach really thought that a violinist could be found who could master it, and the fact is that they had to go to France to find one. Mr. Francescatti, also a Frenchman, though being French could hardly be said to be a factor in his complete understanding of the work, was incredibly the master. It is a technical tour de force, a composition lacking in appeal to the layman, but teeming with challenge to the virtuoso. About Brahms' D Minor Violin Sonata, much the same remarks may be made as for the A Major. It is not so lyric or so sprightly, is a more mature work, but it gave, in the second, Adagio movement, a marvelous smoothly flowing musical line in the lower registers which Mr. Francescatti played with consummate richness and tonal purity, a singing resonance which the most ravishing contralto voices in the world would envy.

This was the last of the Wednesday Chamber concerts and an auspicious close to a most successful season.—F.M.R.

Thomas Doane Perry, Jr., who succeeds the able and justly popular George E. Judd, retiring manager of the Boston Symphony Orchestra, has served several summers as executive secretary of the Berkshire Music Center in "Tanglewood." Mr. Judd retires following nearly 40 years of distinguished service to the Boston Symphony, now a $1,500,000 annual operation, including running Symphony Hall in Boston, business of the orchestra's tours and the annual Berkshire Festival in "Tanglewood."

WATERBURY, CONN.
AMERICAN
AUG 12 1954

Francescatti Thrills Crowd At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 12—One of the finest concerts in more than 15 years of listening at Tanglewood, home of the Berkshire Music Festival, was given [illegible]cescatti, violinist, with Arthur Balsam, pianist, before 2,000 listeners last evening.

The two artists presented Brahms' "Violin Sonata in A Major" and his "Violin Sonata in D Minor" with such beauty that the audience in the little concert hall with some 700 music-lovers scattered about the grounds was speechless and sat as though glued to their seats.

The most spectacular and memorable part of the evening, though, was the performance of Francescatti in the Bach "Suite in C major" (unaccompanied). This was one of the most brilliant performances ever heard at Tanglewood. Mr. Francescatti's tone was flawless, his fingering was something to watch from the fifth row where we sat. Brought back again and again at its completion by an audience which included Fritz Kreisler this was an incredible performance. At times we had to look at the artist to make sure we were not listening to an orchestra's whole string section. His tone was rich and deep and drawn as thin as gossamer.

The "bravos" at the conclusion of the performance were well deserved by both artists. It was minutes before any one in the audience so much as stirred.

Mr. Francescatti's performance last evening followed close upon a thrilling performance he gave on Sunday when he played with the Boston Symphony Orchestra in the shed before an audience of 12,700.

Friday night the annual Tanglewood-on-Parade concert will be presented for the benefit of the musician's pension fund. Saturday and Sunday the last concerts of this season will be presented.

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observance of the 150th anniversary season of the birth of the French composer. Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony at Tanglewood) trained by Hugh Ross and James Ali-

we've had a [illegible] country for a lot of years. And really great playing in the classic tradition is indeed a treat.

KINGSTON, N.Y
PRESS

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Boston Symphony Tanglewood Concert Is Highly Praised

By W. W. FREDENBURGH

Sunday afternoon 12,700 people attended the concert of the Boston Symphony Orchestra at their Berkshire Summer Festival at Tanglewood near Lenox, Mass.

The program consisted of Gluck's "Alceste" Overture, Beethoven's Violin Concerto, with Zino Francescatti, soloist, and the Brahms Second Symphony. The Gluck Overture, lyrical in character received a beautiful interpretation. Mr Francescatti played the Concerto in elegant style, with clean cut technical virtuosity and a thorough understanding of the score, which brought a notable interpretation of the work, Mr Munch and his orchestra provided an admirable accompaniment.

These qualities all added up to a wonderful performance of the great Brahms Symphony and brought to a close an afternoon of rich and rewarding music.

Each year these concerts attract music lovers from a wide area, including many from Kingston who would feel their summer enjoyment to be incomplete without several trips to this beautiful spot with its unique setting in the Berkshire Hills.

Sunday afternoon the enormous shed circular and open in form, seating 6000 persons, was packed. Outside another 6,000 and more were seated in groups, in camp chairs which they had brought, or lying on blankets spread on the beautiful lawns, thus informally enjoying the music as it floated out from the

To this reporter, one of the amazing aspects of such a huge shed crowd was the intense interest in the music as shown by the absolute silence that prevailed throughout the program and the lack of any disturbing element at any time.

To those in this area who have not visited Tanglewood, it might be reassuring to know the arrangements for parking a large number of cars is excellent and the ten miles from Great Barrington to Tanglewood are well marked by road signs at every turn.

This year's festival closes this week. Friday night is Tanglewood on Parade with special features. Saturday evening Boston Symphony Concert, with Nicole Henriot, pianist; and Sunday afternoon will be devoted to a performance of Berlioz "Requiem" with Festival Chorus and soloists, in memory of Serge Koussevitsky, founder of Tanglewood.

TOLEDO BLADE: FRIDAY, AUGUST 13, 1954

Berkshire Festival Concerts Head Into Their Final Week

Exquisite Balance Marks Morel's Work; Ravel Suite Done With Subtle Realization

TANGLEWOOD, Mass., Aug. 13—Unfamiliar matters of the chamber roster began the final week of Berkshire Festival concerts here last night in the theater-concert hall. Brutish weather and dank temperatures tended to prune the attendance below its usual rampant dimensions.

Jean Morel conducted an ensemble of chamber proportions, drawn from the sainted ranks of Boston. It was a concert of knifeblade precision, glossy and lyric tone and exquisite balance, despite M. Morel's style of fluttering gentility.

He is a fussy conductor inclined to rant or to run wild in the manner of one's maiden aunt caught in a family crisis.

Never Better

Yet I think in all the years of concert going I never have heard Ravel's little suite, "Ma Mere l'Oy" done with a kinder sense of rhythmic outline, a less obvious attention to childlike caprice, a more subtle realization of this music as adult comment and an exercise in tonal restraint.

A tidbit of Rossini that we seldom hear, the overture to Rossini's "The Silken Ladder" and the Mozart Symphony No. 33 in B-flat (Koechel 319) preceded the Ravel score. The Mozart Symphony, also, is unfamiliar to the average habitue of concert purlieus. It received, I thought a treatment almost too feathery and insouciant, yet one could not cavil at perfection of detail and discipline.

Richard Strauss and chamber music would seem a contradiction in terms, unless you knew that "Ariadne" is a lineal if not a respectable descendent of "Le Bourgeois Gentilhomme." Hugo Von Hofmannstahl had suggested that Strauss compose some incidental music to Poliere's play. This "incidental music" cultivating the style of Lully and even distilled from Lully's own score attending the premiere before Louis XIV Oct. 14, 1670, was not altogether a success when the play was produced in Stuttgart in 1912, the genius of Max Reinhardt to the contrary.

Revised Year Later

"Both men," remarks John M. Burk in a program note, "realized that they had tried to combine more than one evening would hold" and in 1913 revised their score, "making the opera and the play producible as separate entities."

Pierre Monteux conducted the first performance of this suite by the Boston Symphony Orchestra in 1921. The performance last night was one of care, symetry and infinite clarity and patience. I thought at times that M. Morel overstated his responsibilities, but he did not fail to preserve the dry humor and wit inherent in this music.—J.S.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 13 1954

Manos

WELCOME TO STARS of Tanglewood on Parade is extended by Thomas D. Perry Jr., manager-elect of the Boston Symphony Orchestra. Brenda Lewis of Broadway stage and Metropolitan Opera will sing the final scene from the Strauss "Salome," and Thomas Shippers, Tanglewood student in 948, will conduct the BSO in a program of Bizet and Strauss. Program will begin at 8:15 tonight.

THE HARTFORD TIMES, FRIDAY, AUGUST 13, 1954

1,650 Hear Bach-Mozart Series Finale at Lenox

By EVANS CLINCHY

Tanglewood—The Boston Symphony here at Tanglewood precented last night a diverse if not totally inspired program of music under the direction of Jean Morel as the final installment on this season's Bach-Mozart series.

A rather small crowd of 1,650 showed up, due primarily, I suppose, to the almost bitter cold that descended upon the Berkshires and the threatening clouds. At any rate, there were few couples strewn around the grounds outside the Theater Concert Hall.

* * *

MR. MOREL'S PROGRAM, just to keep the Bach-Mozart name in order, contained a Mozart Symphony, No. 33, and also Rossini's inconsequential Overture to "La Scala di Seta," Ravel's Mother Goose Suite and Richard Strauss' music for Moliere's "Le Bourgeois Gentilhomme."

Although he is not a conductor calculated to raise the soul's roof a great deal, Mr. Morel led the orchestra through its paces in a pleasant enough manner. None of the music exhibits any strong degree of passion, but much of it, particularly the Ravel and the Strauss, is loaded with scintillating orchestral effects.

* * *

IT WAS THIS sharp brilliance which the men of the orchestra gave him in full measure. Individually, Ralph Gomberg's oboe in the Mozart, Richard Burgin's violin in the Ravel, and Samuel Mayes' cello in the Strauss added no end to the overall virtuosity.

And in the irreverent Strauss piece, everyone happily let themselves go and had a field day. Lots of boom and bang here.

It was a fitting opening to the final weekend of the season which closes Sunday with the Berlioz Requiem.

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 13 1954

Symphony Supporters Aid Colleagues

Extra brass players needed for the final Berkshire Festival concert at Tanglewood Sunday found friends here today in the persons of Springfield symphony leaders and supporters who rushed them to Tanglewood in time for a 2.30 rehearsal. Shown greeting Chester A. Mason of the Boston Symphony Orchestra at Union Station at noon are Lee Crabtree, left, director of music at Technical High School, and Charles J. Lukas, right, of the Labor Supports the Symphony Committee. Emergency transportation was provided for 12 extra brass players of the Boston orchestra. Berlioz' massive "Requiem," to be presented at Tanglewood Sunday afternoon, is scored for a greatly enlarged orchestra, four brass band units placed outside the orchestra and a large chorus with tenor soloist. Some 50 members of the Springfield Symphony Chorus will sing with the Berkshire Festival Chorus in the Berlioz work.

NORTH ADAMS, MASS.
TRANSCRIPT
AUG 12 1954

Final Chamber Music Concert Draws 2,000; Tanglewood Near End

An audience of 2,000 persons braved chilling temperatures last night to hear the first concert in the final series of programs of the 1954 Berkshire festival at Tanglewood.

Francescatti Plays

The featured artists in the theater concert hall last night were violinist Zino Francescatti and pianist Arthur Balsam. Together they played two Brahms' sonatas, while Mr. Francescatti was heard alone in Bach's suite in C.

This evening Jean Morel will lead the Boston Symphony's chamber orchestra through a program which will include the overture "Scale di Seta" by Rossini, Mozart's Symphony in B flat, Ravel's "Mother Goose" suite and Strauss' "Der Burger als Edelman."

The program for tomorrow night, the annual Tanglewood on Parade event, was also disclosed today. The main concert, to be held in the big shed, will be highlighted by the appearance of the Boston Pops orchestra, under the direction of Arthur Fiedler.

"Parade Program"

John Phillip Sousa's "Stars and Stripes Forever" will open the Pops section of the concert, after the intermission. A suite from the lively operetta music of Jacques Offenbach, including his "Gaite Parisienne," will follow, along with Maurice Ravel's "Bolero."

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement of well-known television commercials, called "TV-iana," and the Merrick-Bennett "Look Sharp-Be Sharp" Gilette razor theme of radio and television. In addition, it is expected that there will be encores of the type that have always been a feature of Boston Pops concerts.

The Tanglewood on Parade concert will start at 8.15 o'clock with Thomas Schippers, former student at the Berkshire Music center, conducting the Boston Symphony in Bizet's Symphony in C, followed by the final scene of the Richard Strauss opera, "Salome," with Broadway and Metropolitan opera star Brenda Lewis as soloist.

School Demonstration

Simultaneous demonstrations of the student symphony orchestra, student chamber music and student opera departments will go on respectively in the music shed, chamber music hall and theater-concert hall during the evening-long program, which gets underway at 6 o'clock. A special attraction for holders of box seats and reserved seats for the evening shed concert will be a program of outdoor opera in the formal gardens at 4 o'clock.

The final two concerts in the series on Saturday evening and Sunday afternoon, featuring the full Boston Sympathy, will also be held in the music shed.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 13 1954

Busy Tanglewood Program Today

Special to the Herald Tribune

LENOX, Mass. Aug. 12.—The complete program has been announced for tomorrow's "Tanglewood on Parade" benefit at Tanglewood for the Berkshire Music Center. The Tanglewood Study Group will open a two-hour demonstration at 2 p. m. in the Barn, one of the Center's buildings. Gounod's opera "The Physician in Spite of Himself," will have a performance at 4 p. m. in Tanglewood's formal gardens; this is open only to purchasers of reserved and box seats for the evening concert.

After a fanfare at 5:45, there will be three simultaneous demonstrations of the Center's activities. A student orchestra will play works of Bizet, Mozart, Lalo and Wagner in the Music Shed; scenes from "Tosca" and "La Boheme" and Hindemith's short opera, "There and Back" will be performed in the Theater-Concert Hall, and chamber music by Brahms, Kodaly, John Kennedy, Copland, Poulenc, Leonard Bernstein and Richard Maxfield will be heard in the Chamber Music Hall. A student chorus will sing music by Gesualdo, Hassler, Peter Re, Karl Kohn, Vaughan Williams, Dvorak, Benjamin Britten, Norman Dello Joio and Offenback during the supper interval beginning at 7 p. m.

In the evening concert beginning at 8:15, as already announced, the Boston Symphony Orchestra under Thomas Schippers will play Bizet's Symphony in C and the finale of Richard Strauss' "Salome," with Brenda Lewis as soloist, and Arthur Fiedler will conduct the Boston Pops Orchestra in a characteristic program. Drawings for door prizes, waltzing on the lawn and a jam session will follow.

NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 13 1954

Berkshire Festival:

Morel Conducts

Program Lacks Lift

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 13. — To Jean Morel fell the honor of opening the final weekend of the Berkshire Festival last night.

Having given an excellent account of his conducting abilities at a concert of the Boston Symphony in the music shed three weeks ago, he was further put to the test leading the chamber orchestra in the theater-concert hall. The shift proved revealing.

In the more exacting task of his chamber-music program, Morel courted reservations.

It could be that limited rehearsal time and damp weather worked against him, but the fact remains that the finesse expected of his performances appeared only spasmodically. For all his fine musicianship and vitality, the music seldom took flight.

Varied Program

The program was more varied than any other in this series formerly known as the Bach-Mozart concerts.

Mozart existed only by courtesy in a list of works that began with Rossini's overture to "La Scala di Seta," included Mozart's Symphony K. 319, then turned to Ravel's "Mother Goose" suite, and ended with Strauss' suite from "Le Bourgeois Gentilhomme."

That light touch which all this music needed was suggested but not fully realized. The silken suavity of Rossini, the refinement of Mozart, the perfection of Ravel, and the wit of Strauss bowed to a heaviness and robustness of treatment somewhat out of character and even to coarseness in the playing.

These matters did not rob the concert of enjoyment. The program was good, the conducting firm. What I missed was the delicious quality of the music in performance. Weather conditions cut attendance to 1,650 people.

TOLEDO, OHIO
BLADE

AUG 13 1954

Berkshire Festival Concerts Head Into Their Final Week

Exquisite Balance Marks Morel's Work; Ravel Suite Done With Subtle Realization

TANGLEWOOD, Mass., Aug. 13—Unfamiliar matters of the chamber roster began the final week of Berkshire Festival concerts here last night in the theater-concert hall. Brutish weather and dank temperatures tended to prune the attendance below its usual rampant dimensions.

Jean Morel conducted an ensemble of chamber proportions, drawn from the sainted ranks of Boston. It was a concert of knifeblade precision, glossy and lyric tone and exquisite balance, despite M. Morel's style of fluttering gentility.

He is a fussy conductor inclined to rant or to run wild in the manner of one's maiden aunt caught in a family crisis.

Never Better

Yet I think in all the years of concert going I never have heard Ravel's little suite, "Ma Mere l'Oy" done with a kinder sense of rhythmic outline, a less obvious attention to childlike caprice, a more subtle realization of this music as adult comment and an exercise in tonal restraint.

A tidbit of Rossini that we seldom hear, the overture to Rossini's "The Silken Ladder" and the Mozart Symphony No. 33 in B-flat (Koechel 319) preceded the Ravel score. The Mozart Symphony, also, is unfamiliar to the average habitue of concert purlieus. It received, I thought a treatment almost too feathery and insouciant, yet one could not cavil at perfection of detail and discipline.

Richard Strauss and chamber music would seem a contradiction in terms, unless you knew that "Ariadne" is a lineal if not a respectable descendent of "Le Bourgeois Gentilhomme." Hugo Von Hofmannstahl had suggested that Strauss compose some incidental music to Poliere's play. This "incidental music" cultivating the style of Lully and even distilled from Lully's own score attending the premiere before Louis XIV Oct. 14, 1670, was not altogether a success when the play was produced in Stuttgart in 1912, the genius of Max Reinhardt to the contrary.

Revised Year Later

"Both men," remarks John M. Burk in a program note, "realized that they had tried to combine more than one evening would hold" and in 1913 revised their score, "making the opera and the play producible as separate entities."

Pierre Monteux conducted the first performance of this suite by the Boston Symphony Orchestra in 1921. The performance last night was one of care, symetry and infinite clarity and patience. I thought at times that M. Morel overstated his responsibilities, but he did not fail to preserve the dry humor and wit inherent in this music.—J.S .

NEW YORK, N. Y.
TIMES

AUG 13 1954

BERKSHIRE SERIES ENDS A DAY EARLY

Friday Night Chamber Music Programs Conclude With Brilliant Work by Morel

By HOWARD TAUBMAN
Special to The New York Times.

CONDUCTOR: Jean Morel, who led last night's chamber music concert at the Berkshire Music Festival.

LENOX, Mass., Aug. 12—The Friday night series of chamber orchestra concerts at Tanglewood ended tonight—that is, Thursday. This was no typographical error. Since "Tanglewood On Parade," the five-ring circus put on by the student body of the Berkshire Music Center, takes place tomorrow, the closing chamber orchestra event was moved up a day.

Jean Morel, who taught conducting at Tanglewood this summer, gave an exhibition of his own command of this art tonight. Conducting a Boston Symphony Orchestra ensemble, he gave meticulous, often brilliant, performances of works by Rossini, Mozart, Ravel and Strauss.

To consider the program backward, because that was the order of excellence in tonight's interpretations, Mr. Morel closed the concert with a jubilant reading of a suite from Strauss' "Le Bourgeois Gentilhomme" music. This music is not played as often as the tone poems, but it has a wit and a flavor that belong to the mood of such works as "Rosenkavalier." Mr. Morel, who is evidently a man with a subtle sense of humor, gave a bouncing, luminous reading of this score, and the Boston players responded to his every wish to make the music go with a joyous freshness.

Had Force and Vitality

Still moving backward, let us consider Ravel's "Mother Goose" suite, which ended the first half. Here again was a score Mr. Morel felt in his bones. He had the orchestra project its delicate colors with precision; at the same time the music did not become attenuated in spirit. It had force and vitality.

Preceding Ravel was Mozart's Symphony No. 33 in B flat (K. 319). Mr. Morel and his musicians gave it a transparent reading, light in style and yet full of implicit feeling. One could have wished for just a shade more virility, but Mr. Morel could easily justify his approach.

The evening began with Rossini's "La Scala Di Seta" overture. All in all, a graceful, brightly textured occasion marred only by the rain earlier in the day that kept the lawnsitters away, but the moon was there to shine benignly on those brave enough to take a chance on Berkshire's capricious weather.

HUDSON, N. Y.
REGISTER

AUG 13 1954

FINAL WEEKEND OF BERKSHIRE FESTIVAL AT TANGLEWOOD

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the summer school of music operated by the Boston Symphony Orchestra) at Tanglewood, Lenox, Mass., begins at 6 p. m. tonight with simultaneous sessions of the student orchestra, opera department and chamber music students, followed by a concert of the choral department at 7 p. m. Former Tanglewood student Thomas Schippers conducts the first half of the gala concert in the Music Shed beginning at 8:15 p. m. Leading the Boston Symphony Orchestra for the first time, Mr. Schippers has programmed Bizet's Symphony in C and the final scene from Richard Strauss' Opera "Salome" with Brenda Lewis soloist. After intermission Arthur Fiedler and the Boston Pops Orchestra play for the first time in Tanglewood's Music Shed.

For the Music Shed concert tomorrow evening at 8:30 Mr. Munch has chosen Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ravel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3, E. Power Biggs organ soloist.

Dedicated to the memory of the late Serge Koussevitzky, first director of the Berkshire Music Center and musical director of the Boston Symphony Orchestra for 25 years, Mr. Munch will conduct the seldom-heard Berlioz "Requiem" at the final Festival concert at 2:30 p. m. in the Music Shed. Tenor soloist will be David Poleri; the chorus of 200 choral and opera students from the Berkshire Music Center, trained by Hugh Ross and James Aliferis, will be augmented by a chorus of 50 voices from the Springfield (Mass.) Symphony Orchestra and four brass bands

Tickets for the weekend programs may be reserved by telephoning the Tanglewood box office at Lenox, (Mass.) 600. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are sold on the day of the performance.

SPRINGFIELD, MASS.
MORNING UNION

AUG 14 1954

FINAL CONCERTS TONIGHT, SUNDAY AT TANGLEWOOD

12,000 Expected as Munch Directs; Springfield Chorus to Sing

The Boston Symphony Orchestra, Charles Munch, Music Director, conducting, gives the final pair of concerts of its enlarged 1954 Berkshire Festival, tonight at 8.30 p. m. and tomorrow afternoon, at 2.30 p. m. in the huge Music Shed at Tanglewood, Lenox. If attendance figures of last summer, when 25,000 persons attended the final brace of concerts, can be considered a guage and if fair weather prevails for the more than 12,000 persons which will hear the music on the spacious lawns outdoors, all records will be shattered in this 17th summer of symphonic music in the hills of Western Massachusetts, the 15th since the Boston Symphony Orchestra participated.

All Symphonic Program

Tonight's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ravel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as Music Director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony at Tanglewood) trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield Symphony Orchestra; and four bras bands, totalling 36 players.

General admission to the grounds, enabling overflow crowds to hear the concerts from the Tanglewood lawns, are placed on sale on the day of the performance. Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra today at 10 in the Music Shed, at the nominal charge of $1, for the benefit of the Orchestra's Pension Fund.

This week-end concludes also the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. At Saturday's final concert by the student symphony orchestra in the Music Shed at 3 p. m., composer Aaron Copland, assistant director of the music school, will announce scholarships and prize awards. Sunday morning at 10 a. m., in the Chamber Music Hall, is the final program of chamber music by students of the school's Department I (orchestra). These two events are open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

Tickets are available at the Tanglewood box office for the final Shed concerts, and reservations may be made by telephoning Lenox (Mass.) 600.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 14 1954

Box Occupants at Tanglewood on Parade

Plouffe

State Sen. Silvio O. Conte chats with Mrs. Serge Koussevitzky, widow of the late conductor, while Mrs. Conte looks on during intermission at last night's Tanglewood on Parade concert. The annual event is for the benefit of the Berkshire Music Center, school founded by Dr. Koussevitzky.

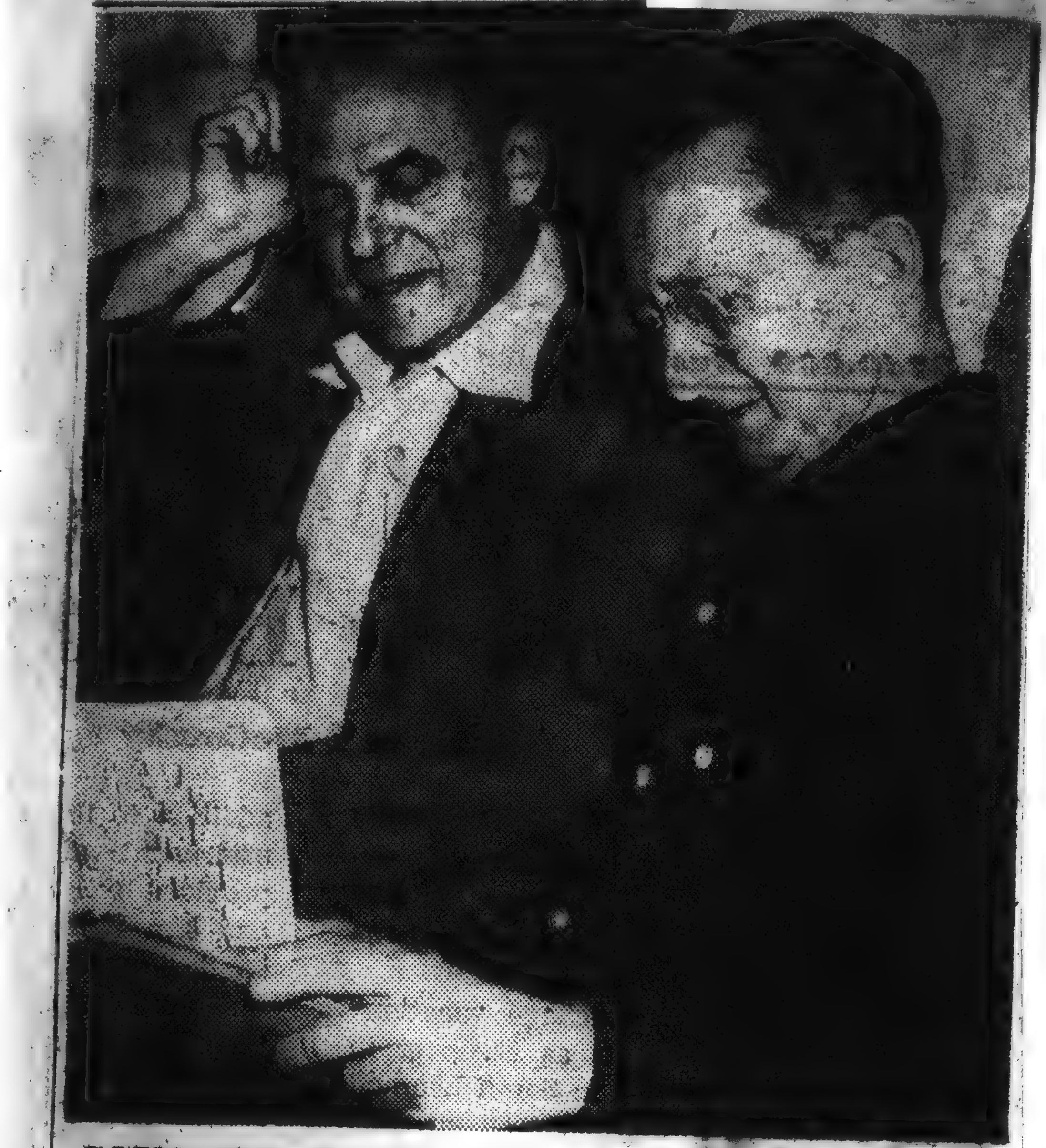
BOSTON, MASS.
HERALD

AUG 13 1954

Berkshire Benefit Takes Place Tonight

"Tanglewood on Parade," the annual benefit ofr the Berkshire Music Center (the summer school of musi operated by the Boston Symphony Orchestra) at Tanglewood, Lenox, begins at 6 tonight with simultaneous sessions of the student orchestra, opera department and chamber music students, followed by a concert of the choral department at 7 p.m.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1954



CONCERTMASTERS of the Boston Symphony Orchestra and Boston Pops Orchestra, Richard Burgin, left, and Alfred Krips, look over a score to be performed at the Berkshire Music Festival.

Weather Holds Up in County For Weekend Festival Finale

All Attendance Records Shattered Going Into Final Series—All Symphonic Concert Tonight; Koussevitzky Memorial Tomorrow

TANGLEWOOD—The 1954 Berkshire Festival, with two concerts to go, has broken all existing records for attendance this year, following a change in the weather which promises to be fair again tonight and tomorrow afternoon for the concluding concerts by the Boston Symphony Orchestra with Charles Munch conducting.

May Top 150,000

Before going into the final week of concerts, attendance at the Festival events reached about 110,000, compared to the 117,000 record set last year for the whole series of programs. With 10,050 attending the Tanglewood on Parade benefit last night and another 5,000 at the two "small concerts" in the theater concert hall Wednesday and Thursday evenings, the attendance is already over 125,000 for this season and may top 150,000 before the Festival season winds up tomorrow afternoon.

Tonight's Program

Tonight's program is all symphonic, with Mr. Munch leading the 104-piece Boston Symphony in Brahms' "Tragic Overture," Walter Piston's Symphony No. 4, Ravel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as music director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form, in observance of the 150th anniversary season of the birth of the French composer.

'Requiem' Tomorrow

Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center, trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield Symphony Orchestra; and four brass bands, totaling 36 players.

Music Center Closing

This weekend concludes also the activities of the Berkshire Music Center, which has presented some 40 concerts and demonstrations by students of its orchestra, chamber music, chorus, opera and amateur study group departments in this, its 12th six-week session. At this afternoon's final concert by the student symphony orchestra in the Music Shed at 3, composer Aaron Copland, assistant director of the music school, announced scholarships and prize awards. Tomorrow morning at 10 in the Chamber Music Hall, the final program of chamber music by students of the school's Department I (Orchestra) will be given. The event is open to members of the Friends of the Berkshire Music Center, who may attend through voluntary contributions to the school.

ALBERT SCHWEITZER, the noted humanitarian, left, whose brother is married to the sister of Charles Munch, right, conductor of the Boston Symphony Orchestra, will be honored on his 80th birthday, Jan. 14, 1955, when Mr. Munch and the BSO will commemorate the first performance of a new orchestral work by Lukas Foss at Symphony Hall in Boston. Here, Mr. Schweitzer congratulates Mr. Munch following a concert the BSO director conducted with the French National Radio Orchestra in Strasbourg last summer.

THE FORWARD
NEW YORK,N.Y
8/15/54

א קאנצערט אין די בוירקשאיר בערג. — טויזענטער מענשען אין דעם „שעד" און
אויפ'ן גראז הערען זיך צו צום קאנצערט פון דער באסטאן סימפאנישען ארקעסטער
אין טענגעלוואוד, לענאקס, מאסס. די טענגעלוואוד קאנצערטען ווערען אנגעפירט
פון טשארלז מאנש און האלטען־אן אין משך פון די צוויי זומער־מאנאטען, יולי און
אויגוסט. עס געפינט זיך דארט אויך א מוזיק און געזאנג שולע, אין וועלכער עס זיינען
פארטראטען פיל אידישע לערער
און סטודענטען.

A CONCERT IN THE BERKSHIRES—Thousands of people in the shed and on the lawn listen to a concert of the Boston Symphony at Tanglewood, Lenox, Mass. The Tanglewood festivals conducted by Charles Munch take place during the months of July and August. Tanglewood also has a music and voice school conducted by prominent Jewish composers and directors with a great number of Jewish students from Israel and other parts of the world. (**

BOSTON, MASS.
TRAVELER
AUG 13 1954

CHARLES MUNCH, music director of the Boston Symphony Orchestra, conducts the final pair of concerts this weekend in the Music Shed, Tanglewood.

Weekend Concludes Tanglewood Concerts

Arthur Fiedler conducts the Boston Pops Orchestra for the first time in Tanglewood's Music Shed, Lenox, Mass., tonight at 8:15 at "Tanglewood On Parade," annual benefit for the Berkshire Music Center, the summer music school operated by the Boston Symphony Orchestra.

In addition to the typical Pops program which Mr. Fiedler will conduct as the second half of the Music Shed concert, tonight's program includes Thomas Schippers conducting the Boston Symphony Orchestra in Bizet's Symphony in C and soprano Brenda Lewis singing the final scene from Richard Strauss' "Salome."

Charles Munch, Music Director, will conduct the Boston symphoy Orchestra Saturday at 8:30 P. M. and Sunday at 2:30 P. M. in the final pair of concerts.

Saturday's program is all symphonic including works by Brahms, Piston, Ravel and Saint Saens. Sunday's concluding concert will feature "Requiem" by Berlioz, in memory of Serge Koussevitsky, who died in 1951 after 25 years as Music Director of the Boston Symphony.

HARTFORD, CONN.
TIMES
JG 13 1954

1,650 Hear Bach-Mozart Series Finale at Lenox

By EVANS CLINCHY

Tanglewood—The Boston Symphony here at ~~Tanglewood~~ presented last night a diverse if not totally inspired program of music under the direction of Jean Morel as the final installment on this season's Bach-Mozart series.

A rather small crowd of 1,650 showed up, due primarily, I suppose, to the almost bitter cold that descended upon the Berkshires and the threatening clouds. At any rate, there were few couples strewn around the grounds outside the Theater Concert Hall.

* * *

MR. MOREL'S PROGRAM, just to keep the Bach-Mozart name in order, contained a Mozart Symphony, No. 33, and also Rossini's inconsequential Overture to "La Scala di Seta," Ravel's Mother Goose Suite and Richard Strauss' music for Moliere's "Le Bourgeois Gentilhomme."

Although he is not a conductor calculated to raise the soul's roof a great deal, Mr. Morel led the orchestra through its paces in a pleasant enough manner. None of the music exhibits any strong degree of passion, but much of it, particularly the Ravel and the Strauss, is loaded with scintillating orchestral effects.

* * *

IT WAS THIS sharp brilliance which the men of the orchestra gave him in full measure. Individually, Ralph Gomberg's oboe in the Mozart, Richard Burgin's violin in the Ravel, and Samuel Mayes' cello in the Strauss added no end to the overall virtuosity.

And in the irreverent Strauss piece, everyone happily let themselves go and had a field day. Lots of boom and bang here.

It was a fitting opening to the final weekend of the season which closes Sunday with the Berlioz Requiem.

[55]

ACUSE HERALD-JOURNAL, Saturday, August 14, 1954

BERKSHIRE CENTER

Note Scholarships, CashAwardsGiven In 'Tanglewood'

LENOX—During this closing weekend of the Berkshire Music Festival in "Tanglewood," summer home of the Boston Symphony Orchestra, tuition scholarships and cash prizes were presented during intermission of the Student Symphony Orchestra's final concert today. Composer Aaron Copland, assistant director of Berkshire Music Center awards, made the awards.

THROUGH EFFORTS of neighboring residents of Berkshire County (Massachusetts), a committee headed by Mrs. William M. Crane of Richmond, raised $5,000 towards a $15,000 goal to establish an annual scholarship for student conductors here as a memorial to Dr. Serge Koussevitzky, former music director of the Boston Symphony and first director of the Berkshire Music Center. The scholarship was awarded jointly today to student conductors Samuel Krachmalnick of New York City, formerly of St. Louis, and to Paul Vermel of New York, formerly of France.

OTHER AWARDS: the Jascha Heifetz prize, given by the eminent violinist to Tiberius Klausner, 22, a native of Hungary, now a student in Juilliard, New York; the Gregor Piatigorsky prize, the noted cellist, guest chamber music teacher here, was divided between cellists Camilla Heller, a Michigan U. Music School student, and Evelyn Steinbock of Brooklyn, who studies in Julliard; the Serge Koussevitzky Composition prize, given by the Koussevitzky Music Foundation for a work written here this summer, went to Robert Barney Childs, of Reno, Nev., a composition pupil of Aaron Copland. A special prize went to Michael Sahl, a New Yorker attending Amherst College and student of Lukas Foss. These prize-winning works, written for harp and for string quartet, will have first performances tomorrow morning at the final student chamber music concert.

Among other winners: Raymond Wilding-White, former Berkshire Music Center scholar, now on the staff of Boston's educational radio Station WGBH, who was given the Wechsler Commission; Catherine Dufford, 22, oboe student in Eastman School of Music and member of the Rochester Philharmonic, the Eisemann scholarship; Phyllis Mursphy, soprano, of Bement, Ill., the Carlotta M. Dreyfus scholarship. Some nine pupils attended the 1954 Music Center's 12th season this summer on scholarships.

"Tanglewood on Parade," a gala, was observed yesterday with simultaneous performances of the several student and professional groups here in the halls and in the Music Shed. Tonight and tomorrow afternoon in the Shed the final concerts of the season take place. Tomorrow's concert, conducted by Charles Munch, will have Tenor David Poleri as soloist. The Festival Chorus of 200 which has rehearsed under direction of Hugh Ross, and singers and instrumentalists from the Springfield, Mass., Symphony, also will participate.

E. V. W.

TOLEDO BLADE: SATURDAY, AUGUST 14, 1954

Traditional Dances Of India, Scotland Staged At Festival

Boston Symphony, 'Pops' Orchestras Play For 'Tanglewood On Parade'

BY JULIAN SEAMAN
Blade Music Editor

TANGLEWOOD, Mass., Aug. 14—Heather and lotus mingled amiably last night in the rustic Theater of Jacobs Pillow where Ted Shawn presides over the annual dance festival.

The Celtic ballet of Scotland and Ram Gopal of India shared the rhapsodic comment of a rather small audience. Traditional dances from each of these far-flung lands evoked ecstatic applause, after some detailed explanations from Mr. Shawn and Mr. Gopal, both of whom tried to bring a measure of symbolism to what might have been considered tedious by the cultural novice.

Sense Of The Exotic

I would hand the palm to Mr. Gopal whose faultless English and lutelike voice, preceding his illustrations of postures and hand figures, touched the audience with a sense of the exotic.

Despite the pioneer efforts of Margaret Morris, artistic director of the lads and lassies, I thought a monotony of technique, rhythm and basic conception robbed the proceedings of allure. Besides, the dancing was not always crisp and professional.

The drone of the pipes and the harsh and repetitious tunes from this unyielding land wear upon the ear.

Plaque For Miss Smith

The annual "Tanglewood on Parade" at the Berkshire Music Center drew a large audience to the shed, where Thomas Schippers conducted the Boston Symphony Orchestra and the Boston "Pops" Orchestra played under Arthur Fiedler. Brenda Lewis, soprano of the Metropolitan, was a soloist. A plaque was presented to Gertrude Robinson Smith, who helped to found the Berkshire festival two years before the Boston Symphony Orchestra took over from the late Henry Hadley and the Philharmonic, by Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center. Seven scholarships and cash awards were handed to students, and a "jam session" on the porch of the main house ended the proceedings.

CATSKILL, N. Y.
MAIL
AUG 14 1954

MUSIC

Boston Symphony Orchestra

Thursday evening's performance by the Boston Symphony Orchestra under the direction of Joan Morel, consisted of music that was relaxing, untaxing and unpretentious. It wasn't a program of the type that requires deep concentration; it was designed for one purpose: pleasant listening. The music was uncomplicated and straightforward for it would undoubtedly easily pass for a listening session at a high school appreciation class.

The program opened with aspritely Rossini overture, "Scala di Seta" and was followed by the Symphony 33 in B Flat, K. 319, by Mozart. Both of these compositions were in the lighter vein, with what appeared to be quite a bit of musical mirth injected in each. The orchestra played with conviction and within the stylistic bounds of each composition, but not with the precision needed to make a completely satisfying musical experience.

Rich sonority and delicate shading were evident in Maurice Ravel's simple "Mother Goose" Suite. Mr. Morel ejected vibrant color from the beautiful Boston string section, which painted, in beautiful hues, the pastels of Ravel's score.

The program closed with a performance of Strauss" "Der Burger als Edelmann." This composition which makes no pretense at being profound music, was given a careful, energetic reading by Mr. Morel and the orchestra. It brought to a close what would have been a dreary, dull, rainy evening in the Berkshire hills, had it not been for this program of musical gems.

NEWTOWN, CONN
BEE
8/13/54

Music

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, telephone Lenox 600.

Firday, August 13, Tanglewood on Parade: 5:45 p.m., fanfare and welcome; 6 o'clock, demonstration sessions of orchestra, opera and chamber music departments of the Berkshire Music Center; 7 o'clock, picnic supper; 8:15 concert in the Music Shed with the Boston Symphony Orchestra conducted by Thomas Schippers, playing Bizet's Symphony in C major and the final scene of Strauss' "Salome" with Brenda Lewis, singing the soprano role of Salome, and the Boston Pops Orchestra with Arthur Feidler conducting a typical pops concert.

Saturday, August 14: Brahms, "Tragic Overture"; Piston, Symphony No. 4; Ravel, "Le Tombeau de Couperin"; Saint-Saens, Symphony No. 3, with E. Power Biggs as organ soloist. Charles Munch, conductor.

Sunday, August 15: Berlioz, "Requiem", in memory of Serge Koussevitzky, with David Poleri, tenor, with 200 voices, including the Festival Chorus augmented by the chorus of the Springfield, Mass., Symphony Orchestra, and four brass bands.

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vel's "Le Tombeau de Couperin" and the Saint-Saens Symphony No. 3 with E. Power Biggs as organ soloist.

The concluding concert, in memory of late Serge Koussevitzky, who died in 1951 after 25 years as music director of the Boston Symphony, will be the last of a number of programs devoted this summer to rarely-heard music of Hector Berlioz, given in their complete form in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch will lead the orchestra in the "Requiem" which had its Tanglewood premiere two summers ago. It will have the assistance of David Poleri, tenor soloist; a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood, trained by Hugh Ross and James Aliferis, augmented by a chorus of 50 voices of the chorus of the Springfield (Mass.) Symphony Orchestra; and four brass bands, totalling 36 players.

Music Making and Vacation, Too

By AL ARONOWITZ
Staff Correspondent.

LENOX, Mass.—Ten New Jersey girls are getting their vacations for a song.

They're among the New Jersey students — also including four men — attending the Berkshire Music Center of the Boston Symphony Orchestra, and they're taking their six weeks in the heart of Massachusetts's mountain playland on full scholarships.

"Sure, it's fun," was the comment of one of the group from Jersey, violinist Roberta Hartman of Kensington Ave., Trenton, who is spending her second summer at Tanglewood, the wooded vacation headquarters for the orchestra and the site of its Berkshire Music Festival.

"Our schedule includes study, practice, classes and more practice from sunup to sundown, but it's more than fun," she said.

Roberta and sister Jerseyans are among a student body of 400 which is chosen annually from some 1,500 worldwide applicants on the basis of musical talents.

Four brother Jerseyans, trumpetist Donald Benedetti of Chestnut Ave., Trenton; singer Robert Simpson of Nassau St., Princeton; choralist Henry Fusner of Magie Ave., Roselle Park, and conductor Henry Janiec of Columbia Ave., Passaic, are also among those who survived the auditions necessary for enrollment at the music center.

In addition, seven other young women from the Garden State are spending from two to six weeks as part of the Tanglewood Study Group. Its members vary from housewives to stenographers. These students need only a love for music to join up at the school.

What Miss Hartman described as "fun" consists of getting up about 7 a.m., having breakfast in time for three hours of orchestra practice, cramming in lunch before a difficult sight-reading class, another hour or so of chamber music, and then combined and solo practice almost until bedtime, which comes early in the cool mountainscape of the Berkshires.

"It's doing what we want, and that's fun," explained Jill Bengelsdorf of Clinton Pl., Newark, an accomplished harpist.

Jill has one handicap at Tanglewood. Other orchestral students can take their instruments for practice to dormitories at the Lenox Preparatory School, but the harp is too heavy for a young woman to carry.

Working under such musical greats as Charles Munch, conductor; composer Aaron Copeland; choir master Hugh Ross, and other periodic visitors to Tanglewood is its own reward, but Jersey lasses do get their "time outs" from keeping time.

"Perhaps the nicest part of the day is talking over the day's work with the other students on the lawn," said Joan Hagen of Angelique St., Weehawken, lyric soprano who contends that she got her voice only after she had her tonsils out.

In the Swim

There's also afternoon swimming and boating in the scenic Stockbridge Bowl, at the foot of the sloping Tanglewood estate. And on free nights there are summer stock companies, art movies and the nearby dance festival at Jacob's Pillow in Lee.

Mixed with the heavy enrollment of young men of talent and the others who are attracted to Tanglewood by the outdoor week-end concerts, a summer at the music center is turning out to be quite a sociable thing for the Jersey misses.

The names of the others on scholarship are Alice Adams of E. Decatur Ave., Pleasantville; Brenda Bench of Linden Ave., Alayne Buechner of Ridgeland Ter. and Alison Dessau of Hillside Ave., all three of Englewood; Juliana Cuyler of Edgehill street, Princeton; Barbara Ann Schelberg of Roosevelt Ave., Ridgefield Park, and Esther Schatzow of Fourth Ave., Belmar.

Those in the study group are Annamae Vogelzang of Hamilton Ave., Passaic; Shirley Bode of Brookline Ave., Nutley; Marion Day of Lorraine Ave., Upper Montclair; Mrs. Josephine Isaacs of Woodruff Pl., Hillside; Marjorie Sill of Leonia Ave., Leonia; Irma Stahlberg of Lupton Ave., Woodbury, and Marian Mehrman of Washington Ave., Linden.

Newark Evening News – Aug 15/54 [56]

Berlioz Requiem Ends Lenox Fete

8/16/54

Special to The Hartford Times

Lenox, Mass.—A festival performance of the Berlioz Requiem Sunday afternoon closed what the management considered an eminently successful Tanglewood season. There were more concerts and, despite persistently unfavorable weather, a greater attendance.

It was a Berlioz festival which brought out practically everything by that composer which is yet worth hearing and also a few pages which endure simply because his name attaches to them. This unevenness can scarcely be said to extend to the Requiem Mass which has greatness as well as bigness; an abiding nobility as well as loud sounding of much brass.

* * *

I DON'T KNOW what it takes to make a festival, but certainly it is only a very singular and glamorous occasion that can bring together the resources necessary to produce this prodigious work.

Besides the considerably reinforced main orchestra there were four additional brass choirs — two on either side of the stage and on specially built platforms. Behind the instrumental forces were the white-clad singers of the festival chorus which had been trained by Hugh Ross and James Aliferis.

This final concert was given in tribute to Serge Koussevitzky, the man who created Tanglewood and the Berkshire Music Center. The attendance was just under 9,000, considerably less than for the Saturday night concert but the weather was distinctly unfavorable.

* * *

DR. MUNCH, who is a fervent partisan of Berlioz, has a very special regard for the Requiem. He interprets it with a fervor which is devotional; with intensity as well as breadth. In spite of the technical problem of marshalling so large and widespread a corps of players and singers he never lost his visionary perspective.

He has done this Requiem before at Tanglewood. It was Sunday, as previously, an epitome of the festival spirit, a rare artistic experience.

Saturday evening brought not only Walter Piston's Fourth Symphony but also the composer in person who was called to the stage and received a prolonged ovation which must have warmed his heart.

This symphony wears well. It was once thought music for the intellect, abstruse and mechanical but familiarity discloses an essential friendliness and vitality.

* * *

IT WAS FOLLOWED by the melodious C minor Symphony of Saint-Saens in which E. Power Biggs demonstrated his gift for integrating organ sonorities with those of the orchestra.

Traffic congestion so delayed your reviewer that he missed the first two Brahms and Ravel numbers.—C. E. L.

BOSTON, MASS.
MORNING GLOBE

AUG 1 4 1954

Raymond Wilding-White Awarded Tanglewood Wechsler Commission

RAYMOND WELDING-WHITE

Raymond Wilding-White, staff member of the Boston educational radio station WGBH, today will be given the Wechsler Commission at Tanglewod in Lenox. This commission of $300 is for a work to be specified by the faculty of the Berkshire Music Center, where Wilding-White studied composition with Jacques Ibert in 1950 and with Luigi Dallapiccola in 1951.

The award is one of several to be presented today by Aaron Copland, assistant director of the Berkshire Music Center. The prizes are given annually to outstanding students at the Summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival, which concludes its 17th and most successful Summer tomorrow afternoon. Winners are chosen from among the 375 enrolled this year from 35 states and 12 foreign countries.

Through the efforts of Tanglewood's neighboring residents of Berkshire County, a committee headed by Mrs. William M. Crane of Richmond has raised $5000 towards a $15,000 total to establish an annual scholarship for student conductors at Tanglewood, as a memorial to Serge Koussevitzky, former Music Director of the Boston Symphony Orchestra and first director of the Berkshire Music Center.

The Koussevitzky Memorial Scholarship, with a present value of $250, will be awarded today jointly to student conducters Samuel Krachmalnick of New York, a second year student, and Paul Vermel of New York, a student in 1949.

Other awards made today are the Jascha Heifetz Award, $250 in cash, given by the eminent violinist to Tiberius Klausner, 22-year-old student of the Juilliard School of Music, New York; the Gregor Piatigorsky Prize of $200, gift of the cellist, this year divided between Camilla Heller, Appleton, Wis., and Evalyn Steinbock, Brooklyn; the Serge Koussevitzky Composition Prize, $250, given by the Koussevitzky Music Foundation for work written a Tanglewood this season, to Robert Barney Childs, a composition pupil of Copland and a resident of Reno. A special prize was also given to Michael Sahl, a New Yorker attending Amherst College, student of Lukas Foss.

The Selly A. Eisemann Scholarship, $150, was awarded to Catherine Dufford, 22, oboe student from Evansville, Ind. The Carlotta M. Dreyfus Scholarship, of similar value, went to Phyllis Murphy, of Bement, Ill.

SPRINGFIELD, MASS.
MORNING UNION

AUG 1 4 1954

Musical Variety, Picnics, Warm Night Delight 10,050 at Tanglewood-On-Parade

By WILLARD M. CLARK

Tanglewood, Aug. 13—Everything and everyone combined to make this Tanglewood-on-Parade a huge success. In the first place the weather was perfect, the best weather of the entire festival, in fact. Then there were all the resources of the Berkshire Music Center on view and lastly a concert by the Boston Symphony Orchestra under the direction of Thomas Schippers, with soprano Brenda Lewis giving an impassioned performance of the final scene from Strauss' "Salome." Finally, the audience was as enthusiastic as it was large. It is estimated at 10,050 people, the largest attendance in five years.

Hear Opera, Symphony

We came early in the afternoon and managed to hear a variety of representations. The opera department put on the comic opera "The Physician in Spite of Himself" by Gounod. This was given in the garden. Later, other members of the department were heard. The excerpts included the love duet ly. Richard Maxfield's "Six little from act one of "Tosca" by Puccini; the Addie from the third act of "La Boheme" and a repeat performance of Hindemith's "Hin und Zuruck" or "There and Back." We heard some fine voices, remembering particularly the Tosca of Emma Goldman and the Cavaradossi of Marvin Worden.

A bit later we heard Beatrice Krebs sing the lamentation from Leonard Bernstein's "Jeremiah" symphony. She sang it magnificently. Richard Maxfield's "Six little pieces for pianoforte, four hands" was played by the composer and Tessi Ichiyanagi, a student from Tokyo, Japan. For good measure, we heard a fine performance of the Brahms "Quintet for strings and piano in F Minor."

It was worth coming to "Tanglewood-on-Parade" just to watch the people enjoying themselves. There were literally thousands of picnic parties going on, ranging from a solitary man eating his fare while seated on a tree stump, to an elaborate party equipped with table, cloth, cutlery and quantities of food.

Shed Is Jammed

The evening concert found the shed jammed. Thomas Schippers is a young conductor with great vitality and considerable audience appeal. He opened the program with a fine performance of the "Symphony in C" by Bizet. There was a real solidity to the opening movement. A nice comprehension of the oriental flavor of the adagie and a spirited and brilliant performance of the finale. Not a symphony of heavy weight, it is a symphony that makes for good listening.

Brenda Lewis gave an impassioned account of Salome as she sang the final scene of this opera. It is a cruel task for a singer and surely one of the most difficult of operatic roles. Miss Lewis has a huge voice, some might liken it to a silver-toned trumpet. Mr. Schippers did not spare her at all, but the combined effect was thrilling.

The concert then turned to lighter entertainment and on stage came Arthur Fiedler, now observing his 25th year as conductor of the Boston "Pops" orchestra, to lead this orchestra through a typical program. He started off with "Stars and Stripes Forever." Then came a suite from Offenbach's "Gaite Parisienne" and the "Bolero" by Ravel. An arrangement by Haymann called "Tviana" and the theme song "Look sharp — be sharp" completed the program. It was all received with boundless enthusiasm.

During intermission, Dr. Lewis Perry, honorary chairman of the friends of the Berkshire Center, in one of those graceful speeches for which he is noted, presented Miss Gertrude Robinson Smith, organizer of the first 1934 festival, with an illuminated leather scroll.

Miss Smith responded as follows: "It gives me a very deep sense of gratification to accept this scroll from the trustees of the Boston Symphony Orchestra on behalf of the members of the board of trustees of the Berkshire Symphonic Festival and all of those citizens of this country, who so generously gave their time, effort and enthusiasm to make possible this great musical event.

"It was 20 years ago this summer that Dr. Henry Hadley conceived this idea of "music under the moon" and the machinery was set in motion.

"Eighteen years ago, the Boston Symphony Orchestra, with its outstanding conductor, Dr. Serge Koussevitzky, joined forces with the Boston Symphonic Festival. From that time on, musical history has been written, giving the Berkshire Symphonic Festival national and international importance."

SPRINGFIELD, MASS.
MORNING UNION

AUG 1 6 1954

Festival Closes Honoring Memory of Koussevitsky

By WILLARD M. CLARK

Tanglewood, Aug. 15—The 17th Berkshire Music Festival closed this afternoon with the traditional commemorative concert in memory of Dr. Serge Koussevitzky, founder of the Berkshire Music Center and long-time conductor of the Boston Symphony Orchestra and Festival.

Today's concert attracted 8950 persons despite steady rain.

Spirit Still Felt

Tthe spirit of Dr. Koussevitzky is still felt here and it is eminently fitting that each year a great work be given in his memory. Today, Charles Munch, director of the Festival, chose to perform one of the greatest of all works, the "Requiem" by Hector Berlioz.

Had this performance been given under the aegis of Hollywood, it would have been characterized as "colossal," "stupendous". It was all of that, but it was something more. There was a wonderfully devout and reverential atmosphere, no matter how brilliant were the forces involved. There are few conductors who so thoroughly understand the Berlioz idiom as Charles Munch. The performance today was infinitely finer than given here two seasons ago.

The Festival chorus was augmented by members of the Harvard Glee Club and Radcliffe choral group and it also included 50 members of the Springfield Symphony Chorus who had previously sung the mass under the direction of Dr. Alexander Leslie. It was a splendid chorus, capable of fine sonorities and equally effective lyric singing. We remember particularly the lovely singing of the male chorus in the "Quid Sum Miser" and the grace and delicacy of the unaccompanied prayer, in six parts, of the "Quarens Me." The "Tuba Mirum" and "Rex Tremendae" were magnificent, awe-inspiring in their intensity.

High Standard

The orchestral portions of the work were of the same high standard. The four brass choirs and full orchestra rose to great heights while meeting every demand of contrast. There was a breadth and sweep to Mr. Munch's reading and a sincere feeling for the character of the work. David Poleri sang the only solo with the artistry which we have come to expect from him.

So this session of the Berkshire Music Festival has come to a magnificent close. There is always an interest in attendance figures. This is the first six-week season and it has included 24 concerts divided into six chamber music concerts, six chamber-orchestra concerts, six Saturday night and six Sunday afternoon concerts by the full orchestra. Total attendance at these 24 concerts has been 135,775. Total attendance for 1953 was 117,950. Total money received amounted to $330,083. There will be a full report of attendance and receipts at a later date, but it is apparent that the six-week season was worthwhile and probably will be continued.

NEW YORK, N. Y.
TIMES

AUG 1 4 1954

SOPRANO: Brenda Lewis, soloist at last night's "Tanglewood On Parade" program at Berkshire Music Festival.

TANGLEWOOD FETE DEFIES 13TH 'JINX'

10,000 Attend 'Parade' of Berkshire Music Center —Variety Is Keynote

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 13—Friday the thirteenth was auspicious for "Tanglewood On Parade." The sun shone in the afternoon, and the full moon and the stars brightened the night. As a result, more than 10,000 persons had the liveliest and best attended demonstration in years of Tanglewood's many-faceted activities.

More than $23,000 was realized today for the benefit of the Berkshire Music Center's scholarship fund.

There was music echoing through the halls and across the rolling lawns of this gracious estate from mid-afternoon until almost midnight, beginning with an early demonstration of the Berkshire Music Center's study group and ending with a jam session presided over by Joe Bushkin, jazz pianist, who composed a jump tune for the occasion called "Tanglewood hangover."

Plenty of refreshments were around, but if one can have a hangover from an excess of music, "Tanglewood On Parade" would be the show to do it. Fortunately, there was so much variety that one could move from opera to symphony, from chamber music to choral music, from the violence and passion of "Salome" to the wonderful stride of "Stars and Stripes Forever."

Not only was the Berkshire Music Center on display, but so was the Boston Symphony Orchestra, and, for the first time at Tanglewood, the Boston "Pop" group under Arthur Fiedler, who is celebrating his twenty-fifth anniversary at the head of this organization.

In addition, there was a brief ceremony commemorating the founding of the Berkshire Festival twenty years ago and a tribute to the men and women who helped to make it possible. Lewis Perry of the Boston Symphony trustees presented a plaque to Gertrude Robinson Smith, who was the founding president of the festival.

The festivities got an early impetus from a performance of Gounod's setting of Moliere's "Medecin Malgre Lui," which was presented in the formal gardens in mid-afternoon. Morton Siegel, who made the English adaptation, also staged the little piece.

Then, after a fanfare, Ralph Berkowitz, Dean of the center, invited the audience to make itself at home and to watch the various departments of the center at work. In the shed the student orchestra led by student conductors—Henry Janiec, Paul Vermel (a Frenchman whose parents came from abroad to hear him conduct), and Samuel Krachmalnick — led pieces by Bizet, Mozart, Lalo and Wagner. William De Pasquale, violinist, was the soloist in one movement of the "Symphonie Espagnole."

In the Theatre-Concert Hall the opera department presented excerpts from Puccini's "Tosca" and "Bohème" and Hindemith's one-acter, "Hin und Zurueck." In the Chamber Music Hall there was a program of songs and chamber music. John Kennedy and Richard Maxfield of this year's composition department were represented by new works, and among the performers were Catherine Akos, Mr. Kennedy, Stanley Dombrowski, Tan Crone, Beatrice Krebs, Mr. Maxfield, Tossi Ichiyanagi, Tiberius Klausner, Endel Kalam, Evalyn Steinbeck and Gilbert Kalish.

After a picnic supper on the lawn, the Boston Symphony took over. Thomas Schippers, an old Tanglewood hand though a very young man, was the guest conductor with the orchestra. He led a crisp performance of Bizet's youthful Symphony in C and a turbulent reading of the final scene from Strauss' "Salome." Brenda Lewis, who is an incandescent artist and who sang with passionate intensity, was the Salome. She brought her to life without sets or staging.

Mr. Fiedler and the Boston "Pops"—to let you in on a secret, the Boston Symphony with very few changes—took over and had the audience in a tizzy. Mr. Fiedler is a showman. He knows his milieu.

He makes things like "Stars and Stripes Forever," Offenbach or "Bolero" go like controlled lightning. No wonder he is a popular figure on the American scene. The audience roared its delight.

Then there were drawings for door prizes, waltzing on the lawn, and Joe Bushkin with his jazz. If anyone was looking for music after that, they could turn to disk jockeys, poor benighted devils.

PORTLAND, ME.
PRESS-HERALD

AUG 1 6 1954

Berkshire Festival Sets New Record

LENOX, Mass., Aug. 15 (AP)—Tanglewood officials today reported 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout.

Today's final concert by the Boston Symphony Orchestra attracted 8,950 persons despite steady rain.

Conductor Charles Muench dedicated the concert as a memorial to his predecessor, the late Serge Koussevitzky, longtime Boston Symphony conductor, who founded the Berkshire Music Center, the school connected with Tanglewood.

A feature of the program was Berlioz's Requiem with a chorus of 204 voices.

Tomorrow marks the conclusion of the festival. The afternoon concert will be devoted to a performance of the "Grande Messe Des Morts (Requiem)" By Hector Berlioz. This performance will be in memory of Dr. Serge Koussevitzky, founder of the festival and the Berkshire Music Center.

ERIE, PA.
DISPATCH ✓

AUG 1 5 1954

Soprano Discovered

Saramae Endich, young soprano who was a member of the N. Y. Herald Tribune's European edition staff for seven years, was recently "discovered" when singing solos in choral and opera productions at Tanglewood. She's appearing as soloist with the Cleveland Pops Orchestra, and has a long recital tour set for the coming season.

FALL RIVER, MASS.
HERALD NEWS

AUG 1 6 1954

Festival Draws 135,775

LENOX, Mass. (AP) — Fully 135,775 persons attended the six week Berkshire Music Festival 16,000 more than last year's record turnout, Tanglewood officials announced.

The final concert yesterday by the Boston Symphony Orchestra attracted 8,950 despite steady rain.

[57]

NEW YORK, N. Y.
TIMES

AUG 1 5 1954

IZES AWARDED AT FETE IN LENOX

ron Copland Officiates as udents of 6-Week Course Get Tuitions and Money

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., Aug. 14—This prize day for the Berkshire sic Center. Although there no credits, degrees or examtions at the end of the sixek course at Tanglewood, a mber of awards are available outstanding students. These re presented this afternoon by ron Copland during the interssion of a concert by the stunt orchestra.

The newly established Koussevitzky Memorial Scholarship for onductors, financed by contributions from the people of the erkshire area, was presented ointly to Samuel Krachmalnick of New York and Paul Vermel, young Frenchman now living in New York. The present value of he award is $250, but as the scholarship reaches its $15,000 oal, the stipend will increase.

Tiberius Klausner, 22-year-old violinist born in Hungary, received the $250 Jascha Heifetz award. Camilla Heller of Appleton, Wis., and Evalyn Steinbeck of Brooklyn, N. Y., shared the $200 Gregor Piatigorsky Prize for a 'cellist.

The Serge Koussevitzky Composition Prize of $250, presented by the Koussevitzky Music Foundation, went to Robert Barney Childs of Reno, Nev. Mr. Childs was represented on this afternoon's program by the second movement of his First symphony. A special Koussevitzky Composition Prize was given to Michael Sahl of New York.

1953 Winner Returns

The Wechsler Commission of $300, awarded by Samuel Wechsler, a former Tanglewood student, was presented to Raymond Wilding-White, now of Boston. Last year's Wechsler Commission winner, Juan Oreggo-Salas of Santiago, Chile, returned this year with the score he composed. This piece, a sextet for clarinet, piano and string quartet, will be performed at tomorrow morning's final student chamber music concert.

Other prize winners this summer were:

Catherine Dufford, oboist, of Evansville, Ind.,—The Selly A. Eisemann Scholarship of $150.

Phyllis Murphy of Bement, Ill., soprano—The Carlotta M. Dreyfus Scholarship of $150.

Allyn Ferguson of San Jose, Calif., pianist and composer, and Bruce Klingbell of Bay City, Mich., 'cellist—Tuition scholarships from the Anne M. Gannett fund of the National Federation of Music Clubs.

Lois Lenstrohm of Reading, Pa., amateur study group—The Harden Scholarship awarded through the Wyomissing (Pa.) Institute.

Katherine Towns of Buechel, Ky., choral student—The Louisville (Ky.) Philharmonic chorus scholarship.

Myrna Bressick of Miami, Fla., opera department—Miami Opera Guild scholarship.

Robert Simpson of Princeton, N. J., opera department — the Music Study club of Newark and Oranges scholarship.

Mary L. Dodge, University City, Mo., violist—women's association of the St. Louis Symphony Society competition.

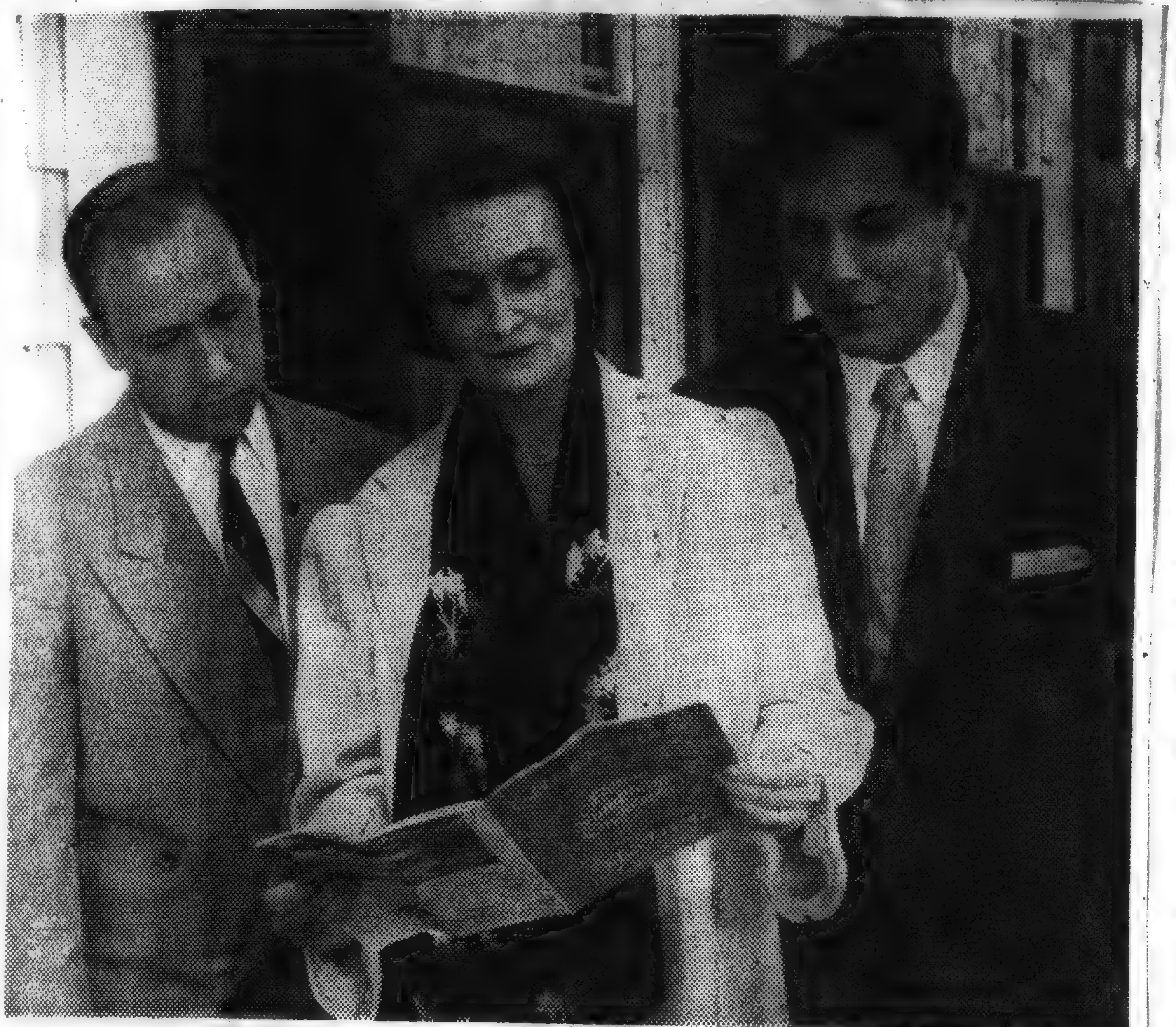
William Keith Rogers of Charlottetown, P. E. I., composer—Canadian Government overseas scholarship.

Stefan Grove of Capetown, South Africa, and Mr. Childs—Margaret Lee Crofts scholarships for tuition.

John Kennedy of Huntington, L. I., composer; Yecheskel Rasiel of Tel Aviv, Israel, violist, and Mr. Klausner, violinist—Koussevizky Music Foundation tuition grants.

It was announced today that the Tanglewood revolving scholarship fund had benefited to the extent of $7,850 from the Wednesday night chamber music series, thanks not only to the attendance but also to the contribution of services by Zino Francescatti, Claudio Arrau, William Kroll, Ruth Posselt and Joseph De Pasquale.

There was one amusing footnote to last night's "Tanglewood On Parade" festivities that became known today. The winners of the main door prizes were Marion Schotten of Ludlow, who received a Victor phonograph, and Roberta Goldberg of Malden, who won a General Electric refrigerator. Afterward, when they were posing for photographs, they discovered that Miss Schotten had a phonograph and no refrigerator and Miss Goldberg a refrigerator but no phonograph. They swapped prizes on the spot.



SCHOLARSHIP WINNERS: Samuel Krachmalnick, right, and Paul Vermel, both of New York, joint victors in the Koussevitzky Memorial scholarship competition, with Mrs. Serge Koussevitzky at the Berkshire Music Center. The young conductors, who led the student orchestra in Tanglewood concerts this season, were chosen by Aaron Copland yesterday.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 1 4 1954

'Tanglewood on Parade':

Exciting Concert

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 14.—Almost 10 hours of continuous musical activity sums up "Tanglewood on Parade," which took place here yesterday from 2 p.m. to midnight.

The occasion attracted 10,050 people, all of whom gathered for the big concert in the music shed where Thomas Schippers and Arthur Fiedler made their local debuts with the Boston Symphony and Boston Pops Orchestra, respectively.

Youth Meets Youth

The "gala" concert offered plenty of excitement. There was the brilliant talent of young Schippers to appreciate in performances of Bizet's Symphony in C and the final scene from Strauss' "Salome."

There was Brenda Lewis to sing the Salome with smoldering passion. There was the high-spirited conducting of Fiedler to super-charge the Pops Orchestra in a series of rousing performances.

Youths on Parade

Everybody could hardly help having a good time.

Youth met youth, as the 23-year-old conductor played the 19-year-old composer's symphony. The performance of one was as extraordinary as that of the other in point of mastery.

The responsiveness of the musicians to Schippers indicated deep respect for his exceptional attainments both in knowledge of scores and in qualities of leadership.

It paid off in playing the Strauss score with all the luxury of sound and virtuosity in execution for which the B. S. O. is famous.

Miss Lewis enjoyed a personal triumph in her luxurious voicing of the Salome music and in the conviction of her interpretation. This was something to have heard.

That Fiedler and the Pops Orchestra also triumphed in their own way almost goes without saying if one knows of their success together over the last quarter century.

Fiedler's strict beat assured crisp, bright performances of Sousa's "Stars and Stripes Forever," Offenbach's "Gaite Parisienne" suite, Ravel's "Bolero," Hayman's "Tyiana," which caused great amusement, and Merrick-Bennett's "Look Sharp—Be Sharp" and the inevitable encores.

The audience was delighted.

Youthful talent galore found its chief outlet in the simultaneous demonstrations by the orchestra, opera, chamber music, composition, and choral departments, all preceding the main concert.

Other events included a performance of Gounod's "The Physician in Spite of Himself," and a jam session led by Jose Bushkin.

The Berkshire Music Center benefited by a gate of $23,981. During the concert Miss Gertrude Robinson Smith received an illuminated leather scroll in recognition of her efforts and vision in promoting the founding of the Berkshire symphonic festival 20 years ago.

WATERBURY, CONN.
AMERICAN
AUG 1 6 1954

Tanglewood Season Breaks All Records.

(Special to The American)

Lenox, Mass., Aug. 16 — The Berkshire Festival, which concluded ~~here at~~ Tanglewood Sunday afternoon with the performance of Berlioz' "Requiem" in memory of Serge Koussevitzky, piled up new records for attendance in all branches of its varied activities.

More than 140,000 persons, an increase of 33,000 over the record of last year, attended the 12 concerts in the Music Shed which this year were spread over a six-week period. Tanglewood - on - Parade on Friday night set an all - time record for that activity with 10,050. Six public rehearsals on Saturday mornings for the benefit of the musician's pension fund drew 12,511. The 30 student demonstrations during the summer season drew 33,000 and the Bach-Mozart concerts in the Music Hall drew additional throngs to bring the grand total for all activities close to 235,000.

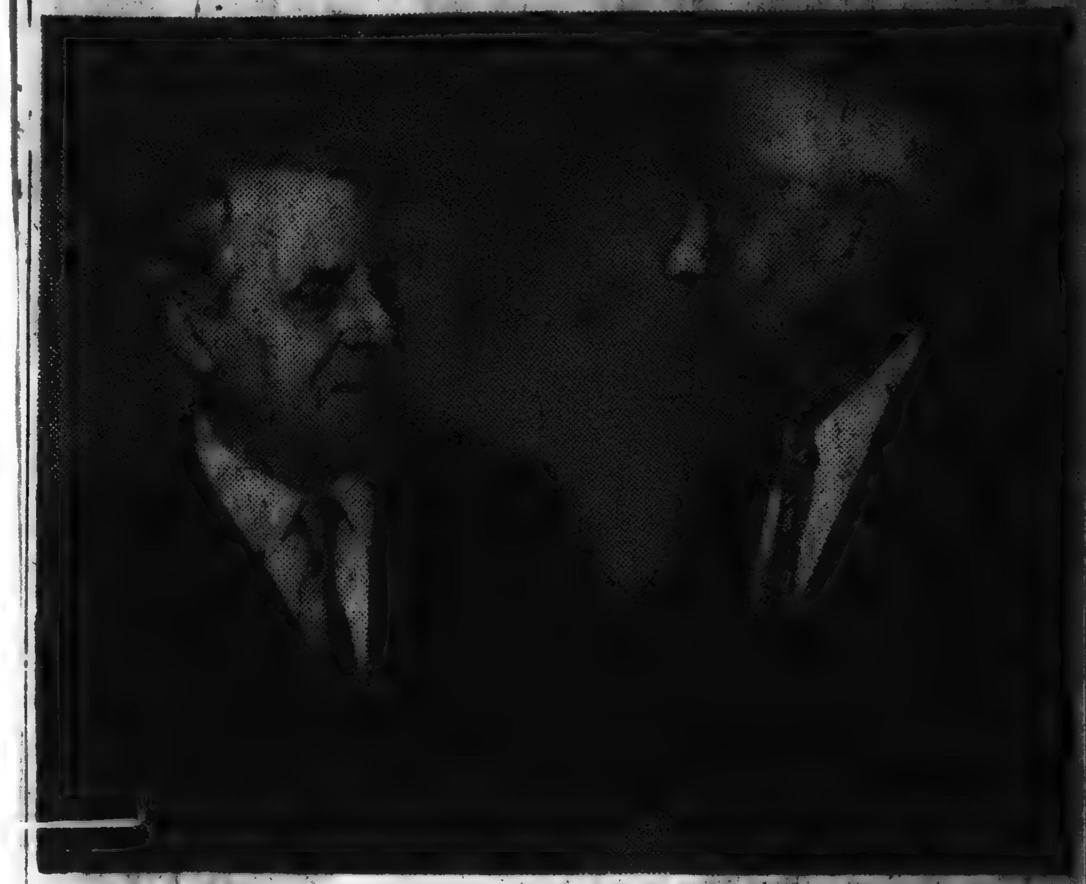
Saturday evening's concert, which brought out 10,400, presented an interesting program of Brahms' "Tragic Overture", Ravel's "Le Tombeau de Couperin" and Piston's "Symphony No. 4". Under Charles Munch the orchestra gave a spirited performance and Walter Piston, the composer, was called to the platform to receive the plaudits of the enthusiastic audience. But it was the after-intermission performance of Saint-Saens "Symphony No. 3" which thrilled the audience. Mr. Munch did a splendid bit of conducting here and had his orchestra play so that the music seemed to be singing itself. E. Power Biggs appeared at the organ. When the concert was over Mr. Munch was called back again and again. His conducting in this part of the program and the Boston's playing of it made everyone realize that this was another of those specials to which the audiences have been treated in this summer of fine concerts.

The rain and mist yesterday shrank the audience to a mere 9,000 but it did not dampen the enthusiasm of those who heard the memorial concert with David Poleri as tenor soloist and the Festival Chorus prepared by Hugh Ross and James Aliferis.

As the last notes faded away and the last car left the grounds of Tanglewood, saying "farewell" for another year to programs and performers who had brought so much pleasure to more than a quarter of a million music-lovers from all this country and many others as well, plans for next year's performances of The Berkshire Music Festival here on the tree-shaded lawns of this beautiful estate were under way. The Berkshire Festival is an enduring part of America's cultural life and all who love it must join in saying with the Latin poet, "Ave atque vale" — "Hail and Farewell!"

SPRINGFIELD, MASS.
REPUBLICAN
AUG 1 5 1954

Munch Bids Judd Goodby



Charles Munch, on left, conductor of the Boston Symphony Orchestra, says goodby to George Judd who is retiring after 40 years of service with the orchestra — 18 years of which were as manager. It was through Mr. Judd that Miss Gertrude Robinson Smith, organizer of the first Berkshire Music Festival in 1934, opened negotiations to bring the Boston Symphony Orchestra to Tanglewood in 1936. The 1954 Festival closes with this afternoon's concert. Mr. Judd retires officially On Sept. 1.

10,400 AT FESTIVAL; FINALE IS TODAY

By WILLARD M. CLARK

Tanglewood, Aug. 14 — We left the music shed tonight with the feeling that we had heard one of the finest concerts of the current Berkshire Music Festival which concludes tomorrow afternoon.

It was a dramatic performance, both as to content and performance. Seldom, this season, has Charles Munch summoned the glory of the Boston Symphony Orchestra so effectively. An estimated 10,400 persons were on hand to enjoy it with us.

The "Tragic Overture" by Brahms opened the program. This is a work most agreeable to Mr. Munch and a stunning performance was the result. The almost hysterical rebellion and contrasting reluctant resignation were set forth with admirable clarity. Brahms said of his pair of overtures, the "Tragic" and the "Academic"; "One laughs, the other cries," One sensed more of a rebellion than tears tonight.

We are told that Ravel was always interested in the styles of other writers, wondering, perhaps what he could do with the same materials. He took it upon himself to undertake a piano suite in the style of a fellow countryman, Francois Couperin. This was in 1914, but it was not until 1917 that this fragile reminder of the past was completed.

It was later orchestrated. In this work, Ravel has incarnated the very spirit of the classicism of the 18th Century, but he has done more, he has painted it from his limitless palette of colors, vitalized it and made it gleam like a jewel. The Boston players are past masters in the art of evoking all the beauties of a Ravel score and the performance was a gem.

Charles Munch paid his respects to a fine American composer, Walter Piston, tonight by providing a splendid performance of his "Symphony No. 4." Mr. Piston was on hand to acknowledge the enthusiastic applause of the audience and also the orchestra members. The University of Minnesota, founded in 1851, celebrated its centennial by commissioning this symphony. It was first performed at the close of the celebration by the Minneapolis Symphony.

Mr. Piston is a skilled craftsman. He has a direct manner of expression and a deal of melodic consciousness. The second movement of the work, titled "Ballando" is rife with spirited melodies and dance-like rhythms. His handling of the brasses is wonderfully effective. The third movement, titled "Contemplative" has broad strands of melody, dark hued for the most part and texture is rich and velvety. The final movement is a bit frenetic. It surges onward with all the resources of the orchestra employed. This work will bear many hearings and it will hold the interest.

Saint-Saens composed his "Symphony in C Minor, No. 3" for the London Philharmonic Society and it was first played by that orchestra in 1886. Thus there was quite a gap between the style and lush melodies of the French composer and his contemporary counterpart, Walter Piston. Saint-Saens puts forth his message in a much more simple manner. His music soars to the heights because of its inherent beauty, but he was not afraid to employ the full resources of the orchestra and the final movement with the added full organ and piano (four hands) produces a tremendous impact Tonight E. Power Biggs was at the organ. Mr. Munch read the score with

SPRINGFIELD, MASS.
REPUBLICAN

AUG 15 1954

Thomas D. Perry, Jr., Will Be Manager of Orchestra

Succeeds George E. Judd, Retiring From Boston Symphony Post After Nearly 40 Years; Gail Rector To Be Assistant Manager

Lenox, Aug. 14—The symphony organization which is probably better known to America than any other—the Boston Symphony Orchestra—comes under new management Sept. 1, when Thomas Doane Perry, Jr., succeeds George E. Judd who is retiring after nearly 40 years of distinguished service to the orchestra.

Explaining the job of an orchestra manager as "everything on this side of the footlights," Mr. Perry is responsible for the $1,500,000 annual operation of the orchestra which includes running Symphony Hall in Boston, business details in connection with the orchestra's tours and the annual Berkshire Festival at Tanglewood.

Started as Teacher

Mr. Perry, whose great-grandfather founded Doane College in Crete, Neb., and whose father is a retired engineer now living in Moorestown, N. J., was born Dec. 31, 1913, and raised in Grand Rapids, Michigan. Intending to follow the example of his mother who was a teacher of Latin, Mr. Perry enrolled at Yale in 1931 where he majored in English. He taught two years at the Sanford Academy near Wilmington, Del., before joining the staff of a Philadelphia advertising agency.

Taking charge or radio and concert activities at the Curtis Institute of Music in Philadelphia in September, 1939, "Tod" Perry met Randall Thompson, eminent American composer who then headed the conservatory. At Mr. Thompson's suggestion Perry spent the summer of 1940 as a choral student at the new Berkshire Music Center, the summer school of music established that year by the Boston Symphony Orchestra, at Tanglewood.

After a two-year term as manager of two concert halls for the New England Mutual Insurance Co. in Boston and a year's service (1944) in the Medical Corps of the U. S. Navy, Mr. Perry—again on the recommendation of Randall Thompson—began his association with the Boston Symphony Orchestra, as assistant to Mr. Judd, in 1946.

Lives at Hingham

Married to the former Helen Roberts, of Philadelphia, Tod Perry makes his home in Hingham, and is the father of two boys, aged 9 and 11. "Our boys are tremendous baseball fans," says Mr. Perry, "Little Leaguers. So far this season I have had to repair six broken windows."

Music is the foremost Perry hobby but Mr. Perry confesses to "a mild form of insanity; taking old autos apart." One of his most prized possessions was an old Rolls Royce whose engine, he claims, "was the most beautiful piece of machinery I've ever tinkered with; of course it gave us only 10 miles to the gallon, but it was superbly engineered." Disposing of the Rolls Royce in 1952 when he and Mrs. Perry went with the Boston Symphony Orchestra on its European tour, Mr. Perry now restricts his mechanical talents to maintaining a handsome 1936 convertible Ford sedan.

In addition to his duties until now as assistant manager of the Boston Symphony, he has served several summers as the executive secretary of the Berkshire Music Center at Tanglewood, now completing its 12th season. His Tanglewood duties will be taken over largely by his successor, Gail Rector, the new assistant manager of the orchestra.

In Army Four Years

Mr. Rector, born Feb. 14, 1918, in North Platte, Nebraska, received his bachelor of music degree from the University of Michigan before serving four years in the U. S. Army which included a tour of duty in New Caledonia. Since 1946 Mr. Rector, who has been on the Berkshire Music Center staff for three seasons, has been assistant to the president of the University Musical Society (the sponsoring organization of the Choral Union and May Festival) at the University of Michigan. With Mrs. Rector and their three children—Richard, 7; Ellen, 4; and Patricia, 3—Mr. Rector assumes his Symphony Hall duties on Sept. 1.

The forthcoming season of the Boston Symphony Orchestra—its 74th—finds Mr. Perry working with the most extensive symphonic operation in the country with some 200 concerts including the regular Boston season, the tours, Pops, Esplanade and Tanglewood seasons plus the national NBC Saturday night broadcasts. But he believes his job is "the most fascinating job in the world."

"I like music and people," says the new manager, "and when you're able to serve both it's very pleasant."

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 14 1954

'Tanglewood on Parade' Heard Under Bright Sky

By Jay S. Harrison

LENOX, Mass., Aug. 13.—"Tanglewood on Parade," the Berkshire Music Center's annual panorama of talent and skill, took place today under a bright sky and in a holiday mood. Starting at 2 in the afternoon, Tanglewood's student activities were opened for the public to inspect, and by the day's end every department had been awarded a chance to haul out its wares and display under the most favorable circumstances.

To cap the event, tonight's concert was climaxed by the first Tanglewood appearance of the famed Boston Pops Orchestra, under the direction of Arthur Fiedler. A gay host of works including Raval's "Bolero," Sousa's "Stars and Stripes Forever" and Hayman's arrangement of TV commercials was the program offering. Previously, Thomas Schippers had conducted the Boston Symphony Orchestra in Bizet's Symphony in C Major and the final scene from Strauss' "Salome" with Brenda Lewis in the title role.

6 P. M. Barrage

During the afternoon, visitors to America's renowned festival locale were offered an opportunity to hear the opera department in Gounod's "The Physician in Spite of Himself"; and, at 6 o'clock, a simultaneous barrage of features was held in every available auditorium on the grounds. Within two hours there were an orchestral concert led by student conductors, a program of chamber music and works by student composers, a group of opera scenes and a concert by members of Tanglewood's Chorus. In all, a bird's-eye view of the Berkshire Music Center's formidable facilities and curriculum.

Last night's concert in the Theater-Concert Hall, featuring members of the Boston Symphony Orchestra under the direction of Jean Morel, was compounded of major distinctions and minor failures. Beginning with Rossini's bumptious and whimsical overture to "La Scala di Seta," the program then turned its sights on Mozart's rarely heard Symphony No. 33, in B Flat, K. 319, Ravel's "Mother Goose" suite, and, as the grand finale, Richard Strauss' music for Moliere's "Le Bourgeois Gentilhome."

Rossini Overture

The "Silken Ladder" overture, heard with an orchestra of chamber size approximating Rossini's own, leaps like a trout and makes lovely sounds. All of its vivacity, its swirling elegance and brio, were apparent in Mr. Morel's buoyant reading.

Buoyant also, and sunny as well, was the conductor's interpretation of Mozart's Symphony No. 33, a work cast into semi-obscurity by the perfection of Mozart's later efforts in the form. On this occasion there was, in addition, the considerable advantage of hearing

Mr. Morel in particular—perform him, Mozart's soulfulness shrinks a mite, but his polish and glitter, his sparkle and verve, are made immeasurably brighter. He is asked to dance and lark, to dispel sad thoughts. And while slow movements are thus liable to lose some of their potency and passion, the outer ones take on a festival flavor, and revel effortlessly in their own high spirits.

Fairy Tales in Tune

Ravel's "Mother Goose" suite, on the other hand, is a wide-eyed and tender collection of fairy tales set to tune. It is a gentle piece, nostalgic and gossamer, and it wants much in the way of sentiment and flexibility to make its point. These several graces, however, were largely absent from Mr. Morel's performance. Supplanting them were strictness and severity and a rigidity of tempo and rhythm that robbed the numbers of their naive charm. Stern and unsmiling, then, was this "Mother Goose." And she is no friend when encountered with a frown.

Strauss' music for the "Bourgeois Gentilhomme" has, owing to its incessant waltzes, a tendency to grow kittenish and coy. As much as he was able, Mr. Morel minimized these aspects of the score by concentrating on its rollicking orchestration and piquancy of detail. But even the stamina and thrust of his rendition failed to conceal the work's looseness of structure and glaring archness of theme.

TOLEDO, OHIO
BLADE

AUG 15 1954

Rehearsal For Tanglewood Concert

CHARLES MUNCH and part of the Boston Symphony Orchestra are shown at rehearsal. They have been preparing the gigantic Berlioz "Grand Mass for the Dead," otherwise known as "Requiem," which will close the Berkshire Musical Festival today.

SPRINGFIELD, MASS.
MORNING UNION

AUG 14 1954

Symphony Chorus Will Sing Tomorrow at Tanglewood

Fifty members of the chorus of the Springfield Symphony will leave Springfield today to go to Lenox for the final rehearsal of the Berlioz "Requiem", which they will sing with the Boston Symphony Orchestra and the Berkshire Festival Chorus at Tanglewood, the home of the Berkshire Festival. The rehearsal, which will be open to the public, will be the last in a series of nine for the local people.

Means 1000-Hours Work

Going into the performance with the world-famous orchestra and chorus are better than a thousand hours' work—each rehearsal lasts about three hours—better than 3000 miles travel—the round trip to Tanglewood is ninety miles—and, according to one chorister, "tons of mental energy." The energy has been burned up in perfecting the thousands of details which go into the two-hour performance.

One of those details is the Latin word "Rex." "Rex," which means "King" in Latin, when stretched out over two bars of music isn't just "Rexsssss." According to James Aliferis, assistant Festival choral director—the bald, pleasant tyrant who has been directing the rehearsals at Tanglewood—it is "Rreeeeex." Mr. Aliferis makes the chorus say and sing "R-r-e-e-e-e-e-x." until it comes out to his satisfaction.

At the rehearsals also is Hugh Ross, a thin, twinkling Englishman who is choral director at Tanglewood. Mr. Ross spends most of his time cocking an experienced ear at the sections of the chorus and saying such things to individual singers as "You have a lovely voice. Why don't you sing out?"

He was responsible for one of the high spots of the long series of rehearsals. In last Sunday night's session, the first at Tanglewood, he said to the group as the clock neared nine that rehearsals had been planned to run from 7 'til 9, but that, since so much was to be done that, in his words, "We'll stay as long as we can."

The battle-wise choristers, who well knew that they would be singing as long as the director had strength to wave a baton at them, detected a certain humorous understatement and showed their merriment, whereupon Mr. Ross remarked to the further delight of the group that one of the joys of a Britisher working in the United States was that you said the most ordinary things and everyone laughs like anything.

BOSTON MASS
POST

AUG 15 1954

Music In Review

By TUCKER KEISER

TANGLEWOOD, Aug. 14—The Boston Symphony has been as busy as a bee-stung Stakhanovite this week giving three Esplanade concerts, the Thursday evening performance in the Bach-Mozart series, last night's "Tanglewood on Parade" jamboree, and the final rehearsals for tomorrow's Berkshire premiere of the Berlioz "Requiem."

One result: Charles Munch was compelled tonight to play scores which could practically be read at sight before an audience of 11,000. Competent was the performance; curious was the programing.

Brahms' "tragic" overture proved to be considerably more tragic for Brahms than Mr. Munch. This short, sober work the conductor served up with a tangy Latin sauce which concealed the flavor of the basic ingredients but obviously appealed to palates long accustomed to its roast beef flavor.

Ravel's "Le Tombeau de Couperin" formed a pleasantly quiet interlude before Walter Piston's noisy fourth symphony, which closed the first portion of the program with a bang, if a certain disregard for programmatic logic.

Mr. Piston's little opus with all its craftsmanship and subtlety came through very well indeed under the volatile conductor's treatment. Mr. Munch made production numbers of the two big, fat tunes in the second and fourth movements, illuminating these passages with a romantic glow, not perhaps what the composer intended but conceivably what he should have had in mind.

Saint-Saens' Third Symphony with organ solo (played tonight by E. Power Biggs) was the closing work. This is possibly the worst symphony ever written. It is dull, it is pretentious, and it is devoid of every genuine feeling; all of its coloration is so drearily contrived. However, it must be admitted that the final movement which contains a little of at least 10 other composers, is a rousingly corny finale—it is so loud.

Were this symphony not revived occasionally by conductors at their wits' end for something to play, it would recline peacefully in the archives where no one with a bit of sensibility would disturb it.

NEW YORK, N. Y.
HERALD TRIBUNE

54

Mrs. Serge Koussevitzky (left) congratulating winners of the Koussevitzky Memorial Scholarship—student conductors Paul Vermel (right) and Samuel Krachmalnick. Looking on are Mrs. William M. Crane (second from left) and Mrs. John R. Rice, co-chairmen of a committee raising funds for the annual scholarship.

Music Festival Awards Made

Seven scholarships and cash wards were made to students f the Berkshire Music Center t Tanglewood, Lenox, Mass., esterday. The prizes are iven annually to outstanding tudents at the summer school f music maintained by the oston Symphony Orchestra n connection with its Berkhire Festival which concludes s seventeenth summer this fternoon. Winners were hosen from among the 375 nrolled this year from thirtyve states and twelve foreign countries. A committee headed by Mrs. William M. Crane, of Richmond, Mass., has raised $5,000 towards a $15,000 goal to establish an annual scholarship for student conductors at Tanglewood, as a memorial to Serge Koussevitzky, former music director of the Boston Symphony Orchestra and first director of the Berkshire Music Center. The scholarship, whose present value is $250, was awarded jointly to student conductors Samuel Krachmalnick, of New York, formerly of St. Louis, a second year student, and Paul Vermel, of New York, formerly of France, a student in 1949. Other awards made yesterday were: The Jascha Heifetz Award to Tiberius Klausner, the Gregor Piatigorsky Prize to Camilla Heller and Evalyn Steinbock, the Serge Koussevitzky Composition Prize to Robert Barney Childs, the Wechsler Commission to Raymond Wilding-White, the Selly A. Eisemann Scholarship to Catherine Dufford, and the Carlotta M. Dreyfus Scholarship to Phyllis Murphy.

anglewood Saturday Finale Presents Boston Symphony

By Jay Harrison

ENOX, Mass., Aug 14.—The rkshire Music Festival en- red the last phase of its pres- t acaivity tonight with the al Saturday evening concert Tanglewood's large Music ed. For the event, Charles nch conducted the Boston mphony Orchestra in a pro- am familiar to his admirers, cluding Brahms' "Tragic" erture, Ravel's "Le Tombeau Couperin" Suite, Walter ston's Fourth Symphony and int-Saens' Symphony No. 3, C minor, Op. 78.

Last night, as a rousing cli- ax to the Center's day-long anglewood on Parade," Arthur edler and the famed Boston ps Orchestra invaded the rawling campus and straight- y proceeded to knock the ops from under every staid nvention known to the Festi- l grounds and its environs. histles blew, sirens honked, mbals crashed, and an audi- ce of over 10,000 competed th the furor on stage by going into systerical cheers and applause at the slightest provocation.

Madcap Numbers

And there were ripe reasons for the demonstrations of approval. Mr. Fiedler and his orchestra—consisting in the main of members from the Boston Symphony Orchestra—had selected for their program a series of mapcap numbers rivaling a circus in their din, variety and feverish high spirits. Sousa's "Stars and Stripes Forever," with the piccolos and brasses called upon to stand during their solos, started it off, and in rapid proliferation came Offenbach's "Gaite Parisienne," Ravel's Bolero, and Antic Pot-Pourri by Hayman of myriad tunes from TV commercials and an arrangement of Gillette's "Look Sharp Be Sharp" refrain. Separating these pieces were a host of encores—E. Strauss' "Fast Track," "Fernando's Hideaway" and "The Glow-worn Turns"—which for sheer looniness are not likely to find anywhere an equal.

The beauty of it all was the vast abandon with which the pieces were played. No sooner had it begun, than the concert became a kind of symphonic hoe-down, with percussion cannonades and brass assaults to stir the dead. It made little difference to Mr. Fiedler and his crew whether Ravel or Ajax the Foaming Cleanser was the topic of the moment—they were all dealt with lustily, garishly, with an ear for the spectacular. Accepted in that spirit, the concert proved a hilarious venture into those regions of spoofing that vanish when the summer pop season draws to an end.

The first half of last night's concert was devoted to performances of Bizet's Symphony in C and the final scene from Strauss' "Salome," with Thomas Schippers conducting the Boston Symphony Orchestra, and Brenda Lewis as soloist, Mr. Schippers' reading emerged somewhat sensationalized, and he harried the great little work with rhythmic accents and tempos unnatural to it; but, for the most, it was a powerful performance and a gripping one. Equally stunning, though far more appropriate, was the conductor's entrance into the morbid and neurotic realms of the Strauss opera, where Mr. Schippers pulled such blazing and luminous sonorities from the orchestra that they all but swamped Miss Lewis' solo line. When she could be heard, however, it was apparent that her voice has increased in size and quality, that her pitch is neat as a pin, and that her artistry grows rapidly with the hours.

But it was, in the final analysis, really Mr. Fiedler's night. Before he began, Miss Gertrude Robinson Smith was given a plaque honoring her farsightedness, twenty years ago, in starting a music series destined to evolve into the Tanglewood Festival. And after Mr. Fiedler concluded his barnstorming, a few die-hard conservatives in the audience were seen turning faint and grasping the chairs for assistance. No wonder, It was quite a night.

NEW YORK, N. Y.
SUNDAY NEWS

AUG 15 1954

Last Concert

The Boston Symphony Orchestra, Charles Munch conducting, gives the final concert on the 1954 Berkshire Festival this afternoon at Lenox, Mass.

NEW YORK, N. Y.
WORLD - TELEGRAM & SUN

AUG 14 1954

Varied Program at Berkshire

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., Aug. 14.—A crowd of 10,000 swarmed down upon Tanglewood today for the festivities connected with "Tanglewood on Parade." So many things went on during the course of the day—and far into the night—that it would be impossible to enumerate them all. And, think of it, quite a few of the events were presented simultanously.

For instance, this is what was going on, among other things, around 6 p.m. In the music shed the Department 1 orchestra (Berkshire Music Center) led by various young conductors, students here, showed their mettle in short symphonic works.

And, by the way, Samuel Hindemith's "There and Back." the youthful musicians very efficiently, indeed, through excerpts from Act 3 of "Die Meistersinger." Meanwhile, the opera department of the school offered scenes from such works as "Tosca," "La Boheme," and Hindesmith's "There and Back." At the same time the chamber music hall was given over to performances of pretty difficult music, a good deal of which was composed and all of it played by students.

A Choice of Events.

All day the throngs entered the many gates. Picnics happened sporadically on the lawns throughout the grounds. And the patrons had their choice of events to attend, most of them running from one to the other, trying to absorb everything going on.

With all that, there were substantial matters for the listeners who thronged the music shed last night. First half of the program by the Boston Symphony, was conducted by Thomas Schippers, who had chosen Bizet's charming Symphony in C and the final scene from Richard Strauss' "Salome" as his interpretative material. Brenda Lewis sang the solo part in the latter.

It was perfectly clear to everyone present, and in spite of some loud playing by the orchestra, that Miss Lewis is a Salome to the fingertips. She already had proved this at the City Center, of course, but attempting to create a characterization via a relatively few pages of the score and without benefit of acting and the rest is quite a task. She accomplished it, though, with almost ridiculous ease.

Entertaining Portion.

The second half of the evening shed concert was taken over by the personable Arthur Fiedler who conducted the musicians, now transformed into the Boston "pops" orchestra, through a most engaging program of light music.

Listening to the Sousa "Stars and Stripes Forever" march, the suite from Offenbach's "Gaite Parisienne," Ravel's "Bolero," as well as a clever confection of commercial radio and TV jingles and other items proved hugely entertaining.

At intermission time Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, presented Agnes Robinson Smith with an illuminated leather scroll. This was in honor of her yeoman work toward bringing about the Berkshire Music Festival. In accepting the scroll Miss Smith spoke of the magnificent contribution of many others who "gave us the courage, inspiration and determination to carry on."

Following last night's concert was dancing on the lawn. That was followed by a jam session spearheaded by Joe Bushkin, ace jazz pianist who now is a student in composition at the center. The gate for yesterday's admissions totaled $23,981. Fun, as you see, pays off.

FORT WORTH, TEX.
Morning Star-Telegram

AUG 15 1954

Festival Stresses Works of Berlioz

LENOX, Mass., Aug. 14 (Spl). The 15th session of the Berkshire Festival, sponsored by the Boston Symphony Orchestra, will conclude Sunday with the performance of the Berlioz "Requiem," conducted by Charles Munch.

Programs this year have stressed the words of Hector Berlioz, observing the 150th anniversary season of the birth of the French composer.

Total attendance at the 24 public concerts of the season is expected to reach 120,000.

The Berkshire Music Center, the "school" of the festival, enrolls 400 from among the 1,500 students who apply. The enrollment this year represents 35 states and 12 foreign countries. With Munch as director and Aaron Copland, eminent American composer, as assistant, the faculty includes many distinguished figures in American music.

Former students include Thor Johnson, conductor of the Cincinnati Symphony Orchestra; Walter Hendl of the Dallas Symphony; Anne Bollinger and James Pease of the Hamburg State Opera, and Frances Yeend and David Lloyd of the New York City Opera.

Thomas Stewart, San Saba, Texas, was one of the soloists selected by Hugh Ross for his presentation this year of the Bach "Cantata No. 93."

FORT WORTH AT BERKSHIRE—Among the students in the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., is Mrs. Dora Lee Langdon, 1227 Washington Ter., Fort Worth, at the extreme right of the group shown here. Others are Lukas Foss and Florence Dunn, who head the faculty, and Jeannene McIver, Houston, and Ann Heilignan, Overton.

BOSTON, MASS.
HERALD
AUG 15 1954

TANGLEWOOD FESTIVAL

Final concert of the 1954 Berkshire Festival at Tanglewood, a unique American musical institution in Lenox, will be held this afternoon when Charles Munch conducts Berlioz' "Requiem". Scenes from this summer's huge operation are pictured here. Above, pupils of student orchestra cluster around Jean Morel (next to left), head of orchestra department. The Boston Symphony Orchestra's summer school has 400 students from 35 states and 12 nations.

LAURIE, heroine of Aaron Copland's opera "The Tender Land," is played by Phyllis Murphy (standing center) in rehearsal at Tanglewood. Others watch appreciatively as she responds to toasts from farm neighbors in production.

DORIOT ANTHONY, (above) first flutist of the Boston Symphony Orchestra (left), directs flute section at Berkshire Music Center. In first three weeks of this season, 60,750 had attended 12 public concerts.

PEOPLE will listen to good music, as this overflow audience outside the music shed attests. The building seats 6,000 persons.

BALTIMORE, MD.
MORNING SUN
AUG 15 1954

FOR THE WOMEN
Beauty—Style—Patterns—Children—
Dorothy Dix—Hedda Hopper
Homes—Emily Post

LIVING
THE SUNDAY SUN

FOR EVERYBODY
Television—Radio—Photography—Music
Books—Theaters—Films—Real Estate
Do-It-Yourself—Travel

SECTION A
BALTIMORE, SUNDAY MORNING, AUGUST 15, 1954
SECTION A

Summer Music Capital

The combination of fine music and beautiful scenery draws more than a hundred thousand people to Tanglewood each summer. Here a double bass player carries his instrument from his living quarters over to the large concert shed.

By WELDON WALLACE

FOR a few weeks each summer, tens of thousands of musicians, music students, music lovers or mere sight-seers descend upon a Massachusetts estate where Nathaniel Hawthorne once strolled and wrote in a landscape that opens out to the horizon across trees, water, hills.

This restful and secluded spot in the Berkshires, where crickets formerly made up the only orchestra, is the summer music capital of America. The Boston Symphony gives summer concerts in a shed that will seat more than 6,000 persons and there is often an overflow audience of thousands on the lawn.

Elsewhere on the estate, on certain nights, one may hear opera. Another spot is devoted to chamber music.

And on the smooth grass once the calm setting for New England lawn gatherings, hundreds of music students go to and from their classes with some of the world's best-known musicians.

Berkshire Festival Site

This is Tanglewood, site of the annual Berkshire Festival.

In twenty years, beginning with three concerts in the open air by 65 players of the New York Philharmonic-Symphony, the Berkshire Festival has become one of the world's liveliest summer music centers.

In its earlier years, the audiences had more homogeneity than now. They resembled, in dress and behavior, the audiences that attend serious winter concerts.

Today, especially on Sunday afternoons, the view is more likely to suggest Coney Island than a magnificent vista in the mountains.

On the lawn listeners settle down as informally as if protected by the privacy of their own living rooms. They sometimes remove shoes or shirts. They may have a whisky bottle or a radio. Some of them take picnic lunches or decks of cards. They crowd together in a chummy way.

There is not a flower at Tanglewood, but the absence of color makes the green appear that much more luxurious. Opening off the main lawn are sedate gardens with shrubs trimmed in the formal manner.

There, quietly dressed and dignified men and women stroll, along with blondined spectators wearing halters, puddle jumpers and dark glasses.

All Tastes, Temperaments

Tanglewood's pilgrims democratically represent all tastes and temperaments.

The flocks of cars and swarms of visitors do not, however, destroy the atmosphere. The New England character of this setting, strong and undismayed, does not lose its forcefulness.

On these 210 acres, more than 100 years ago, William Aspinwall Tappan, a Boston banker and merchant, laid out the estate, buying several farms for the purpose.

Nathaniel Hawthorne lived on the place from 1851 to 1853. There he planned "Tanglewood Tales," assembled the material for "The House of Seven Gables" and wrote "The Wonder Book."

On the lawn stands the house, built in 1865. It is not fancy or extravagant. It is large but rambling and of a gabled, stiff architecture. Anything ostentatious or frivolous would have been unthinkable to the New England mind represented by William Tappan and others of similar background and period.

It is not difficult to imagine the leisurely, untroubled life that went on in that place.

It is a setting equally fitting as background for music. The sonorities of Richard Strauss or the breadth of Beethoven acquire an added dimension if one listens while watching the stars and moon above Tanglewood, resting one's eyes on the silvered hills and water far away.

The lawn at Tanglewood seems to ride high and serenely above its surroundings.

Visiting Musicians

Among the visitors one may recognize well-known persons from time to time.

When Mr. Munch is not involved with rehearsals or concerts of the Boston Symphony he may be found at other concerts on the premises.

Zino Francescatti, the noted violinist, and his wife are boxholders at Tanglewood. (They have a home at Monterey, Mass.) Francescatti was also a Tanglewood soloist this year.

The late Albert Spalding, violinist, used to live in the region, and his wife still attends the programs.

Mrs. Serge Koussevitzky maintans a box.

Massimo Freccia, conductor of the Baltimore Symphony, and Mrs. Freccia sometimes drive to Tanglewood for the Boston Symphony programs. They have a home at Warren, Conn.

Ted Shawn, head of the ~~Jacob's Pillow~~ University of the Dance, just a few miles from Tanglewood, is another concert-goer.

The great festival that flourishes at Tanglewood did not come into being effortlessly. Its origin goes back to 1934, when concerts were arranged on the Hanna estate by a committee of citizens from Berkshire county.

5,000 At First Concerts

Sixty-five players from the New York Philharmonic Symphony played for 5,000 persons. The next summer a tent was rented to protect the audience. The festival was given at the same spot.

In 1936 the Boston Symphony, under the direction of the late Serge Koussevitzky, was invited to play. Nearly 15,000 persons attended the programs at Holmwood, the Stockbridge estate of Mrs. Margaret Emerson.

That winter Tanglewood was presented to the Boston Symphony by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn) and her aunt, Miss Mary Aspinwall Tappan. The following summer a tent was again used. Nature impeded the opening concert, however. A storm forced Koussevitzky to stop the orchestra several times during a Wagner program.

Koussevitzky's Ultimatum

The report is that Koussevitzky delivered an ultimatum: Facilities had to be adequate if Boston Symphony music was expected at Tanglewood.

A festival committee went to work, raising $80,000 for a shed that was completed in time for the 1938 season.

Although big enough to accommodate thousands, the shed fits inconspicuously into the trees of Tanglewood. No effort was made to "prettify" it. It was built for service, and it gives superb service. Its acoustics permit the softest tones to be heard throughout the shed, and the many listeners who remain outside to hear the concerts have no difficulty whatsoever.

The shed had its formal première in 1938 with Beethoven's "Ninth Symphony." Attendance that season totaled 38,000.

Summer School Opened

The next major development occurred in 1940 when the Berkshire Music Center, a school for intensive summer work, was opened in conjunction with the concerts.

Such world-known musicians as Paul Hindemith, Aaron Copland and Boris Goldovsky were faculty members.

In 1941 other buildings were erected—a theater-concert hall, a hall for chamber music, and five studios.

In 1942, because of wartime conditions, the festival was temporarily abandoned; but the Music Center continued to operate that summer. Then it, too, was discontinued. Activities were resumed on full scale in 1946.

This year the Music Center has 375 students from 35 states and twelve foreign countries.

Two Baltimore Students

Among them are two Baltimoreans, Malcolm Bernstein and Theresa Green. Both have had a prominent part in Tanglewood activities.

On August 6 Miss Green was soprano soloist in excerpts from the Mozart opera "Idomeneo."

Mr. Bernstein had one of the leads in Aaron Copland's opera "The Tender Land."

Hugh Ross, noted choral conductor, heard Mr. Bernstein singing in the chorus of one of the Tanglewood productions and immediately assigned him to the bass solo role in another production.

A third Baltimore musician, Arthur Kerr, trombonist in the Baltimore Symphony, studied at Tanglewood for two years and liked it so much that he is back this year working as a lifeguard.

Tanglewood makes every effort to take talented students regardless of their financial status. This summer two Negro students from the University of Illinois opera workshop hitchhiked to Tanglewood, arriving with only 32 cents between them. They were enrolled.

Students are attractively housed. The men live in near-by Wheatleigh, estate of a former ambassador from Spain to the United States. The women students occupy what in the winter is a school for boys.

Students Must Work

In addition to facilities to teach students of professional caliber, there is a study group for amateurs who wish to spend their vacations absorbing music. Occupations of Berkshire students include mail carrier, shoe salesman, audiometer technician, chemist, housewife, construction worker and furniture salesman.

There is no time for vacation for the professional students at Tanglewood. Persons accepted for the school are expected to work.

Mr. Bernstein won his Tanglewood scholarship in auditions held in New York last April. Several hundred applicants tried out; only some fifteen or twenty were chosen.

"They do not wonder whether you can do the work," Mr. Bernstein explains. "They take it for granted that you can. They simply expect you to do it."

Therefore, students like Mr. Bernstein may find themselves learning several opera and oratorio roles practically simultaneously. There are rehearsals, coaching sessions, classes to fuse drama and music and, finally, performances.

And when the student is not working himself, he is attending other rehearsals or concerts.

Many In Symphony Orchestras

Tanglewood alumni, according to festival records, make up more than ten per cent of the membership of all major United States symphony orchestras.

Leonard Bernstein got his start there, joining Koussevitzky's conducting class in 1940 long before he was familiar to the public. A member of the same class was Thor Johnson, who now holds the directorship of one of America's most noted orchestras, the Cincinnati.

Walter Hendl, who conducts the Dallas Symphony, and Elea de Carvalho, of Rio de Janeiro, are other former Tanglewood students.

Since many concert stars and conductors may be found mingling with the Tanglewood audiences, the visitor who is out to recognize celebrities stays on the alert.

Recently, one spectator recognized Ernst Ansermet, the distinguished European conductor. There he was: Van Dyke beard; well-shaped head; the fine expression; all Ansermet's.

Armed with this evidence, the spotter ventured to approach the gentleman and begin a conversation with, "Pardon me, aren't you Mr. Ansermet?"

"No," the man replied.

At any rate, it turned out, the man was distinguished—a Hollander connected with the United Nations.

Informality is one of the keynotes at Tanglewood. Although there are seats for 6,000 in the concert shed, there is often an overflow crowd, comfortably sprawled on the lawns around it, and crowding together in a relaxed, chummy way.

Baltimoreans Malcolm Bernstein and Theresa Green, right, students of dramatics in the opera department, have had key roles in recent productions.

These Tanglewood voice students will take their talents to all parts of the country in the fall. Ten per cent of all musicians in major symphony orchestras are Tanglewood graduates. Persons accepted for the school are expected to work.

Music emanates from the dormitories all day long as students practice for their parts in the music festival that makes Tanglewood a mecca for music lovers.

13-1475

SPRINGFIELD, MASS
REPUBLICAN

AUG 15 1954

Tanglewood Tales

Lenox, Aug. 14—Guests at Tanglewood concerts this weekend of Julius Fleischmann, Cincinnati industrialist and arts patron, are Sergei Denham, director of the Ballet Russe de Monte Carlo, and Richard Aldrich, of the Broadway theatrical firm of Aldrich & Myers. Mr. Denham this year is reactivating the ballet company for a coast-to-coast tour under the sponsorship of Columbia Concerts. Mr. Aldrich is producer of four Cape Cod summer theatres, the Cape Playhouse at Dennis, the Connamessett Playhouse at Falmouth, and music circuses at Hyannis and Cohasset, and with Messrs. Myers and Fleischmann will produce Tallulah Bankhead in "Dear Charles" on Broadway in the autumn.

* * *

The "Berlioz Ball," held at Wheatleigh this week by the Student Council of Berkshire Music Center summer students, netted $150 for the emergency fund which helps out needy students with dormitory fees. Entertainment was provided by Jo Popper, Brooklyn, N. Y., chorus student, folk songs; Lorenzo Malfatti, Pittsburgh, opera student, Italian folk songs; Richard Elias, Manchester, N. H., violin student, violin caricatures; Emma Goldman, New Orleans, opera student, aria from "Tosca." Music was provided by Allyn Ferguson, San Jose, Cal.; Irwin Zucker, New York; Charles Hedlund, Hingham, Mass.; Lorenzo Malfatti, at pianos; Don Bravo, Fall River, Mass., saxophone; Arthur Kerr, Baltimore, trombone; Bill Tessin, Boston, trumpet.

* * *

Juan Orrego-Salas, of the Facultad de Belles Artes, Santiago, Chile, is a Tanglewood visitor this weekend. Mr. Orrego, here for a year's study on a Guggenheim fellowship, was awarded the Samuel Wechsler Commission in 1953 for a short work suitable for performance by student ensemble, and the prize-winning composition, "Sextet for Clarinet, String Quartet and Piano," will be performed at the summer's final student chamber music concert, which will be held tomorrow in the Theatre-Concert Hall, not as customary in the Chamber Music Hall, at 10 a. m. It will be performed by Constance Field, Phyllis Skoldberg, violins; Joseph Pietrapaolo, viola; Evelyn Steinbock, cello; John Grande, clarinet; Gilbert Kalishg, piano. Mr. Oorrego lectured to Tanglewood students, faculty and staff in the concluding "Aspects of Music" informal talk last Friday in the Chamber Music Hall on the topic "The South American Musica Scene." He is music critic of his city's publication "Critico Musical," and was a Tanglewood student of composition under Aaron Copland in 1946.

* * *

Leonard Rosenman, who was awarded a commission last summer by the Koussevitzky Music Foundation to compose a one-act opera for performance at Tanglewood by the Berkshire Music Center's opera department, is in California, writing the musical score for the screen version of the John Steinbeck novel "East of Eden." Mr. Rosenman has completed his Tanglewood opera, entitled "Cipolla, the Great," an adaptation of Thomas Mann's short story, "Mario and the Magician." It is planned for Tanglewood during the summer of 1955 when Boris Goldovsky, who selected Mr. Rosenman and Louis Mennini, of Rochester, N. Y., returns to head the opera department.

* * *

Barney Childs, Rhodes Scholar at the University of California, who is spending his second summer as a composition student at Tanglewood, a pupil of Aaron Copland, was honored by having the second movement, entitled "Calm" of his first symphony performed by the Tanglewood student symphony at its final concert of the season today, with Henry Janiec, of Passaic, N. J. as conductor. A quintet for harp and strings, in memoriam to Charles Ives, also by Mr. Childs, will have its fourth movement performed at the concluding student Chamber Music concert Sunday morning.

* * *

Ann English, concert soprano of Nahant, Mass., who was a popular member of the 1953 opera department at Tanglewood, and sang in a number of student opera and symphony programs, was a guest artist on the concluding student symphony program today in the Music Shed, in Ravel's "Sheherazade," which Samuel Krachmalnick conducted.

SYRACUSE HERALD-AMERICAN, Sunday, August [illegible]

1954 Berkshire Festival Closes Today as Requiem By Berlioz is Performed

soprano, born. Her greatest operatic role was Carmen in the Bizet opera of that name; 1890, Jacques Ibert, French composer, born.

By E. V. W.

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting, closes its highly successful 1954 season this afternoon in "Tanglewood" with a performance of the Berlioz Requiem in the Music Shed. Last night's all-symphony program, Charles Munch conducting, included works by Brahms, Walter Piston, Ravel and Saint-Saens, with E. Power Biggs as organ soloist.

THIS 17TH summer of symphonic music in the Western Massachusetts hills and the 15th season with the Boston Symphony participating, ends with a memorial program to Dr. Serge Koussevitzky. Several rarely-heard Berlioz works have been presented, given in complete form, in observance of the 150th anniversary year of the birth of the French composer. In this afternoon's program, at 2:30 o'clock, David Poleri, tenor, will be soloist and a chorus of 200 students of the choral and opera departments of the Berkshire Music Center will be augmented by 50 voices from the chorus of the Springfield, Mass., symphony orchestra and four brass bands, totaling 50 players.

THE BOSTON Symphony Orchestra of 104 players which plays today participated in the Tanglewood premiere of the Berlioz Requiem in 1952. Activities of the Berkshire Music Center's 12th season also are concluded today, following some 40 concerts and demonstrations by students of the orchestra, chamber music, chorus, opera and amateur study departments. This morning, in the Chamber Music Hall, the final program of Chamber Music by students in Department I orchestra takes place. Yesterday afternoon, Composer Aaron Copland, assistant director of the music school, announced scholarships and prize awards.

THIRTY-FIVE states and 12 foreign countries are represented in the 1954 Berkshire Music Center enrollment, the Center being the summer school of music maintained by the Boston Symphony Orchestra. This is the only school in the world sponsored by a major symphony orchestra. More than 100 students are registered from New York State; with 57 from Massachusetts. Four husband-wife teams are included; there are mother-son and a father-son combination.

FORMER Berkshire Music Center students scattered throughout the world in important music posts total 4,612 and more than 10 per cent of the membership of all major United States Symphony orchestras comprises one-time students and conductors who have graduated from "Tanglewood." There are such names as Leonard Bernstein, Thor Johnson (Cincinnati); Walter Hendl (Dallas and Chautauqua); Eleazar de Carvalgo (Rio de Janeiro); Lukas Foss, Robert Zeller, Herman Herz (Duluth); Robert Whitney (Louisville); Richard Bales (National Gallery, Washington, D. C.), and Thomas Schippers, Lorin Maazel (recalled in a Syracuse appearance in the War Memorial) and Alexander Leslie.

THE METROPOLITAN Opera Company membership also includes former "Tanglewood" students: Rosalind Elias, a 1953 pupil, withdrawn from further competition and made a member following one hearing; Frank Guarerra, Mildred Miller, Paul Knowles, Christina Cardillo. In the Hamburg, Germany State Opera are former students Anne Bollinger and James Pease and in the New York City Opera are Ellen Faull, (who sang with the Liederkranz Chorus a few seasons ago); David Lloyd, Mac Morgan, Phyllis Curtin, Frances Yeend (recently in Israel for first performances of the Verdi Requiem). Mario Lanza, now of Hollywood, was a Tanglewood student in 1940-41.

SCHENECTADY, N. Y.
GAZETTE

AUG 16 1954

Awe Inspiring 'Requiem' Ends Tanglewood Season

By D. E. RITZ

Hector Berlioz' "Requiem" or "Grande Messe des Morts," one of the most astounding compositions ever written for orchestra and chorus, was presented at Tanglewood yesterday afternoon as the closing program of the summer festival season.

* * *

CHARLES MUNCH conducted the performance, its second at Tanglewood, as a memorial to Serge Koussevitzky, the first music director of the Tanglewood festival.

The full Boston Symphony orchestra was augmented by the four brass choirs indicated in the Berlioz score placed two on each side and in front of the main orchestra. The huge chorus, which had been prepared by Hugh Ross and James Aliferis, included the Berkshire Festival chorus and members of the Springfield Orchestra chorus. David Poleri was the tenor soloist in the "Sanctus."

There is no explanation of the genius Berlioz and there can be no adequate description of his music. Majestic, deeply religious, making full use of orchestral and vocal textures, the music shows complete understanding of the contrasts possible within the orchestral and vocal framework.

* * *

IT WOULD BE difficult to decide which is more impressive—the full glory of the four brass choirs or the "Quaerens Me" sung by the huge chorus unaccompanied.

Poleri was one of those rare tenor voices which can be magnificent in an auditorium the size of the Tanglewood Shed. The muted symbal punctuation of the music was an outstanding feature of the accompaniment for the solo voice.

The solemnity of the music was much enhanced yesterday by the general somberness of the day with its overhanging clouds and mist in the trees. Though the sun tried to break through on several occasions it never quite achieved it and the lawn audience must have been cool, we are sure.

* * *

TANGLEWOOD REMAINS the one place where Berlioz has received his due this summer with the performance of most of his major works in their entirety under the direction of Munch.

Musicians have come from far and near to hear the performances which have been outstanding from start to finish of the season.

Over 126,000 persons attended this summer's concerts through Saturday evening. Attendance figures for yesterday's concert were expected to swell the total to over 138,000.

Descending musical phrases mark many of the movements of the "Requiem" and unexpected nuances bring one out of the reverie inspired by the music. Sometimes it is the emphasis obtained by incisive down-bow accompaniment in the violin sections, again the somber coloring from the cellos or violas, an ostinato figure or bassoon theme.

* * *

THE CLOSING "Amen" is followed by a few final pizzicato notes from the cellos and it seemed sacriligious to applaud.

Never-the-less a heart-warming ovation for all concerned followed before the chorus, orchestra, conductor, soloist, and audience parted. Bravos and shouts of enthusiasm filled the Shed and another season at Tanglewood had ended.

Schenectady Gazette 8/16/54

GAZETTE PHONE 4-4141

Storm Drowns Out Parts Of Tanglewood Offering

BY D. E. RITZ

The odds always have been against "Romeo et Juliette" and Saturday night at Tanglewood was no exception. Very hot and humid weather had prevailed during the day and even at night the big Shed was only a bit cooler. Then the weather was not of the best for instrumentalists.

* * *

AS IF THAT were not enough a truly magnificent Berkshire mountain storm drove the lawn audience racing to the Shed for shelter. Then the rain on the roof drowned out the "Queen Mab" music and forced an early intermission.

But in spite of all that the Boston Symphony orchestra, Charles Munch, the festival chorus and soloists came through with a truly magnificent interpretation of Berlioz' dramatic symphony.

Soloists were Beatrice Krebs, contralto; John McCollum, tenor; and Nicola Moscona, bass.

Some persons in the audience took a good beating from the rain but very few left—they had come to listen and music lovers don't give up easily.

* * *

AN AMAZING OVATION concluded the evening and the second performance of the symphony at Tanglewood, the first was given last summer.

We consider ourselves very fortunate to have heard the epic work twice under Munch's direction. It increases in magnitude with each hearing and we are no nearer to comprehending the mentality which could conceive such music in such amazing detail.

Soloists, though impontant, have a very minor role and it is the orchestra and the chorus which carry the major portion of the interest and the action. Particularly fine, however was McCollum interpretation of the "almost a whisper" singing of the Mercutio' "Queen Mab" speech. Moscona in the role of Friar Laurence has a much better opportunity to display his voice as did Miss Krebs in her recitative whith the chorus.

* * *

THERE IS an incisiveness of phrasing about the singing of the festival chorus which we have not heard from other choruses. We have not been sure whether it was the crisp Berlioz idom only or whether it is the approach of general training—either way we like it.

The orchestra is the fountainhead of the music and for it the composer gave his best—there is no description which can match it in the least and attempts seem silly.

The blazing magnificence of the brass, the flurries of excitement from the strings, the combinations of tone color, the richness of the orchestral fabric, poetic imagination in both composer and conductor and the precision of it all defy description.

* * *

WE ARE MOST GLAD that Munch included the work again this year as a part of the observance of the Berlioz sesquicentennial season.

The Tanglewood season will continue through Aug. 15 with programs by the chamber orchestra in the Theater Concert hall on Fridays, special programs there on Wednesdays, and Shed concerts by the full 104-piece Boston orchestra on Saturday evenings and Sunday afternoon. The Berlioz "Requiem" will conclude the season and will be played in memory of Serge Koussevitzky.

BRISTOL, CONN.
PRESS

AUG 16 1954

MANY AT FESTIVAL

LENOX, Mass., Aug. 16 (AP)—Fully 135,775 persons attended the six-week Berkshire Music Festival, 16,000 ~~more than last~~ year's record turnout, Tanglewood officials announced.

The final concert yesterday by the Boston Symphony Orchestra attracted 8,950 despite Sunday steady rain.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 16 1954

Tanglewood Closes Season; 135,000 Heard Concerts

The traditional commemorative concert in memory of Dr. Serge Koussevitzky, founder of the Berkshire Music Center and conductor ~~of the Boston~~ Symphony orchestra and Festival for many years, marked the closing of the 17th Berkshire Music Festival Sunday afternoon.

Some 8950 persons listened to the concert in spite of heavy rain and formed a part of a total of 135,000 who attended the 24 concerts this season. Receipts for the season were $330,003. Last year, 117,950 persons were attracted to the concerts.

Charles Munch directed a well executed performance of the reverential "Requiem" by Hector Barlioz. A capable chorus was constituted by the Festival chorus, the Harvard Glee club and Radcliffe choral group, and 50 members of the Springfield Symphony chorus who previously performed the mass under the direction of Dr. Alexander Leslie. David Poleri was soloist.

BOSTON, MASS.
MORNING GLOBE
AUG 15 1954

Berkshire Festival Ends

But one concert remains in the 1954 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox. This afternoon at 2:30 Charles Munch will conduct the orchestra, in the Music Shed, in the Berlioz Requiem. The soloist will be David Poleri, tenor. The Festival Chorus of 200 voices, trained by Hugh Ross and James Aliferis, will be augmented by the Springfield Chorus of 50 voices and four brass bands.

BROCKTON, MASS.
ENTERPRISE & TIMES
AUG 16 1954

TANGLEWOOD ATTENDANCE

LENOX. — (AP) — Fully 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout, Tanglewood officials announced.

LEWISTON, ME.
JOURNAL
AUG 16 1954

135,775 Persons Attend Berkshire Music Festival

LENOX, Mass. (AP)—Fully 135,775 persons attended the six week Berkshire Music Festival, 16,000 more than last year's record turnout, Tanglewood officials announced.

PORTLAND, ME.
EXPRESS
AUG 16 1954

135,775 Attend Music Festival

LENOX, Mass. (AP) — Fully 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout, Tanglewood officials announced.

The final concert yesterday by the Boston Symphony Orchestra attracted 8,950 despite steady rain.

CATSKILL, N. Y.
MAIL
AUG 16 1954

MUSIC

Tanglewood On Parade

o you care for Super Sunds your Salome? Gillette Blue les with your Bizet? Pabst Blue bon with your Ravel?

ew people realize it, but these sual combinations were available at the once-a-year musical -for-all commonly referred to "Tanglewood On Parade." This nt must really be seen and rd to be believed. It's uncanny; fun.

ch summer (it's over now: Reescat in pace), the combined ces of all the human dynamos at Berkshire Music Center are rolling into a monster of a musical eamroller and for a slight adssion fee, one is given the opportnity of being crushed by fanres, lawn parties, door prizes, altzing on spacious lawns and for xtra good measure, to be sure that he officials have catered to every aste, a jam session is thrown in o boot. Bl late evening (or early morning) everyone is tired and attempts to go home. The only thing that could possibly bring out a larger crowd would be the promise that Dr. Einstein was being launched in an experimental rocket (from atop the Music Shed, no doubt) for a trial flight to Pluto. It's a program for which people must save their energy, for if one makes the rounds of everything, the chances are slim that he will have the stamina to climb in his car (buried in a sea of Cadillacs) and drive home.

Don't get me wrong. "Tanglewood On Parade" is fun, and in addition, it has behind it, a worthy purpose. The proceeds go to the Berkshire Music Center, the music Center, the music school under the supervision of the Boston Symphony Orchestra where young and aspiring musicians come to better themselves and gain the experience of working with seasoned performers. The result of Friday's jamboree waes $20,000 in the jackpot for this worthwhile purpose.

The program included both the Boston Symphony Orchestra and the Boston Pops. Charles Munch did not conduct. He left things to Thomas Schippers and Arthur Fiedler, and from all outward appearances, he seemed to be having a whopping good time in his box seat. Whether or not he tapped his foot to the hodge-podge of television commercials, or whether he was inspired by a whoop-de-doo of a transcription of Bach's "Little" G minor Fugue, could not be ascertained.

If you haven't experienced a "Tanglewood On Parade," by all means try it. A word of advice: start saving your energy for next summer. You'll need it. Who knows what evil (?) lurks in the minds of men? Only the Shadow knows, and he ain't telling til next summer.

Oh yes, the Bizet Symphony in C Major and the final scene from Salome, with Brenda Lewis singing the role of Salome, were performed by the Boston Symphony. Arthur Fiedler and the oBston Pops provided the lighter music with plenty of drum rolls and cymbal crashes.

Everyone seemed to be having the time of their lives. I guess they did!

Clarence R. Warrington, Jr.

Berkshire Festival: N. Y. - Journal - American 8/16/54

Superb Performance

Berlioz's 'Requiem' Spellbinds Audience

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug., 16.—Berlioz's "Requiem" logically culminated this year's Berkshire Festival in a singularly moving performance by Charles Munch, the Boston Symphony and Festival chorus in the music shed yesterday afternoon. Damp wether cut the crowd to 8,950 people. The performance was dedicated to the memory of Serge Koussevitzky.

The spirit of dedication undoubtedly inspired Munch. The moments of lamentation in the opening "Requiem" and the 'Rex Tremendae," for instance, carried a depth of feeling quite searching. Elsewhere during the performance this aspect dominated.

And no moment was more perfectly timed than the very closing measures of the "Agnus Dei."

They ended the performance perfectly, as the audience's silence indicated.

Approaching the "Requiem" thus profoundly tempered the pages dominated by sheer effective writing. This time the "Tuba Mirum," with all its added brass creating reverberations multitudinous, acquired meaning in continuity and did not stand out too violently. It led naturally to the "Lacrymosa" three movements later.

Daring Offering

The "Offertorium" caught attention not only for the beauty of this particular movement but for the care with which Munch molded the performance of it. David Poleri sang the tenor solo of the "Sanctus" in good voice and in touching realization of its content, while the rosannas of the chorus came in striking contrast.

What appears daring in the "Requiem" today may still be the feats of orchestration so important over a century ago, but the masterly planning of the work as a whole, carries its own expression of original genius. Insomuch as Munch drew attention to this side, he made a distinctive contribution in this performance.

Though the chorus numbered 250, supplemented as it was by the Springfield (Mass.) orchestra chorus, the work needs greater vocal eloquence than this "small" group could give.

It had been admirably prepared by Hugh Ross and James Aliferis. The singing of the sopranos in certain pianissimo passages was notable for tonal quality. The men singers were insufficient in number for their voices to give the proper amount of weight.

Munch also conducted the Saturday night concert which drew an audience of 10,400 people. The program consisted of Brahms' tragic overture, Ravel's "Le Tombeau de Couperin," Piston's fourth symphony, and Saint-Saens' third symphony with E. Power Biggs at the organ.

The Piston aroused interest because the composer has written more of himself into this music than in his earlier symphonies. The Saint-Saens is fast becoming a Munch warhorse.

BOSTON, MASS.
HERALD
AUG 15 1954

Brilliant Tanglewood Concerts End Record-Breaking Season

By RUDOLPH ELIE

TANGLEWOOD, Aug. 14 — If the recent charges by a little old lady who complained there was too much romancing during the concerts on the be-blanketed lawns of this stately green alfresco musical arena caused some little flurry of excitement at the Berkshire Festival headquarters recently, it quite failed to overpower the fact that this 20th anniversary season will end up tomorrow afternoon with a $350,000 box office contributed by nearly 150,000 visitors from practically everywhere. For it is now clear that this Festival is a prodigious attraction on a nation-wide scale, and certainly the largest and most important musical festival in America.

The little controversy on manners and customs, incidentally, came about quite by contrivance. For it appears that the author of the charges, an 83-year-old Lenox resident, wrote a letter to the selectmen complaining that the summer people walking about the streets of her town were unsuitably dressed. A press service called her for further comment, and managed to get her going on the subject of music lovers who, with blankets stretched out under the stars before the music shed, seemed to be responding to the romantic situation more than she deemed proper.

In view of the fact that the letter-writer invariably occupies a box, it is not generally known how she researched the situation, but a hasty survey by a picked squad of monitors chosen for their ability to see in the dark revealed that the reclining music lovers were the soul of discretion.

Indeed, since they were all wraapped up in blankets—the weather here having been somewhat immoderately cool — the monitors' considered opinion was that everyone was asleep, and that it was all a tempest in a timpanum.

NOVEL SCHEME

The problem of suitable garb, however, has always gnawed away at Tanglewood officials, who some years ago hit upon the novel scheme of supplying the bare-legged (male or female) with wellow wrap-around skirts at the gate.

This was greeted with such good natured aplomb by the visitors that it is now standard procedure, resulting, for the men at least, in much comic relief. Since the skirts were limited to several score and the visitors often e ceeded several thousand, ba legs are still to be seen and, some cases for that matter, a mired.

As for the blanket brigad the management takes the uno ficial view that music and r mance have been associated sinc Babylon, that only those dispose to such entertainment bring thei blankets, and that old ladies ar more properly advised to sit i their boxes and not roam trippin over people who got there first

As for more solemn matters, i may be reported that the traditional "Tanglewood on Parade," an event designed to benefit the Berkshire Music Center, was for once blessed with perfect outdoor weather. By six o'clocks 5,000 people from (to judge by a quick survey of the parking area) 28 states and Hawaii, were strolling on the overpoweringly green lawns, picnicking under the mugo pines, and dropping in on the several informal musical events offered on the occasion.

POPS ORCHESTRA

These consisted of an opera (Gounod's "The Physician in Spite of Himself"), a fanfare and a simultaneous demonstration of the orchestra, opera, chamber music and composition departments of the Center.

All this was followed by a picnic supper and at 8:15, the Gala concert featuring, for the first time at Tanglewood, Arthur Fiedler and the Boston Pops orchestra, who triumphed beyond imagining.

While Charles Munch occupied a box in the audience, the famed Pops maestro lifted the eaves of the shed a few inches with such familiar Pops numbers as "Stars and Stripes Forever," Ravel's "Bolero," the comical parody of TV commercials that has rocked Symphony Hall all season, and "Look Sharp—Be Sharp," not to mention a slate of encores.

If an audience—for the evening event numbering 10,500 — has been more elevated by the music at these Fesivals, it has certainly never been more entertained and amused than by this uproarious finale.

During the intermission, Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, presented Miss Gertrude Robinson Smith with a leather scroll recognizing her as the leader of the original Festival enterprise here 20 years ago.

It was she who arranged for the Boston Symphony to make Tanglewood, already famous as the summer home of Nathaniel Hawthorne, its summer headquarters. The ensuing years have seen it grow from a small, more or less social series of a few selected events, to a musical festival of international significance offering more than 50 individual concerts.

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He is George E. Judd, who after 40 years of guiding the destinies of the orchestra, during which it completed an immensely successful tour of Europe and anothed of the United States, retires to his new farm at Cannonsville, N. Y., to devote his time to floriculture.

Taking his place, as of Sept. 1, is his former assistant, Thomas D. Perry, Jr., a young man who has long since established himself in an organization that now operates on an overall budget of a million and a half dollars a year, almost half as much more as that maintained by the New York Philharmonic and twice as much as that of any other orchestra in the world.

Except for the unruly weather, which has clouded much of the festival but hasn't prevented an all-time record attendance, the season has been musically brilliant. Thematically it has honored the 150th anniversary of Hector Berlioz, many of whose largest works have been performed during the season. The final work of the season, Berlioz's monumental "Requiem," which requires a much augmented orchestra, a chorus, and soloists as well as four brass bands posted in each corner of the shed, will be given tomorrow afternoon to conclude the festival. At this time, also, the Berkshire Music Center, composed of 375 students, disbands.

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Volume 63—No. 89 Berkshire Eagle Pittsfield, Massachusetts, Monday, August 16, 1954.

GOP Would Ban Red Part

Plouffe

THE FINALE of the 1954 Berkshire Festival season at Tanglewood yesterday afternoon brought 8,950 people to the Music Shed, despite threatening weather, as a climax to the six-week event attended by record-breaking crowds totaling 135,775. For the conclusion of the Festival season Charles Munch conducted the Boston Symphony Orchestra in the massive "Requiem" by Hector Berlioz in memory of Serge Koussevitzky, conductor of the BSO for 25 years.

All Records At Festival Shattered

135,000 Attend 24 Concerts—Munch Off to Paris

TANGLEWOOD — The six-week season at the Berkshire Music Festival, an "experiment" this year, was termed a success today by Boston Symphony Orchestra officials, who came up with figures to prove their case. The Festival, expanded from three weeks, had its greatest attendance and largest receipts in history.

Yesterday afternoon's concluding concert, in memory of Serge Koussevitzky, conductor of the BSO for more than 25 years, drew 8,950 to Tanglewood, despite threatening weather, bringing the total for the season to 135,775 and total paid admissions of $330,033, compared to 117,950 and $311,600 a year ago.

Judd, Munch Pleased

Gratification at the new attendance records for the orchestra's concerts and its school demonstrations was expressed by BSO Manager George E. Judd, who is retiring after 40 years with the Boston Symphony.

"Music lovers have shown their increasing awareness of the Berkshire Festival's accessibility and have shown they welcome the Charles Munch plan inaugurated this summer to increase the number of concerts within the Festival's six-week scope."

Mr. Munch was also pleased with the results of the new plan. In spite of one of the most ambitious seasons ever undertaken at Tanglewood, Mr. Munch did not appear to be over-tired at the conclusion of yesterday's concert. Before leaving by car for Boston he visited in the Green Room at the side of the Shed with close friends and BSO officials, while hundreds of his fans gathered outside to give him a rousing ovation as his automobile drove him from the grounds. He went by plane today to New York where he boarded an Air France plane, bound for his home in Paris, where he will remain with his family until he leaves for Scotland to conduct at the Edinburgh Festival.

129,925 in Shed

The 12 concerts in the Music Shed this summer attracted 129,925 persons while the 12 chamber music and chamber orchestra concerts in the theater-concert hall drew 25,400.

Paid admissions to the six Saturday morning public rehearsals of the BSO for the benefit of the orchestra's pension fund totaled $11,274.25. Total attendance at the rehearsals was 12,510.

Crowds totaling 30,800 attended the 30 performances of the student concerts, according to the Friends of the Berkshire Music Center. The total Friends' membership reached 5,141 this year and contributions from the members totaled $23,545.71.

NEW YORK, N. Y.
POST (Bx.-Home Ed.)
AUG 16 1954

Bronxite at Tanglewood

A teacher of music in Bronx junior high schools, Barry Volkman, son of Mr. and Mrs. Philip Volkman, 1065 Jerome Av., is shown conducting at the Berkshire Music Center during the Tanglewood, Mass., musical festival.

BOSTON, MASS.
HERALD
AUG 16 1954

Tanglewood Sets Turnout Record

LENOX, Aug. 15 (AP) — Tanglewood officials today reported that 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout.

Today's final concert by the Boston Symphony Orchestra attracted 8,950 persons, despite steady rain.

Conductor Charles Muench dedicated the concert as a memorial to his predecessor, the late Serge Koussevitzky, longtime Boston Symphony conductor, who founded the Berkshire Music Center, the school connected with Tanglewood.

A feature of the program was Berlioz's requiem with a chorus of 204 voices.

PAGE 6

Tanglewood Festival Closes With Tribute To Koussevitzky

Berlioz Mass For Dead Performed By Munch And Orchestra! Poleri Is Soloist

By JULIAN SEAMAN
Blade Music Editor

TANGLEWOOD, Mass., Aug. 16—They can never leave off saluting Serge Koussevitzky here, and so Charles Munch closed the present Berkshire Music Festival here yesterday with a funeral matinee, Berlioz's "Grand' Mass for the Dead." The program whispered a footnote: "In memory of Serge Koussevitzky."

The late conductor of the Boston Symphony Orchestra has been dead long enough to have tempered these recurrent solemnities. The ghost still walks, however, though I am inclined to think a more wholesome realization of present problems would tend to establish the project more firmly upon the financial hillside.

Let us return, however, to the aforesaid Requiem, a performance of immensity, deep humility and artistic perfection, even superior, it seemed to me, to that of two years ago in the some locale. A painstaking rehearsal in the shed on Saturday morning gave one a portent of the actual performance.

Poleri Is Soloist

Hugh Ross and James Aliferis had prepared the Festival Chorus. The four extra brass choirs demanded by the gigantic score were seated in the orchestra and on either side of the huge stage. David Poleri, tenor of the City Center and other opera companies, was the soloist.

Mr. Poleri still impresses me as a gifted young artist of uncertain technique. The wisdom of casting an operatic tenor in this part is apparent, however, for the music requires just such an elan and projection as the stage would dictate. His success was overwhelming.

Recollections of Saturday night left us one fond memory of Mr. Munch and the orchestra, an expression of Walter Piston's Fourth Symphony. The Munch windmill drive seemed the right metier for Mr. Piston's muscular music.

Receive Ovation

This score is abstemious, yet astir with the strength and audacity of musical youth. Mr. Piston on the other hand has been at Harvard these 20 years and more and no longer can be called young. Music is full of such paradoxes.

An ovation rewarded Mr. Munch and the orchestr. Mr. Piston was called up to ar chaplets of his own.

Brahms began this program, a percussive and vulgar reading of the "Tragic Overture," followed by the Ravel suite, "Le Tombeau de Couperin." This is Ravel's homage to the classic mode. Really, it is orchestral chamber music.

Mr. Munch imparted weight without poetry, a literal statement of black and white. One felt exasperation and the annoyance of having missed the point of an engrossing discourse.

E. Power Biggs was the organist in Saint-Saens third symphony (Opus 78 C minor), a contrivance of no great genius, captivating enough in the causal ear to warrant substantial applause.

Toledo Blade
August 16, 1954

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Few people realize it, but these unusual combinations were available at the once-a-year musical free-for-all commonly referred to as "Tanglewood On Parade." This event must really be seen and heard to be believed. It's uncanny; it's fun.

ach summer (it's over now: Requiescat in pace), the combined forces of all the human dynamos at the Berkshire Music Center are rolled into a monster of a musical steamroller and for a slight admission fee, one is given the opportunity of being crushed by fanfares, lawn parties, door prizes, waltzing on spacious lawns and for extra good measure, to be sure that the officials have catered to every taste, a jam session is thrown in to boot. Bl late evening (or early morning) everyone is tired and attempts to go home. The only thing that could possibly bring out a larger crowd would be the promise that Dr. Einstein was being launched in an experimental rocket (from atop the Music Shed, no doubt) for a trial flight to Pluto. It's a program for which people must save their energy, for if one makes the rounds of everything, the chances are slim that he will have the stamina to climb in his car (buried in a sea of Cadillacs) and drive home.

Don't get me wrong. "Tanglewood On Parade" is fun, and in addition, it has behind it, a worthy purpose. The proceeds go to the Berkshire Music Center, the music Center, the music school under the supervision of the Boston Symphony Orchestra where young and aspiring musicians come to better themselves and gain the experience of working with seasoned performers. The result of Friday's jamboree waes $20,000 in the jackpot for this worthwhile purpose.

The program included both the Boston Symphony Orchestra and the Boston Pops. Charles Munch did not conduct. He left things to Thomas Schippers and Arthur Fiedler, and from all outward appearances, he seemed to be having a whopping good time in his box seat. Whether or not he tapped his foot to the hodge-podge of television commercials, or whether he was inspired by a whoop-de-doo of a transcription of Bach's "Little" G minor Fugue, could not be ascertained.

If you haven't experienced a "Tanglewood On Parade," by all means try it. A word of advice: start saving your energy for next summer. You'll need it. Who knows what evil (?) lurks in the minds of men? Only the Shadow knows, and he ain't telling til next summer.

Oh yes, the Bizet Symphony in C Major and the final scene from Salome, with Brenda Lewis singing the role of Salome, were performed by the Boston Symphony. Arthur Fiedler and the oBston Pops provided the lighter music with plenty of drum rolls and cymbal crashes.

Everyone seemed to be having the time of their lives. I guess they did!

Clarence R. Warrington, Jr.

BOSTON, MASS.
MORNING GLOBE

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Berkshire Festival Ends

But one concert remains in the 1954 Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox. This afternoon at 2:30 Charles Munch will conduct the orchestra, in the Music Shed, in the Berlioz Requiem. The soloist will be David Poleri, tenor. The Festival Chorus of 200 voices, trained by Hugh Ross and James Aliferis, will be augmented by the Springfield Chorus of 50 voices and four brass bands.

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N. Y. Journal-American 8/16/54

Berkshire Festival:

Superb Performance

Berlioz's 'Requiem' Spellbinds Audience

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug., 16.—Berlioz's "Requiem" logically culminated this year's Berkshire Festival in a singularly moving performance by Charles Munch, the Boston Symphony and Festival chorus in the music shed yesterday afternoon. Damp wether cut the crowd to 8,950 people. The performance was dedicated to the memory of Serge Koussevitzky.

The spirit of dedication undoubtedly inspired Munch. The moments of lamentation in the opening "Requiem" and the 'Rex Tremendae," for instance, carried a depth of feeling quite searching. Elsewhere during the performance this aspect dominated.

And no moment was more perfectly timed than the very closing measures of the "Agnus Dei."

They ended the performance perfectly, as the audience's silence indicated.

Approaching the "Requiem" thus profoundly tempered the pages dominated by sheer effective writing. This time the "Tuba Mirum," with all its added brass creating reverberations multitudinous, acquired meaning in continuity and did not stand out too violently. It led naturally to the "Lacrymosa" three movements later.

Daring Offering

The "Offertorium" caught attention not only for the beauty of this particular movement but for the care with which Munch molded the performance of it. David Poleri sang the tenor solo of the "Sanctus" in good voice and in touching realization of its content, while the rosannas of the chorus came in striking contrast.

What appears daring in the "Requiem" today may still be the feats of orchestration so important over a century ago, but the masterly planning of the work as a whole, carries its own expression of original genius. Insomuch as Munch drew attention to this side, he made a distinctive contribution in this performance.

Though the chorus numbered 250, supplemented as it was by the Springfield (Mass.) orchestra chorus, the work needs greater vocal eloquence than this "small" group could give.

It had been admirably prepared by Hugh Ross and James Aliferis. The singing of the sopranos in certain pianissimo passages was notable for tonal quality. The men singers were insufficient in number for their voices to give the proper amount of weight.

Munch also conducted the Saturday night concert which drew an audience of 10,400 people. The program consisted of Brahms' tragic overture, Ravel's "Le Tombeau de Couperin," Piston's fourth symphony, and Saint-Saens' third symphony with E. Power Biggs at the organ.

The Piston aroused interest because the composer has written more of himself into this music than in his earlier symphonies. The Saint-Saens is fast becoming a Munch warhorse.

BOSTON, MASS.
HERALD

AUG 15 1954

Brilliant Tanglewood Concerts End Record-Breaking Season

By RUDOLPH ELIE

TANGLEWOOD, Aug. 14 — If the recent charges by a little old lady who complained there was too much romancing during the concerts on the be-blanketed lawns of this stately green alfresco musical arena caused some little flurry of excitement at the Berkshire Festival headquarters recently, it quite failed to overpower the fact that this 20th anniversary season will end up tomorrow afternoon with a $350,000 box office contributed by nearly 150,000 visitors from practically everywhere. For it is now clear that this Festival is a prodigious attraction on a nation-wide scale, and certainly the largest and most important musical festival in America.

The little controversy on manners and customs, incidentally, came about quite by contrivance. For it appears that the author of the charges, an 83-year-old Lenox resident, wrote a letter to the selectmen complaining that the summer people walking about the streets of her town were unsuitably dressed. A press service called her for further comment, and managed to get her going on the subject of music lovers who, with blankets stretched out under the stars before the music shed, seemed to be responding to the romantic situation more than she deemed proper.

In view of the fact that the letter-writer invariably occupies a box, it is not generally known how she researched the situation, but a hasty survey by a picked squad of monitors chosen for their ability to see in the dark revealed that the reclining music lovers were the soul of discretion.

Indeed, since they were all wraapped up in blankets—the weather here having been somewhat immoderately cool — the monitors' considered opinion was that everyone was asleep, and that it was all a tempest in a timpanum.

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The problem of suitable garb, however, has always gnawed away at Tanglewood officials, who some years ago hit upon the novel scheme of supplying the bare-legged (male or female) with wellow wrap-around skirts at the gate.

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TANGLEWOOD, Lenox, Mass., Aug., 16.—Berlioz's "Requiem" logically culminated this year's Berkshire Festival in a singularly moving performance by Charles Munch, the Boston Symphony and Festival chorus in the music shed yesterday afternoon. Damp wether cut the crowd to 8,950 people. The performance was dedicated to the memory of Serge Koussevitzky.

The spirit of dedication undoubtedly inspired Munch. The moments of lamentation in the opening "Requiem" and the 'Rex Tremendae," for instance, carried a depth of feeling quite searching. Elsewhere during the performance this aspect dominated.

And no moment was more perfectly timed than the very closing measures of the "Agnus Dei."

They ended the performance perfectly, as the audience's silence indicated.

Approaching the "Requiem" thus profoundly tempered the pages dominated by sheer effective writing. This time the "Tuba Mirum," with all its added brass creating reverberations multitudinous, acquired meaning in continuity and did not stand out too violently. It led naturally to the "Lacrymosa" three movements later.

Daring Offering

The "Offertorium" caught attention not only for the beauty of this particular movement but for the care with which Munch molded the performance of it. David Poleri sang the tenor solo of the "Sanctus" in good voice and in touching realization of its content, while the rosannas of the chorus came in striking contrast.

What appears daring in the "Requiem" today may still be the feats of orchestration so important over a century ago, but the masterly planning of the work as a whole, carries its own expression of original genius. Insomuch as Munch drew attention to this side, he made a distinctive contribution in this performance.

Though the chorus numbered 250, supplemented as it was by the Springfield (Mass.) orchestra chorus, the work needs greater vocal eloquence than this "small" group could give.

It had been admirably prepared by Hugh Ross and James Aliferis. The singing of the sopranos in certain pianissimo passages was notable for tonal quality. The men singers were insufficient in number for their voices to give the proper amount of weight.

Munch also conducted the Saturday night concert which drew an audience of 10,400 people. The program consisted of Brahms' tragic overture, Ravel's "Le Tombeau de Couperin," Piston's fourth symphony, and Saint-Saens' third symphony with E. Power Biggs at the organ.

The Piston aroused interest because the composer has written more of himself into this music than in his earlier symphonies. The Saint-Saens is fast becoming a Munch warhorse.

BOSTON, MASS.
HERALD

AUG 15 1954

Brilliant Tanglewood Concerts End Record-Breaking Season

By RUDOLPH ELIE

TANGLEWOOD, Aug. 14 — If the recent charges by a little old lady who complained there was too much romancing during the concerts on the be-blanketed lawns of this stately green alfresco musical arena caused some little flurry of excitement at the Berkshire Festival headquarters recently, it quite failed to overpower the fact that this 20th anniversary season will end up tomorrow afternoon with a $350,000 box office contributed by nearly 150,000 visitors from practically everywhere. For it is now clear that this Festival is a prodigious attraction on a nation-wide scale, and certainly the largest and most important musical festival in America.

The little controversy on manners and customs, incidentally, came about quite by contrivance. For it appears that the author of the charges, an 83-year-old Lenox resident, wrote a letter to the selectmen complaining that the summer people walking about the streets of her town were unsuitably dressed. A press service called her for further comment, and managed to get her going on the subject of music lovers who, with blankets stretched out under the stars before the music shed, seemed to be responding to the romantic situation more than she deemed proper..

In view of the fact that the letter-writer invariably occupies a box, it is not generally known how she researched the situation, but a hasty survey by a picked squad of monitors chosen for their ability to see in the dark revealed that the reclining music lovers were the soul of discretion.

Indeed, since they were all wraapped up in blankets—the weather here having been somewhat immoderately cool — the monitors' considered opinion was that everyone was asleep, and that it was all a tempest in a timpanum.

NOVEL SCHEME

The problem of suitable garb, however, has always gnawed away at Tanglewood officials, who some years ago hit upon the novel scheme of supplying the bare-legged (male or female) with wellow wrap-around skirts at the gate.

This was greeted with such good natured aplomb by the visitors that it is now standard procedure, resulting, for the men at least, in much comic relief. Since the skirts were limited to several score and the visitors often exceeded several thousand, bar legs are still to be seen and, some cases for that matter, admired.

As for the blanket brigade the management takes the unofficial view that music and romance have been associated sinc Babylon, that only those dispose to such entertainment bring thei blankets, and that old ladies ar more properly advised to sit i their boxes and not roam tripping over people who got there first

As for more solemn matters, i may be reported that the traditional "Tanglewood on Parade,' an event designed to benefit the Berkshire Music Center, was for once blessed with perfect outdoor weather. By six o'clock 5,000 people from (to judge by a quick survey of the parking area) 28 states and Hawaii, were strolling on the overpoweringly green lawns, picnicking under the mugo pines, and dropping in on the several informal musical events offered on the occasion.

POPS ORCHESTRA

These consisted of an opera (Gounod's "The Physician in Spite of Himself"), a fanfare and a simultaneous demonstration of the orchestra, opera, chamber music and composition departments of the Center.

All this was followed by a picnic supper and at 8:15, the Gala concert featuring, for the first time at Tanglewood, Arthur Fiedler and the Boston Pops orchestra, who triumphed beyond imagining.

While Charles Munch occupied a box in the audience, the famed Pops maestro lifted the eaves of the shed [illegible] inches with such familiar Pops numbers as "Stars and Stripes Forever," Ravel's "Bolero," the comical parody of TV commercials that has rocked Symphony Hall all season, and "Look Sharp—Be Sharp," not to mention a slate of encores.

If an audience—for the evening event numbering 10,500 — has been more elevated by the music at these Fesivals, it has certainly never been more entertained and amused than by this uproarious finale.

During the intermission, Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, presented Miss Gertrude Robinson Smith with a leather scroll recognizing her as the leader of the original Festival enterprise here 20 years ago.

It was she who arranged for the Boston Symphony to make Tanglewood, already famous as the summer home of Nathaniel Hawthorne, its summer headquarters. The ensuing years have seen it grow from a small, more or less social series of a few selected events, to a musical festival of international significance offering more than 50 individual concerts.

MANAGER RETIRING

Regrettably enough, the man who — after Koussevitzky — was most responsible for the astonishing growth of the festival, this year retires as manager of the Boston Symphony and of the Berkshire Festival.

He is George E. Judd, who after 40 years of guiding the destinies of the orchestra, during which it completed an immensely successful tour of Europe and anothed of the United States, retires to his new farm at Cannonsville, N. Y., to devote his time to floriculture.

Taking his place, as of Sept. 1, is his former assistant, Thomas D. Perry, Jr., a young man who has long since established himself in an organization that now operates on an overall budget of a million and a half dollars a year, almost half as much more as that maintained by the New York Philharmonic and twice as much as that of any other orchestra in the world.

Except for the unruly weather, which has clouded much of the festival but hasn't prevented an all-time record attendance, the season has been musically brilliant. Thematically it has honored the 150th anniversary of Hector Berlioz, many of whose largest works have been performed during the season. The final work of the season, Berlioz's monumental "Requiem," which requires a much augmented orchestra, a chorus, and soloists as well as four brass bands posted in each corner of the shed, will be given tomorrow afternoon to conclude the festival. At this time, also, the Berkshire Music Center, composed of 375 students, disbands.

As for Tanglewood on Parade" itself, once the door prizes were distributed and the waltzing on the lawn ended, it came to a vivid conclusion with a jam session on the porch of the main house put on by jazz pianist Joe Bushkin, who thereby purged himself of the long-hair routine he has been undergoing at the center as a student. The little old lady who complained about the mores of the Tanglewood audiences could not be reached for comment on this bit of sacrilege, but another letter to the selectmen is expected presently.

[64]

Volume 63—No. 89 Berkshire Eagle Pittsfield, Massachusetts, Monday, August 16, 1954.

GOP Would Ban Red Part

Plouffe

THE FINALE of the 1954 Berkshire Festival season at Tanglewood yesterday afternoon brought 8,950 people to the Music Shed, despite threatening weather, as a climax to the six-week event attended by record-breaking crowds totaling 135,775. For the conclusion of the Festival season Charles Munch conducted the Boston Symphony Orchestra in the massive "Requiem" by Hector Berlioz in memory of Serge Koussevitzky, conductor of the BSO for 25 years.

All Records At Festival Shattered

135,000 Attend 24 Concerts—Munch Off to Paris

TANGLEWOOD — The six-week season at the Berkshire Music Festival, an "experiment" this year, was termed a success today by Boston Symphony Orchestra officials, who came up with figures to prove their case. The Festival, expanded from three weeks, had its greatest attendance and largest receipts in history.

Yesterday afternoon's concluding concert, in memory of Serge Koussevitzky, conductor of the BSO for more than 25 years, drew 8,950 to Tanglewood, despite threatening weather, bringing the total for the season to 135,775 and total paid admissions of $330,033, compared to 117,950 and $311,600 a year ago.

Judd, Munch Pleased

Gratification at the new attendance records for the orchestra's concerts and its school demonstrations was expressed by BSO Manager George E. Judd, who is retiring after 40 years with the Boston Symphony.

"Music lovers have shown their increasing awareness of the Berkshire Festival's accessibility and have shown they welcome the Charles Munch plan inaugurated this summer to increase the number of concerts within the Festival's six-week scope."

Mr. Munch was also pleased with the results of the new plan. In spite of one of the most ambitious seasons ever undertaken at Tanglewood, Mr. Munch did not appear to be over-tired at the conclusion of yesterday's concert. Before leaving by car for Boston he visited in the Green Room at the side of the Shed with close friends and BSO officials, while hundreds of his fans gathered outside to give him a rousing ovation as his automobile drove him from the grounds. He went by plane today to New York where he boarded an Air France plane, bound for his home in Paris, where he will remain with his family until he leaves for Scotland to conduct at the Edinburgh Festival.

129,925 in Shed

The 12 concerts in the Music Shed this summer attracted 129,925 persons while the 12 chamber music and chamber orchestra concerts in the theater-concert hall drew 25,400.

Paid admissions to the six Saturday morning public rehearsals of the BSO for the benefit of the orchestra's pension fund totaled $11,274.25. Total attendance at the rehearsals was 12,510.

Crowds totaling 30,800 attended the 30 performances of the student concerts, according to the Friends of the Berkshire Music Center. The total Friends' membership reached 5,141 this year and contributions from the members totaled $23,545.71.

BOSTON, MASS.
HERALD

AUG 16 1954

Tanglewood Sets Turnout Record

LENOX, Aug. 15 (AP) — Tanglewood officials today reported that 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout.

Today's final concert by the Boston Symphony Orchestra attracted 8,950 persons, despite steady rain.

Conductor Charles Muench dedicated the concert as a memorial to his predecessor, the late Serge Koussevitzky, longtime Boston Symphony conductor, who founded the Berkshire Music Center, the school connected with Tanglewood.

A feature of the program was Berlioz's requiem with a chorus of 204 voices.

NEW YORK, N. Y.
POST (Bx.-Home Ed.)

AUG 16 1954

Bronxite at Tanglewood

A teacher of music in Bronx junior high schools, Barry Volkman, son of Mr. and Mrs. Philip Volkman, 1065 Jerome Av., is shown conducting at the Berkshire Music Center during the Tanglewood, Mass., musical festival.

PAGE 6

Tanglewood Festival Closes With Tribute To Koussevitzky

Berlioz Mass For Dead Performed By Munch And Orchestra! Poleri Is Soloist

By JULIAN SEAMAN
Blade Music Editor

TANGLEWOOD, Mass., Aug. 16—They can never leave off saluting Serge Koussevitzky here, and so Charles Munch closed the present Berkshire Music Festival here yesterday with a funeral matinee, Berlioz's "Grand' Mass for the Dead." The program whispered a footnote: "In memory of Serge Koussevitzky."

The late conductor of the Boston Symphony Orchestra has been dead long enough to have tempered these recurrent solemnities. The ghost still walks, however, though I am inclined to think a more wholesome realization of present problems would tend to establish the project more firmly upon the financial hillside.

Let us return, however, to the aforesaid Requiem, a performance of immensity, deep humility and artistic perfection, even superior, it seemed to me, to that of two years ago in the some locale. A painstaking rehearsal in the shed on Saturday morning gave one a portent of the actual performance.

Poleri Is Soloist

Hugh Ross and James Aliferis had prepared the Festival Chorus. The four extra brass choirs demanded by the gigantic score were seated in the orchestra and on either side of the huge stage. David Poleri, tenor of the City Center and other opera companies, was the soloist.

Mr. Poleri still impresses me as a gifted young artist of uncertain technique. The wisdom of casting an operatic tenor in this part is apparent, however, for the music requires just such an elan and projection as the stage would dictate. His success was overwhelming.

Recollections of Saturday night left us one fond memory of Mr. Munch and the orchestra, an expression of Walter Piston's Fourth Symphony. The Munch windmill drive seemed the right metier for Mr. Piston's muscular music.

Receive Ovation

This score is abstemious, yet astir with the strength and audacity of musical youth. Mr. Piston on the other hand has been at Harvard these 20 years and more and no longer can be called young. Music is full of such paradoxes.

An ovation rewarded Mr. Munch and the orchestra. Mr. Piston was called up to wear chaplets of his own.

Brahms began this program, a percussive and vulgar reading of the "Tragic Overture," followed by the Ravel suite, "Le Tombeau de Couperin." This is Ravel's homage to the classic mode. Really, it is orchestral chamber music.

Mr. Munch imparted weight without poetry, a literal statement of black and white. One felt exasperation and the annoyance of having missed the point of an engrossing discourse.

E. Power Biggs was the organist in Saint-Saens third symphony (Opus 78.C minor), a contrivance of no great genius, captivating enough in the causal ear to warrant substantial applause.

Toledo Blade
August 16, 1954

TIGHT BINDING

HARTFORD, CONN.
COURANT

AUG 16 1954

Jature Aids erlioz At anglewood

Berkshire Festival Closes With Munch Directing Requiem

ANGLEWOOD, Lenox, Mass., 15 — The elements gave ioz an assist today when his uiem was performed as the ng event of the Berkshire c Festival.

might have been a warm, at, teeming afternoon, fit er for a New England Transentalist. Instead, the leaden were the color of a paller's gloves, and mists hung pallid crepe over the surding hills. Nature, ever the nticist, wept over the event.

ient Stunning Presentation

wever, there was nothing in erformance for her to weep . Charles Munch led the n Symphony and the festival s in his usual stunning preson of this remarkable grand e des morts. "Usual," betwo or three seasons ago, st such a lugubrious afteras this, he had already ined his ideas of Berlioz's Ren, and had also brought it kind of performance, musind emotional, that makes the crawl.

ong all the familiar res by great composers, Beris, all points considered, the est. It combines the most tive and at the same time, nost appropriate music, has leur, its temper is entirely ous without being pietistic, n the other hand operatic. despite all the flamboyant es that fill the festival shed wall to wall, the earth ng clamor, still, somehow, Requiem is in its way elein mien, and seizing in genness. No one will deny that oz is a romanticist, but the s of this score are out of the al zealousness and imaginaof the Middle Ages. They e with the apocalyptic vision has been the vision of Rem from the beginning.

t, in the midst of all that is endous and other - worldly his requiem. Berlioz has not quished a humanity and tenness that are mortal. Berlioz not forget for whom the bell . No matter how huge and enly are some aspects of service for the dead, it is the occasion for the small of some soul. Except where liturgy emphasizes other s. Berlioz always remembers

ormance On Enormous Scale

day's performance was, of se, on the same enormous as it was at Tanglewood iously. In addition to extra choirs flanking both ends of stage, there are still other of brass players back bethese, on special platforms. as they play toward each from both sides of the shed, is a remarkable reverberauntil the tuba mirum is inno mean approximation of ast trump. Within the stone vaulted confines of a catheof course, the effect is terng and unearthly.

spite the striking effectivemusical and emotional, of Munch's presentation of Ber Requiem, it is not however ll-out affair. He manages to it within the confines of a ortionate restraint, instead of ng it into mad romantic exment. It is this ability to out the fullness of Berlioz, ut allowing, or encouraging to go to pieces, that makes Munch so ideal an interpreter works. The late great Serge sevitzky — incidentally, y's performance of the Ren was in his memory—found same, saving grace for aikowsky. The discernment esent a composer at his best only is a great and humane gift.

Big Chorus Creditable

The big chorus of men's and women's voices had been prepared by Hugh Ross and James Alleris. Everything considered — the fact that not too many of them are professional singers, the problems inherent in massive choruses anyhow, the difficulty of the work — the performance of the chorus was quite creditable. Compared to the Boston Symphony, of course it is a raw instrument, in precision and tonally. It has the tendency of all big choruses, to get to eventual plodding, and of all non-professional bodies, which is to be note-bound. On the other hand, it was a sound as well as resounding achievement, and a great experience for the singers as well as for much of the audience.

The orchestra played with special intensity throughout the concert. Sometimes they were a little obscured by the chorus, and the melange of so many elements, choral and extra brass, did not make for complete polish. But that is the trouble with these compositions of outsize dimension, and you have to take it with the over-all effect, which on this occasion was deeply moving and vividly striking.

David Poleri was the tenor soloist for the Sanctus, a man with a fine voice, a fine lyricism and he gave a commanding performance.

Attendance, Receipts Increase

And now, from the sublime to the mundane, you might be interested in these figures compiled on the 1954, 17th Berkshire Music Festival. Total attendance at the 24 festival concerts was 135,775, as opposed to 117,950 a year ago. And total receipts were $281,674.75.

Just drop it in this satchel, I'll take it with me.

T. H. P.

WORCESTER, MASS.
GAZETTE

AUG 16 1954

135,775 Attend Concerts

LENOX, Aug. 16 (AP)—Fully 135,775 persons attended the six-week Berkshire Music Festival, 16,000 more than last year's record turnout, Tanglewood officials announced.

The final concert Sunday by the Boston Symphony Orchestra attracted 8950 despite steady rain.

SYRACUSE, N. Y.
HERALD-JOURNAL

AUG 16 1954

MASTERLY CONDUCTORSHIP. Charles Munch, director of the Boston Symphony and the Berkshire Music Festival in "Tanglewood," pictured in rehearsal. The Berlioz Requiem was a fitting musical climax to a highly successful season.

—SEASON CLOSES—

'Tanglewood' Rings With Great Music In The Shed

LENOX—The 17th season of the Berkshire Music Festival in "Tanglewood" closed here yesterday afternoon with 8,950 listeners for the Berlioz Requiem under the masterly direction of Charles Munch. Great music finely wrought by the Boston Symphony Orchestra, with the Berkshire Festival Chorus of 200, assisted by members of the Springfield Symphony Orchestra, (four brass bands). Total attendance for the season which started early in July was 135,775.

32—Waterbury American, M

Tanglewood Season Breaks All Records

(Special to The American)

Lenox, Mass., Aug. 16 — The Berkshire Festival, which concluded here at Tanglewood Sunday afternoon with the performance of Berlioz' "Requiem" in memory of Serge Koussevitzky, piled up new records for attendance in all branches of its varied activities.

More than 140,000 persons, an increase of 33,000 over the record of last year, attended the 12 concerts in the Music Shed which this year were spread over a six-week period. Tanglewood - on - Parade on Friday night set an all - time record for that activity with 10,050. Six public rehearsals on Saturday mornings for the benefit of the musician's pension fund drew 12,511. The 30 student demonstrations during the summer season drew 33,000 and the Bach-Mozart concerts in the Music Hall drew additional throngs to bring the grand total for all activities close to 235,000.

Saturday evening's concert, which brought out 10,400, presented an interesting program of Brahms' "Tragic Overture", Ravel's "Le Tombeau de Couperin" and Piston's "Symphony No. 4". Under Charles Munch the orchestra gave a spirited performance and Walter Piston, the composer, was called to the platform to receive the plaudits of the enthusiastic audience. But it was the after-intermission performance of Saint-Saens "Symphony No. 3" which thrilled the audience. Mr. Munch did a splendid bit of conducting here and had his orchestra play so that the music seemed to be singing itself. E. Power Biggs appeared at the organ. When the concert was over Mr. Munch was called back again and again. His conducting in this part of the program and the Boston's playing of it made everyone realize that this was another of those specials to which the audiences have been treated in this summer of fine concerts.

The rain and mist yesterday shrank the audience to a mere 9,000 but it did not dampen the enthusiasm of those who heard the memorial concert with David Poleri as tenor soloist and the Festival Chorus prepared by Hugh Ross and James Aliferis.

As the last notes faded away and the last car left the grounds of Tanglewood, saying "farewell" for another year to programs and performers who had brought so much pleasure to more than a quarter of a million music-lovers from all this country and many others as well, plans for next year's performances of The Berkshire Music Festival here on the tree-shaded lawns of this beautiful estate were under way. The Berkshire Festival is an enduring part of America's cultural life and all who love it must join in saying with the Latin poet, "Ave atque vale" — "Hail and Farewell!"

S. M.

Music Berkshire Eagle 8/16/54 Mon.

Season's Tanglewood Finale Is Memorial to Koussevitzky

By JAY C. ROSENFELD

THE FINAL CONCERT of the Berkshire Festival at Tanglewood yesterday afternoon was devoted to the "Requiem" of Hector Berlioz, the sesquicentennial anniversary of whose birth was observed last year by Charles Munch and the Boston Symphony orchestra in Symphony Hall and whose major and some less important works have been repeated in this summer's programs.

One of the most touching details of an afternoon full of exhilarating incidents was Munch's gallant and fine gesture of escorting the orchestra's two retiring members, violinist Leon Gorodetzky and violist Georges Fourel, to the front of the stage for a final appreciative moment.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky. Berlioz, in his "Memoires" uses a quotation from Shakespeare's "Macbeth" as an envoy: "Life's but . . . a poor player that struts and frets his hour . . . and then is heard no more." Yesterday afternoon exactly belied that sentiment in the case both of the composer who met with such disappointment in his lifetime and the conductor who left so much evidence of his foresight and such a memorial even as the institution which could reproduce the great music.

* * *

BERLIOZ, no matter what the auspices of his commission, wrote for posterity. Great things must have an element of ageless simplicity. The "Requiem" starts with an unaffected ascending scale in the violas which the discerning composer reinforced with bassoons with remarkable profit. He used the same insight later when the male chorus enters and he adds extra substance to their voices with French horns. The unique and great moment in the "Tuba Mirum" where the four brass choirs, disposed in more advantageous locations yesterday than at the performance of three seasons ago, raise their majestic tone in glorious concord, made everyone's blood tingle in his veins. And then, again, Berlioz' genius becomes apparent when the tremendous volume ceases, and, in the Shed with its wonderful acoustics, there is no reverberation, and the thread is carried on in a soft tremolo in the celli.

The excitement was as great in the orchestra as among the audience. The tympanist, reanimated, lost the pad from one of his sticks as it struck the drum head. It bounced upward in a wide arc and descended, as the legend has already been established, on the head of each one of the 20 violinists of the first violin section.

Munch gave a remarkably poised performance, and was accorded deeply telling response in both the orchestra and the Festival chorus which had been augmented by members of the Springfield orchestra chorus trained by their conductor, Alexander Leslie. The Festival chorus had been prepared by Hugh Ross and James Aliferis. Their work was most apparent in the *a cappella* episodes where solidity and balance were excellent. David Poleri's single opportunity as tenor soloist came in the Sanctus. It was ideally suited to his voice and he sang with impressive conviction and ringing ease.

* * *

SATURDAY EVENING Munch chose a program from many schools and the comparison served to highlight the temper of several epochs. There was the Teutonic Brahms, represented by his Tragic Overture; the French periods of Saint-Saens and Ravel, whose third symphony, in C minor, Opus 78, and "Le Tombeau de Couperin" respectively were played; and the American, by the Walter Piston fourth symphony.

Brahms and Saint-Saens were contemporaries but interest in the Frenchman has not been maintained, yet his symphony was not only worth playing but does not deserve the oblivion to which it seems to be headed. It uses an immense orchestra with organ, played Saturday by E. Power Biggs, and in several instances Saint-Saens molds a congeries of orchestral tones, such as the violin and cello aria in the lowest registers over the sustaining bass of the organ, which are deeply impressive and in which the orchestra played with luscious tone.

Yet, although they were played in reverse order, one could not fail to set beside the Saint-Saens the delicate and lace-like imaginative fantasy of Ravel's suite. Munch asked oboe Ralph Gomberg to stand to take a bow at the conclusion of the performance and, while he well deserved it, the whole orchestra might as well have taken individual bows, for it was a virtuoso performance in its sensitive playing.

* * *

PISTON was in the audience and Munch called him forward for all of the many recalls the audience seemed eager to award the composer and the executants. This symphony was written only three years ago. One senses easy craftsmanship throughout but more telling and lasting marks are not easyily noted. The apt use of instruments is one of Piston's conspicuous attributes. Phrases and figures are indisputably appropriate and right where he places them and he uses the whole wide gamut of the orchestral resources unerringly.

One of our music's greatest virtues is its power to afford pleasure even when the compositions are most familiar. The ability of artists vividly to revive emotions make the performance heard latest the most enjoyable. It is too close at this point to gauge the place in the Berkshire Festivals' history of this one just now completed, but many will contend, and be well fortified to hold their ground that this was one of the great ones.

FORWARD
A JEWISH DAILY

Wednesday, August 18, 1954

די באַרימטע זומער־קאָנצערטען אין די שעהנע בּוירקשיר בּערג

צענדליגער טויזענטער מענשען קומען פון אַלע טיילען פון לאַנד און פון אויסלאַנד. — אידישע בחורים און מיידלעך קריגען די ערשטע פּרייזען פאַר זינגען. — חזנ'ס זוהן פירט־אָן מיט אַ כאָר פון 150 שטימען.

אַ בריף פון טענגלוואוד, ספּעציעל צום „פאָרווערטס"

פון שלום סעקונדאַ

טענגלוואוד, מאַסס. — נישט קוקענדיג אויף דעם וואָס דער היינטיגער סעזאָן אין טענגלוואוד איז פאַרלענגערט געוואָרען, דאָך איז דער באַזוך פון יעדען קאָנצערט, אין דורכשניט, געווען אַ גרעסערער. די צאָל סטודענטען וואָס קומען יעדען מאָל פון דער גאַנצער וועלט איז אויך געווען באַדייטענד גרעסער ווי וועלכען ס'איז יאָר ביז איצט. אַ גרויסע איבערראַשונג איז אויך געווען דער באַזוך פון הונדערטער קינדער יעדען טאָג, וואָס זיינען געקומען באַגלייט פון זייערע קאָונסילאָרס, מיט טשאַרטער באַסעס פון די זומער־קעמפּס וואָס געפינען זיך אין דער געגענט. פון די לאַיסענס־פּלעיטס אויף די טויזענטער אויטאָמאָבילען אויף דעם ריזיגען „פּאַרקינג לאָט" האָט מען געקענט זעהן אויטאָמאָבילען פון כמעט יעדען שטאַט פון די פאַראייניגטע שטאַטען.

טענגלוואוד איז איצט נישט נאָר דער וויכטיגסטער מוזיקאַלישער זומער צענטער אין אַמעריקע, נאָר אפשר אין דער גאַנצער וועלט. עס איז אויך אינטערעסאַנט צו באַמערקען, ווען מען געהט אַרום דעם פּראַכטפולען „לאָאָן" אויף וועלכן די באַזוכער זיצען אָדער ליגען זיך באַקוועם, קען מען הערען אַ צאָל שפּראַכען אויסער ענגליש אָדער אידיש, וואָס וואָלט געווען צו ערוואַרטען. מען הערט אויך פראַנצויזיש, איטאַליעניש, דייטש, רוסיש, פּויליש און אויך אַנדערע שפּראַכען, וועלכע איך האָב נים פאַרשטאַנען.

איך בין געווען איינער פון די צושויער פיר וויק־ענדס אין משך פון דעם זעקס־וואָכיגען סעזאָן.

לכבוד דעם 150טען יאָר זייט העקטאָר בערליאָז איז געבוירען געוואָרען האָט מען געקענט הערען כמעט אויף יעדער פּראָגראַם כאָטש איין וויכטיגע קאָמפּאָזיציע פון דעם באַרימטען פראַנצויזישען קאָמפּאָזיטאָר. זיינע וויכטיגסטע קאָמפּאָזיציעס וואָס זיינען אויפגעפירט געוואָרען, זיינען געווען די, וואָס מען הערט זעלטען: „דאַמנעישאַן אָוו פאַוסט", די רעליגיעזע „טעדעאום" און זיין „רעקוויעם". וואָס, אויב מיין זכרון דינט מיר גוט, איז אין ניו יאָרק קיינמאָל נים געהערט געוואָרען.

די מוזיקאַלישע פאָדערונגען פון בערליאָז'ס „רעקוויעם" זיינען פון אַזאַ הויכער שטופע, אַז עס איז פינאַנציעל כמעט אוממעגליך צו געבען אַזאַ אונטערנעמונג אפילו אין אַזאַ גרויסען קאָנצערט־זאַל ווי קאַרנעגי האָל.

אויסער דעם באָסטאָן סימפאָני אָרקעסטער, וואָס באַשטעהט פון 104 מוזיקער, דיריגירט פון שאַרל מינש, זיינען באַנוצט געוואָרען צוויי בראַס בענדס אין צוויי פאַרשידענע טיילען פון זאַל, וואָס באַשטעהט פון אַ גרופּע פון 36 מוזיקער. צו די אַלע מוזיקער דאַרף מען צורעכענען דעם כאָר פון 250 שטימען און אַ טענאָר סאָליסט. אין דעם פאַל דער אַנגעזעהענער טענאָר פון סיטי סענטער אָפּערע, דייוויד פּאָלערי. די פינאַנציעלע אויסגאַבע דערגרייכט אַזאַ פאַנטאַסטישען ציפער, אַז די גרעסטע איינגאַמע פון אַ קאָנצערט, אפילו מיט געהעכערטע פּרייזען, קען דאָס נים באַצאָלען. טענגלוואוד קען זיך דאָס ערלויבען, ערשטענס, ווייל ביי אַ קאָנצערט אין „שעד" קען מען ערוואַרטען איבער 10,000 באַזוכער, און צווייטענס, ווייל דער כאָר און דער גרעסטער טייל פון די צוויי בענדס באַשטעהען פון די סטודענטען וואָס קומען דאָרט שטודירען און דאַנקען גאָט וואָס זיי האָבען אַ געלעגענהייט אַנטייל צו נעמען אין אַזאַ קאָנצערט, ספּעציעל אונטער דער מוזיקאַלישער דירעקציע פון דעם פראַנצויזישען מייסטער־דיריגענט, און איצטיגער שטענדיגער מוזיקאַלישער לייטער פון דעם באָסטאָן סימפאָני אָרקעסטער, שאַרל מינש.

די גרויסע שמחה, וואָס רופט זיך „טענגלוואוד אַן פּאַרעיד", האָט זיך אָנגעהויבען פרייטאָג, דעם 13טען אויגוסט — דער פעסטיוואַל לכבוד דעם לעצטען וויק־ענד פון סעזאָן. עס האָט זיך אָנגעהויבען באַלד נאָך מיטאָג און האָט אָנגעהאַלטען ביז שפּעט אין דער נאַכט, ווען מען האָט מכבד געווען די געסט מיט טאַנץ־מוזיק, און יונגוואַרג האָט זיך אַ לאָז־געטאָן אויף דעם גרויסען, ברייטען פעלד צו כאַפּען אַ טענצעל.

אין משך פון טאָג זיינען פאָרגעקומען אַהן אַ צאָל מוזיקאַלישע אַקטיוויטעטען: אָפּערע, קאַמער־מוזיק, אַ סימפאָנישער קאָנצערט געשפּילט פון די תלמידים און דיריגירט פון איינינע סטודענטען; דער טענגלוואוד כאָר האָט זיך אויך אויסגעצייכענט אין אַ קאָנצערט פון כאָראַלער מוזיק, אויך דיריגירט פון סטודענטען, צווישען וועלכע עס איז אויפגעטראָטען דער יונגער „מאַטיע" גאָלד, דער גראַטענער זוהן פון אונזער איינענעם לעאָן גאָלד, וועלכער איז איצט אַ אָנגעזעהענער חזן אין באָסטאָן. דער יונגער גאָלד האָט דיריגירט מיט טעמפּעראַמענט און אַרויסגעוויזען באַזונדערע פעהיגקייטען אין באַלאַנסירען די שטימען פון כאָר.

דער סימפאָנישער קאָנצערט פון אָוונט איז געווען איינגעטיילט אין צוויי טיילען: דער ערשטער — דיריגירט פון טאָמאַס שיפּער, מיט ברענדאַ לואיס, די טאַלאַנטירטע סאָפּראַנאָ פון דער מעטראָפּאָליטען אָפּעראַ קאָמפּאַני און ניט־ווייניגער טאַלאַנטירטע שוישפּילערין. דער צווייטער טייל איז איבערגענומען געוואָרען פון אַרטור פידלער, דער דיריגענט פון די באָסטאָן „פּאָפּס". דאָס איז געווען אַ דורכשניטליכער טייל פון אַ באָסטאָן „פּאָפּ" קאָנצערט, ביי וועלכען דער עולם האָט זיך אַמוזירט און הנאה געהאַט.

די אינטערעסאַנטסטע קאָמפּאָזיציעס זיינען געווען „טי־ווי־אַנאַ", אַ סאַטירע אויף די טעלעוויזיע „קאָמוירשעלס". דער עולם האָט געלאַכט פון אַט דער שפּאַסיגער קאָמפּאָזיציע, פּונקט ווי ביי אַ קאָמעדיע. די סאַטירע איז אַראַנזשירט געוואָרען פון היימאַן. אַ צווייטע קאָמפּאָזיציע, וואָס האָט אַרויסגערופען נאָך מער האַרציגע געלעכטערס, איז געווען די גוט־באַקאַנטע „גלאָו וואָרם". זעלטען ווען איך האָב געהערט אַ קאָמיקער אַרויסרופען אַזוי פיל הילכיגע געלעכטערס פון די בעסטע וויצען, ווי אַרטור פידלער מיט דעם באָסטאָן סימפאָני אָרקעסטער האָבען עס באַוויזען מיט אַ קוריאָזער באַאַרבייטונג אויף דעם גוט־באַקאַנטען ניגון, וואָס איז שוין אפילו אַדאָפּטירט געוואָרען פאַר אַן ענגלישער פּאָפּולערער ליד פון אַ בראַזיליער קאָמפּאָזיטאָר.

דער גאַנצער טאָג שבת איז געווען געווידמעט צו אָרקעסטער רעפּעטיציעס פאַר דעם זונטאָגדיגען קאָנצערט פון העקטאָר בערליאָז'ס „רעקוויעם", ווי אויך צו קאָנצערטען מכל המינים. בייטאָג איז אויך געגעבען געוואָרען אַ סימפאָנישער קאָנצערט פון די סטודענטען מיט זייערע אייגענע דיריגענטען. ביי דעם קאָנצערט זיינען אַנאָנסירט געוואָרען די געווינער פון די ערשטע פּרייזען פאַר קאָמפּאָזיציע, אינסטרומענטאַליסטען, ווי אויך דיריגענטען. די גרעסטע צאָל פון די געווינער איז באַשטאַנען פון אידישע בחורים און מיידלעך.

דער וויכטיגסטער קאָנצערט איז פאָרגעקומען זונטאָג, דעם 15טען אויגוסט, ווען שאַרל מינש האָט אויפגעפירט די „רעקוויעם" פון העקטאָר בערליאָז. די גליקליכע ביוואוינער פון דעם קאָנצערט וועלען דעם געוויס קיינמאָל נים פאַרגעסען. די מוזיק איז נים נאָר רעליגיעז אין כאַראַקטער און דירעקט קינסטלעריש אויס דעם שווידער פון טויט, נאָר מאָלט אויך מיט די שאַרפסטע און קאָלירפולסטע מוזיקאַלישע פאַרבען די גאַנצע דראַמע פון מענשליכען לעבען און קאַמף. אין געוויסע מאָמענטען דערגרייכט די מוזיק אַזאַ שטופע פון קאָנפליקט און אויפרעגונג, אַז עס האָט ממש פּראָוואָצירט דעם גרויסען עולם צו ספּאָנטאַנע אָוואַציעס פון ענטוזיאַסטישער באַגייסטערונג. בערליאָז'ען קען מען אָנרופען „דער ערפינדער פון מוזיקאַלישע אָרקעסטראַל קאָלירען". ער האָט אין זיין צייט געוואַגט צו באַנוצען די אינסטרומענטען פון אָרקעסטער אויף די רעוואָלוציאָנערסטע אופנים. קיינער פאַר אים האָט אפילו נים געחלום'ט צו עקספּערימענטירען מיט אַזעלכע מוזיקאַלישע מיטלען. ער האָט באַזינגט די אַלע כוחות וואָס האָבען אים געזוכט צו באַקעמפען אין זיין צייט. איצט, 150 יאָר שפּעטער, פייערט די גאַנצע ציוויליזירטע וועלט זיין גרויסען שעפערישען ביישטייער צו דער מוזיקאַלישער וויסענשאַפט און ליטעראַטור.

דייוויד פּאָלעזי, וועלכער האָט די סאָלאָס געזונגען מיט מוזיקאַלישער אינטעליגענץ, באַזיצט אַ טענאָר־שטימע וואָס דינט אים אין אַלע רעדזשיסטערס און האָט אַ וואונדערליכען קאָנטראָל אין אַרויסברענגען ניואַנסען.

שאַרל מינש, דער דיריגענט האָט כשר פאַרדינט די ענטוזיאַסטישע אַפּלאָדיסמענטען און הילכיגע בראַוואָ געשרייען.

דער פּאַרוואָלקענטער הימעל האָט נים אָפּגעשראָקען די טויזענטער ליבהאָבער פון מוזיק, וואָס האָבען נים געקענט געפינען קיין פּלאַץ צו שלאָפען אין דעם נעענטען פון „לענאָקס", וואו טענגלוואוד געפינט זיך. איך האָב גערעדט מיט אַ סך מענשען וואָס האָבען זיך געפונען צימערען 10, 20 און אפילו 30 מייל אַוועק פון „לענאָקס".

די נעכט זיינען געווען קאַלט. אַ סך באַזוכער האָבען מיטגעבראַכט מיט זיך „קאָלדרעס", „בלענקעטס", און האָבען זיך ממש אויסגעבעט אַ געלעגער אויף דעם גראָז און זיך צוגעהערט צו דער מוזיק. אַ סך מענשען, וואָס זיינען געקומען אינדערפרי און געבליבען ביז נאָך דעם קאָנצערט ביי נאַכט, האָבען מיטגעבראַכט עסענוואַרג.

לויט די ציפערען, וואָס איך האָב באַקומען פון דעם „באָקס אָפיס", זיינען די קאָנצערטען אין די דריי טעג באַזוכט געוואָרען פון 30,000 מענשען און האָבען באַצאָלט איינטריטסגעלט אַ סומע פון כמעט $50,000.

Aug 14/54

HIRE GAZETTE, NORTHAMPTON, MASS., SATURDAY, AUGUST

Varied Programs Mark Tanglewood On Parade

Variety is the spice of life and variety was all over the place, all day yesterday in Lenox. Some 10,050 people, the largest audience for the last five years found its way to the Berkshire Music Center's benefit free-for-all, "Tanglewood on Parade."

We missed a considerable amount of all that was to be seen and heard, arriving in the middle of a student opera performed in the very beautiful formal garden, entitled "The Physician in Spite of Himself," a comic buffoonery after Moliere by Charles Gounod, adapted and translated into English by Morton Siegel. The outstanding actor and distinguished voice in this bit of spice was the student baritone, Thomas Stewart. As a woodcutter, who is persuaded that he is an eminent doctor and expected to cure a gentleman's daughter of her inability to talk he was perfectly cast and sang the part with utmost ease, lots of fun and with a full-bodied baritone which left very little to be desired.

Following this, there were three simultaneous performances to choose from in the Shed, the Theatre-Concert Hall and the Chamber Music Hall, of student recitals of opera excerpts, short symphonic works and chamber music which included some student compositions. We attended some of all of these and found them very nicely sung and played.

During the picnic supper hour, the chorus conducted by seven or more students sang a number of madrigals and choruses from the main house porch. The music was well sung, exciting in many instances and very interesting. While the chorus was singing, the lawns in every direction resembled a patchwork quilt of hunger satisfying music-lovers.

The gala concert in the evening was almost like a fiesta in it's gaiety, high spirits and enthusiastic audiences. The concert was divided into two sections each in its own way delectable.

A 25-year-old, Thomas Schippers, conducted the Boston Symphony Orchestra in the first half of the program, choosing Bizet's Symphony in C Major, which he read in a crisp, spirited fashion, and the final scene from the Strauss of opera "Salome." Mr. Schippers is a very virile and dynamic conductor, an extremely able one but perhaps lacking the sensitivety and feeling for subtlety which will no doubt come with an increased maturity. The score for Salome is intensely and brilliantly orchestral. The most engagingly colorful "bit of spice of the whole of Tanglewood on Parade was unquestionably Miss Brenda Lewis, soprano, popular star of Broadway, formerly of the Metropolitan and the New York City operas. Miss Lewis is a striking brunette and appeared in a gorgeous gown of orange, dramatically and excitingly co-operative in her moving and eloquent interpretation of the exotic Salome. Miss Lewis was an eyefilling attraction on a Tanglewood stage, but whether Mr. Schippers or the composer Strauss were at fault it would be perhaps unfair to say, the orchestral accompaniment was not in the least sympathetic to what Miss Lewis had to offer vocally. The audience directly in front of the singer were undoubtedly more fortunate than those farther removed, but what was earfilling was not from Miss Lewis except in rare occasions when she was singing at full tilt and the orchestral score did not drown out all her efforts. A microphone would have been in order.

Space does not permit the exhaustive comments that Arthur Fiedler and the Boston Pops Orchestra are entitled to in their handling of the second half of the program. From the rousing "Stars and Stripes Forever" march by Sousa with which they opened to the two request numbers, "TViana" and "Look Sharp—Be Sharp," both of which are collections of the tunes used in well-known commercials and brimful of humorous musical effects, the Boston Pops outdid itself.

Mention should also be made of a scroll presentation made to Gertrude Robinson Smith at intermission in behalf of the Boston Symphony Orchestra members, trustees and Charles Munch, musical director of the Berkshire Music Center in honor of the work she did in laying the groundwork which has since developed into the Berkshire Music Center. Also it was announced that the proceeds of "Tanglewood on Parade" which annually are raised for the maintenance of the center, this year amounted to the amazing sum of $23,981.

Elaborate door prizes were awarded by baritone Mac Morgan. The festivities in the shed were followed by dancing with music led by Joe Bushkin.—F.M.R.

YORK, N. Y.
-TELEGRAM & SUN
AUG 16 1954

Music

Festival Ends on Big Note

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., Aug. 16.—A big-scale work closed the Berkshire Music Festival for 1954. That was the Berlioz "Requiem," given in memory of the late Serge Koussevitzky in the Music Shed yesterday afternoon.

It takes heavy rehearsing to prepare a work as massive as this. Obviously that was done, thanks to the efforts of Charles Munch, who conducted, and Hugh Ross and James Aliferis, in charge of the chorus, which was reinforced by the Springfield Orchestra Chorus (Alexander Leslie, director).

A large orchestra is required here, hence the Boston Symphony was augmented by several brass choirs as well as by extra players on the stage. The chorus was a huge one. The tenor soloist, David Poleri, sang in the Sanctus the only vocal solo of the entire composition, and with notable effect.

The occasion was deeply moving. Mr. Munch could scarcely have shown more devotion to either the memory of his late predecessor or (at the same time) to Berlioz. If there were any faults in the rendition they happened early. In fact, they happened at the very beginning. Trifling ones, they proved; such things as the male voices of the chorus not sustaining their tones evenly while the female voices sang a descending scale against them. Also, the lady singers—in the same section, the opening "Requiem" — did some anticipating of the conductor's beat. Yet such matters caused only a temporary confusion.

Poetic Lament.

This Berlioz piece proves the stopper to all carping that belittles his musical imagination, his expressive vigor, his total adherence to a subject. The orchestration here is in that master's graphic manner. He sings a huge lament, yet in the most poetic sound.

I wish words could describe the sweeping power of the "Rex Tremendae" or that they could give some hint of the fragile, bitter-sweet prayer of the "Offertorium."

No Berkshire Festival of my recollection has ended so dramatically. And none has more convincingly argued the validity of its artistic aims with so brilliant a closing concert. Truly, the dream of Serge Koussevitzky, valiant toiler [illegible] Tanglewood field, lives [illegible] America's major music festival flourishes, thanks to the [illegible] service of those who [illegible] after him.

Saturday Pro[illegible]

The Saturday [illegible] concert, again conducted [illegible] Munch, offered the [illegible] "Tragic Overture" [illegible] "Tombeau de Couperin," [illegible] Piston Symphony No. [illegible] Saint-Saens Symphony [illegible]

Walter Piston's Symphony [illegible] beautifully tailored job, [illegible] distinct signs of a musical [illegible]sonality. The composer [illegible] enjoyed writing it, and there is enjoyment for the listener too.

I don't know how frequently it gets played—it was composed in 1951—but it will [illegible] its way, never fear. For [illegible] is a solid, agreeable score [illegible] lots of variety and freshness.

The concert—as yesterday's—was well attended. The playing? Mr. Munch had [illegible] very well in hand.

[6]

TIGHT BINDING

14/54

URDAY, AUGUST

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 16 1954

shire Festival Ends

erlioz Requiem Mass ayed for Koussevitzky

By Jay S. Harrison

OX, Mass., Aug. 15.—The
Berkshire Music Festival
nded this afternoon with
r Berlioz' "Grande Messe
Morts (Requiem)," present-
memory of Serge Kousse-
, and a work which should
ade, by law, a mandatory
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arles Munch and the Bos-
Symphony Orchestra were
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choirs, each consisting of
ten players, sat at strategic
in the large Music Shed;
Tanglewood Chorus, en-
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ngfield Orchestra Chorus,
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while flanks of percussion
rs lined the areas between.
ter the intermission, David
i, the tenor soloist, sat by
Munch's side. The whole
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"Colossal" Applies

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Impressive Closing

his Mr. Munch can and does.
n assisted by a chorus
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semble available to the Bos-
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of David Poleri, the resu
und to be consistently i
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pressive indeed was yest

day's closing concert. Eight thousand nine hundred fifty listeners—the small number in a dismal rain—found it so. For their response to Mr. Munch's extraordinary job was akin in its clamor to that of the judgment day.

Last night's program, also conducted by Mr. Munch, consisted of selections familiar to Boston Symphony admirers including Brahms' Tragic Overture, Ravel's "Le Tombeau de Couperin" Suite, Walter Piston's Symphony No. 4 and Saint-Saens' Symphony No. 3 in C Minor.

At the opening measures of the first number, in fact throughout its entire course, Mr. Munch had not yet hit his stride. Under his direction, the Brahms overture was rather coarse and explosive, with its tragic elements dissolved in an aura of pomp and circumstance. Once done with Brahms, however, he plunged headlong into the remaining pieces and delivered them, with a biting zest that characterizes Mr. Munch's way with music dear to his fancy.

A Personal "Tombeau"

Ravel's "Tombeau" was presented in a highly personal and mannered reading that held its rewards in the reflection of a genuine Old World elegance and charm. From measure to measure its poetry remained ever intact, while its bittersweet melodies were held out for fond inspection like so many charms on a bracelet. And while greater instrumental precision has been know in other Boston Symphony performances, few have captured the essence of a work with so little effort.

Mr. Piston's Fourth Symphony is a fine piece, his finest, I suspect, to date. Craft, naturally, there is in abundance, since the composer's reputation has long rested upon his ability to deal smartly with tone. But the Fourth is no mere artisan's piece. Its first movement is warmly spirited, gentle and playful; its second bounding and rhythmically vital. Even its third movement manages to remain engagingly introspective without brooding or turning sour. And the close is a big clangorous finale that brings the symphony to a whooping, forceful end. Mr. Piston, himself, was on hand to accept the generous ovation from an audience estimated at well over 10,000.

Saint-Saens' Third Symphony, which brought the evening to a roaring conclusion, is a warhorse that Mr. Munch knows how to ride. It is a display piece, neither more nor less, and for its display qualities does the conductor read it. Thus heard, the symphony becomes a study in rushing sonorities and unabashed sentiment. There is nothing small about it, nothing petty or mean. As read by Charles Munch, the work is a vast, pulsing musical organism with a life and a heart of its own.

Aug 16/54

Berlioz' Requiem Gripping, Challenges Esthetic Senses

Exciting is a timid word to apply to Hector Berlioz' Requiem. Monumental but not overpowering, challenging without cessation the esthetic senses, impressive and spiritually pervasive it is, and was, as performed by the Boston Symphony under the inspired leadership of Charles Munch on Sunday, in memory of Serge Koussevitzky. The final concert in the 17th Berkshire Festival, and the 15th since the Boston Symphony participated, it included the Berkshire Festival Chorus, augmented by 50 voices from the Springfield Orchestra Chorus, and four brass bands.

Mr. Munch's attention was devoted to the chorus in the opening Kyrie, rather to the detriment of the orchestral ensemble which was slightly uneven toward the close. Its gentle restraint was easily felt, though, and lifted one to the proper plane for the rest of the Requiem.

The usual torpor of a Sunday afternoon, made more so by the threatening skies, was willingly overcome in the desire to grasp and hold each wondering change in all 10 movements.

Rapid cueing of the four brass orchestras in the Dies Irae was expertly handled by Mr. Munch, and also in the Tuba Mirum (literally, beautiful music) which thrilled one to his innermost being. The haunting quality of the oboe dominated the third movement, with quiet male voices accompanied by bass instruments only. Another contrast followed with full orchestral forces in the Rex Tremendae, and then a soft bit of loveliness was heard in the a capella prayer, Quarens me, sung in six parts.

The syncopated beginning of the Lacrymosa, its moods, at once sacred and secular, almost convinced one that dancing in church has a rightful and timely place. In the Offertorium, the melodic lines of the strings and voices were delicately handled, and the alternating voices and pizzicato strings building chords to a hushed climax left one breathless at such beauty. A short Hostias, sung in chords by the male chorus alternating with chords for deep trombones, and flutes blending in high harmonics gave a truly unearthly effect.

Many people feel that the Sanctus is the most beautiful movement of the Requiem. A composition of devotional tenderness, it was rather marred by the emotional style of David Poleri, a good tenor, but not with the purity of voice one associates with the Sanctus Cymbals and drum combined to intersperse a sound of sacramental bells, played once or twice, but never three times. The chorus and muted strings were outstanding in the fugal Hosanna and its climactic repetition in free style.

The final movement, Agnus Dei, set one gently back on an earthly plane, exalted and refreshed by this partioular music of composer Hector Berlioz, whose 150th anniversary has been specially honored this year.

Mr. Munch and the Boston Symphony, and indeed all those who have devoted their energies to the Festival, are to be highly commended for the ever-increasing success of this unique contribution to music lovers.—M.deB.B.

HOUSTON, TEX.
POST

AUG 18 1954

Berkshire Festival

NY HERALD TRIBUNE NEWS SERVICE

LENOX, Mass — George E. Judd, retiring manager of the Boston Symphony Orchestra, announced Tuesday the Berkshire Music Festival which ended Monday, had attracted the largest audiences in its history. Mr Judd said 135,775 persons paid $330,033 to hear 24 concerts, compared to 117,950 in 1953 who paid $311,600.

A total of 375 students from 35 states and 12 foreign countries attended the Berkshire Music Center's student program, and 116 music amateurs ranging from 18 to 60 attended the Tanglewood study group programs.

GINA

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 16 1954

Music

Season's Tanglewood Finale Is Memorial to Koussevitzky

By JAY C. ROSENFELD

THE FINAL CONCERT of the Berkshire Festival at Tanglewood yesterday afternoon was devoted to the "Requiem" of Hector Berlioz, the sesquicentennial anniversary of whose birth was observed last year by Charles Munch and the Boston Symphony orchestra in Symphony Hall and whose major and some less important works have been repeated in this summer's programs.

One of the most touching details of an afternoon full of exhilarating incidents was Munch's gallant and fine gesture of escorting the orchestra's two retiring members, violinist Leon Gorodetzky and violist Georges Fourel, to the front of the stage for a final appreciative moment.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky. Berlioz, in his "Memoires" uses a quotation from Shakespeare's "Macbeth" as an envoy: "Life's but . . . a poor player that struts and frets his hour . . . and then is heard no more." Yesterday afternoon exactly belied that sentiment in the case both of the composer who met with such disappointment in his lifetime and the conductor who left so much evidence of his foresight and such a memorial even as the institution which could reproduce the great music.

* * *

BERLIOZ, no matter what the auspices of his commission, wrote for posterity. Great things must have an element of ageless simplicity. The "Requiem" starts with an unaffected ascending scale in the violas which the discerning composer reinforced with bassoons with remarkable profit. He used the same insight later when the male chorus enters and he adds extra substance to their voices with French horns. The unique and great moment in the "Tuba Mirum" where the four brass choirs, disposed in more advantageous locations yesterday than at the performance of three seasons ago, raise their majestic tone in glorious concord, made everyone's blood tingle in his veins. And then, again, Berlioz' genius becomes apparent when the tremendous volume ceases, and, in the Shed with its wonderful acoustics, there is no reverberation, and the thread is carried on in a soft tremolo in the celli.

The excitement was as great in the orchestra as among the audience. The tympanist, reanimated, lost the pad from one of his sticks as it struck the drum head. It bounced upward in a wide arc and descended, as the legend has already been established, on the head of each one of the 20 violinists of the first violin section.

Munch gave a remarkably poised performance, and was accorded deeply telling response in both the orchestra and the Festival chorus which had been augmented by members of the Springfield orchestra chorus trained by their conductor, Alexander Leslie. The Festival chorus had been prepared by Hugh Ross and James Aliferis. Their work was most apparent in the *a cappella* episodes where solidity and balance were excellent. David Poleri's single opportunity as tenor soloist came in the Sanctus. It was ideally suited to his voice and he sang with impressive conviction and ringing ease.

* * *

SATURDAY EVENING Munch chose a program from many schools and the comparison served to highlight the temper of several epochs. There was the Teutonic Brahms, represented by his Tragic Overture; the French periods of Saint-Saens and Ravel, whose third symphony, in C minor, Opus 78, and "Le Tombeau de Couperin" respectively were played; and the American, by the Walter Piston fourth symphony.

Brahms and Saint-Saens were contemporaries but interest in the Frenchman has not been maintained, yet his symphony was not only worth playing but does not deserve the oblivion to which it seems to be headed. It uses an immense orchestra with organ, played Saturday by E. Power Biggs, and in several instances Saint-Saens molds a congeries of orchestral tones, such as the violin and cello aria in the lowest registers over the sustaining bass of the organ, which are deeply impressive and in which the orchestra played with luscious tone.

Yet, although they were played in reverse order, one could not fail to set beside the Saint-Saens the delicate and lace-like imaginative fantasy of Ravel's suite. Munch asked oboe Ralph Gomberg to stand to take a bow at the conclusion of the performance and, while he well deserved it, the whole orchestra might as well have taken individual bows, for it was a virtuoso performance in its sensitive playing.

* * *

PISTON was in the audience and Munch called him forward for all of the many recalls the audience seemed eager to award the composer and the executants. This symphony was written only three years ago. One senses easy craftsmanship throughout but more telling and lasting marks are not easyily noted. The apt use of instruments is one of Piston's conspicuous attributes. Phrases and figures are indisputably appropriate and right where he places them and he uses the whole wide gamut of the orchestral resources unerringly.

One of our music's greatest virtues is its power to afford pleasure even when the compositions are most familiar. The ability of artists vividly to revive emotions make the performance heard latest the most enjoyable. It is too close at this point to gauge the place in the Berkshire Festivals' history of this one just now completed, but many will contend, and be well fortified to hold their ground that this was one of the great ones.

BOSTON MASS
POST

AUG 16 1954

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 15—Despite a misty, chilly day the final concert in the Berkshire Festival drew an audience of 9000 to hear a performance of the Berlioz "Requiem," a fitting climactic work in the Berlioz sesqui-centennial this summer here at Tanglewood.

Not as many listeners as is usual were seated on the grass, but the weather did not dampen the enthusiasm in the reception of thie wonderful composition.

The stereophonic "Requiem" requires a vast number of performers. There must be a tenor soloist, a huge chorus, an augmented orchestra, and four brass bands. The latter were placed one at each end of the stage and on the right and left sides of the concourse. The festival chorus was assisted by members of the Springfield orchestra chorus, trained by Alexander Leslie, and the soloist was the popular young singer, David Poleri, who has made quite a hit this season with Tanglewood audiences.

Though Berlioz demands so large a performing apparatus, the extended work is a model of classical proportions in its writing. Only in the "Dies Irae" and in the "Lacrymosa" does he employ all of the performers, and this is used not so much for a shocking effect but to give a sense of power and awe in underlining the drama of the text.

The composer does not use all of the traditional text normally a part of the "grande messe des morts." He is concerned primarily with the musical values, and in consequence, repeats many passages to round out his formal scheme.

Though on occasion the "Requiem" has been used as a part of worship, the piece is not really religious in mood. It's feeling is theatrical rather than pious.

Mr. Munch led his forces with that wonderful skill which he always brings to a score of his favorite composer. The chorus responded splendidly to the conductor's demands, and at times achieved great beauty of tone. However, it was unfortunate that during the "Dies Irae," Mr. Munch allowed one pierceing trumpet to dominate the music and mar the otherwise overwhelming effect which Berlioz makes here.

But then, Mr. Munch has a great love for this penetrating sound and he, perhaps, found it stirring.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky that famed conductor whose imprint remains in every department at Tanglewood.

TIGHT BINDING

2 14/54

URDAY, AUGUST

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solid, agreeable score with lo
of variety and freshness.
The concert—as yesterday
—was well attended. The pla
ing? Mr. Munch had that ver
well in hand.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 16 1954

shire Festival Ends

erlioz Requiem Mass ayed for Koussevitzky

By Jay S. Harrison

OX, Mass., Aug. 15.—The
Berkshire Music Festival
ded this afternoon with
r Berlioz' "Grande Messe
orts (Requiem)," present-
memory of Serge Kousse-
, and a work which should
ade, by law, a mandatory
for all large festival end-

arles Munch and the Bos-
Symphony Orchestra were
ented by several hundred
ians to fill the demands of
z' mammoth score. Four
choirs, each consisting of
en players, sat at strategic
in the large Music Shed;
Tanglewood Chorus, en-
d by the addition of the
gfield Orchestra Chorus,
placed behind the orches-
while flanks of percussion
rs lined the areas between.
er the intermission, David
i, the tenor soloist, sat by
Munch's side. The whole
nted — even before the
ing measures—a pageant
spectacle as glorious to the
s it later proved stunning
e ear.

"Colossal" Applies

e work itself is one of the
n history to which the mil-
d epithet "colossal" is not
propriately applied. It is
in spirit, panoramic in out-
long in length, massive in
cture.
t only are the performing
es overwhelming and gran-
e, the nature of the Requiem,
expressive fabric is also
e and trumpeting. And yet,
pposition to the general view
Berlioz is a wizard only of
loud and the raucous, the
uiem Mass is most frequently
ted to a species of quiet
rence that is equally, if not
e, ennobling than all the
et and rumpus created by
combined ensembles charg-
at full vigor.
ully two-thirds of it is of a
re all somber and austere
even at crucial moments the
poser's instrumental and
l coloring is designed tc
d blatancy for its own sake
ood deal of the scoring, in
, is a bit grey, as benefits a
mn occasion. To emphasize
condition, the Requiem has
tches of bleakness and muted
ent that are almost a sonor-
incarnation of despair.
ll of these circumstances are
vingly understood by Mr.
nch and the matter of his
ormance, therefore, is a sim-
one to contend with. No one
ing to conduct the work un-
he is positive well in advance
he can wrench from the
uiem its full meaning and
tance.

Impressive Closing

his Mr. Munch can and does.
n assisted by a chorus
ed to the hilt, as was Tan-
ood's, to ring out the Latin
with magnitude and color,
stands in the way of Ber-
stated intent. Combined,
tionally, with the perfection
semble available to the Bos-
men and the vibrant sing
of David Poleri, the resu
und to be consistently i
sive.
pressive indeed was yest

day's closing concert. Eight thousand nine hundred fifty listeners—the small number in a dismal rain—found it so. For their response to Mr. Munch's extraordinary job was akin in its clamor to that of the judgment day.

Last night's program, also conducted by Mr. Munch, consisted of selections familiar to Boston Symphony admirers including Brahms' Tragic Overture, Ravel's "Le Tombeau de Couperin" Suite, Walter Piston's Symphony No. 4 and Saint-Saens' Symphony No. 3 in C Minor.

At the opening measures of the first number, in fact throughout its entire course, Mr. Munch had not yet hit his stride. Under his direction, the Brahms overture was rather coarse and explosive, with its tragic elements dissolved in an aura of pomp and circumstance. Once done with Brahms, however, he plunged headlong into the remaining pieces and delivered them with a biting zest that characterizes Mr. Munch's way with music dear to his fancy.

A Personal "Tombeau"

Ravel's "Tombeau" was presented in a highly personal and mannered reading that held its rewards in the reflection of a genuine Old World elegance and charm. From measure to measure its poetry remained ever intact, while its bittersweet melodies were held out for fond inspection like so many charms on a bracelet. And while greater instrumental precision has been know in other Boston Symphony performances, few have captured the essence of a work with so little effort.

Mr. Piston's Fourth Symphony is a fine piece, his finest, I suspect, to date. Craft, naturally, there is in abundance, since the composer's reputation has long rested upon his ability to deal smartly with tone. But the Fourth is no mere artisan's piece. Its first movement is warmly spirited, gentle and playful; its second bounding and rhythmically vital. Even its third movement manages to remain engagingly introspective without brooding or turning sour. And the close is a big clangorous finale that brings the symphony to a whooping, forceful end. Mr. Piston, himself, was on hand to accept the generous ovation from an audience estimated at well over 10,000.

Saint-Saens' Third Symphony, which brought the evening to a roaring conclusion, is a warhorse that Mr. Munch knows how to ride. It is a display piece, neither more nor less, and for its display qualities does the conductor read it. Thus heard, the symphony becomes a study in rushing sonorities and unabashed sentiment. There is nothing small about it, nothing petty or mean. As read by Charles Munch, the work is a vast, pulsing musical organism with a life and a heart of its own.

Aug 16/54

Berlioz' Requiem Gripping, Challenges Esthetic Senses

Exciting is a timid word to apply to Hector Berlioz' Requiem. Monumental but not overpowering, challenging without cessation the esthetic senses, impressive and spiritually pervasive it is, and was, as performed by the Boston Symphony under the inspired leadership of Charles Munch on Sunday, in memory of Serge Koussevitzky. The final concert in the 17th Berkshire Festival, and the 15th since the Boston Symphony participated, it included the Berkshire Festival Chorus, augmented by 50 voices from the Springfield Orchestra Chorus, and four brass bands.

Mr. Munch's attention was devoted to the chorus in the opening Kyrie, rather to the detriment of the orchestral ensemble which was slightly uneven toward the close. Its gentle restraint was easily felt, though, and lifted one to the proper plane for the rest of the Requiem.

The usual torpor of a Sunday afternoon, made more so by the threatening skies, was willingly overcome in the desire to grasp and hold each wondering change in all 10 movements.

Rapid cueing of the four brass orchestras in the Dies Irae was expertly handled by Mr. Munch, and also in the Tuba Mirum (literally, beautiful music) which thrilled one to his innermost being. The haunting quality of the oboe dominated the third movement, with quiet male voices accompanied by bass instruments only. Another contrast followed with full orchestral forces in the Rex Tremendae, and then a soft bit of loveliness was heard in the a capella prayer, Quarens me, sung in six parts.

The syncopated beginning of the Lacrymosa, its moods, at once sacred and secular, almost convinced one that dancing in church has a rightful and timely place. In the Offertorium, the melodic lines of the strings and voices were delicately handled, and the alternating voices and pizzicato strings building chords to a hushed climax left one breathless at such beauty. A short Hostias, sung in chords by the male chorus alternating with chords for deep trombones, and flutes blending in high harmonics gave a truly unearthly effect.

Many people feel that the Sanctus is the most beautiful movement of the Requiem. A composition of devotional tenderness, it was rather marred by the emotional style of David Poleri, a good tenor, but not with the purity of voice one associates with the Sanctus Cymbals and drum combined to intersperse a sound of sacramental bells, played once or twice, but never three times. The chorus and muted strings were outstanding in the fugal Hosanna and its climactic repetition in free style.

The final movement, Agnus Dei, set one gently back on an earthly plane, exalted and refreshed by this particular music of composer Hector Berlioz, whose 150th anniversary has been specially honored this year.

Mr. Munch and the Boston Symphony, and indeed all those who have devoted their energies to the Festival, are to be highly commended for the ever-increasing success of this unique contribution to music lovers.—M.deB.B.

HOUSTON, TEX.
POST

AUG 18 1954

Berkshire Festival

NY HERALD TRIBUNE NEWS SERVICE

LENOX, Mass — George E. Judd, retiring manager of the Boston Symphony Orchestra, announced ~~Tuesday~~ the Berkshire Music Festival which ended Monday, had attracted the largest audiences in its history. Mr Judd said 135,775 persons paid $330,033 to hear 24 concerts, compared to 117,950 in 1953 who paid $311,600.

A total of 375 students from 35 states and 12 foreign countries attended the Berkshire Music Center's student program, and 116 music amateurs ranging from 18 to 60 attended the Tanglewood study group programs.

GINA

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 16 1954

Music

Season's Tanglewood Finale Is Memorial to Koussevitzky

By JAY C. ROSENFELD

THE FINAL CONCERT of the Berkshire Festival at Tanglewood ~~yesterday afternoon~~ was devoted to the "Requiem" of Hector Berlioz, the sesquicentennial anniversary of whose birth was observed last year by Charles Munch and the Boston Symphony orchestra in Symphony Hall and whose major and some less important works have been repeated in this summer's programs.

One of the most touching details of an afternoon full of exhilarating incidents was Munch's gallant and fine gesture of escorting the orchestra's two retiring members, violinist Leon Gorodetzky and violist Georges Fourel, to the front of the stage for a final appreciative moment.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky. Berlioz, in his "Memoires" uses a quotation from Shakespeare's "Macbeth" as an envoy: "Life's but . . . a poor player that struts and frets his hour . . . and then is heard no more." Yesterday afternoon exactly belied that sentiment in the case both of the composer who met with such disappointment in his lifetime and the conductor who left so much evidence of his foresight and such a memorial even as the institution which could reproduce the great music.

* * *

BERLIOZ, no matter what the auspices of his commission, wrote for posterity. Great things must have an element of ageless simplicity. The "Requiem" starts with an unaffected ascending scale in the violas which the discerning composer reinforced with bassoons with remarkable profit. He used the same insight later when the male chorus enters and he adds extra substance to their voices with French horns. The unique and great moment in the "Tuba Mirum" where the four brass choirs, disposed in more advantageous locations yesterday than at the performance of three seasons ago, raise their majestic tone in glorious concord, made everyone's blood tingle in his veins. And then, again, Berlioz' genius becomes apparent when the tremendous volume ceases, and, in the Shed with its wonderful acoustics, there is no reverberation, and the thread is carried on in a soft tremolo in the celli.

The excitement was as great in the orchestra as among the audience. The tympanist, reanimated, lost the pad from one of his sticks as it struck the drum head. It bounced upward in a wide arc and descended, as the legend has already been established, on the head of each one of the 20 violinists of the first violin section.

Munch gave a remarkably poised performance, and was accorded deeply telling response in both the orchestra and the Festival chorus which had been augmented by members of the Springfield orchestra chorus trained by their conductor, Alexander Leslie. The Festival chorus had been prepared by Hugh Ross and James Aliferis. Their work was most apparent in the *a cappella* episodes where solidity and balance were excellent. David Poleri's single opportunity as tenor soloist came in the Sanctus. It was ideally suited to his voice and he sang with impressive conviction and ringing ease.

* * *

SATURDAY EVENING Munch chose a program from many schools and the comparison served to highlight the temper of several epochs. There was the Teutonic Brahms, represented by his Tragic Overture; the French periods of Saint-Saens and Ravel, whose third symphony, in C minor, Opus 78, and "Le Tombeau de Couperin" respectively were played; and the American, by the Walter Piston fourth symphony.

Brahms and Saint-Saens were contemporaries but interest in the Frenchman has not been maintained, yet his symphony was not only worth playing but does not deserve the oblivion to which it seems to be headed. It uses an immense orchestra with organ, played Saturday by E. Power Biggs, and in several instances Saint-Saens molds a congeries of orchestral tones, such as the violin and cello aria in the lowest registers over the sustaining bass of the organ, which are deeply impressive and in which the orchestra played with luscious tone.

Yet, although they were played in reverse order, one could not fail to set beside the Saint-Saens the delicate and lace-like imaginative fantasy of Ravel's suite. Munch asked oboe Ralph Gomberg to stand to take a bow at the conclusion of the performance and, while he well deserved it, the whole orchestra might as well have taken individual bows, for it was a virtuoso performance in its sensitive playing.

* * *

PISTON was in the audience and Munch called him forward for all of the many recalls the audience seemed eager to award the composer and the executants. This symphony was written only three years ago. One senses easy craftsmanship throughout but more telling and lasting marks are not easyily noted. The apt use of instruments is one of Piston's conspicuous attributes. Phrases and figures are indisputably appropriate and right where he places them and he uses the whole wide gamut of the orchestral resources unerringly.

One of our music's greatest virtues is its power to afford pleasure even when the compositions are most familiar. The ability of artists vividly to revive emotions make the performance heard latest the most enjoyable. It is too close at this point to gauge the place in the Berkshire Festivals' history of this one just now completed, but many will contend, and be well fortified to hold their ground that this was one of the great ones.

BOSTON MASS
POST

AUG 16 1954

Music in Review

By TUCKER KEISER

TANGLEWOOD, Aug. 15— Despite a misty, chilly day the final concert in the Berkshire Festival drew an audience of 9000 to hear a performance of the Berlioz "Requiem," a fitting climactic work in the Berlioz sesqui-centennial this summer here at Tanglewood.

Not as many listeners as is usual were seated on the grass, but the weather did not dampen the enthusiasm in the reception of thie wonderful composition.

The stereophonic "Requiem" requires a vast number of performers. There must be a tenor soloist, a huge chorus, an augmented orchestra, and four brass bands. The latter were placed one at each end of the stage and on the right and left sides of the concourse. The festival chorus was assisted by members of the Springfield orchestra chorus, trained by Alexander Leslie, and the soloist was the popular young singer, David Poleri, who has made quite a hit this season with Tanglewood audiences.

Though Berlioz demands so large a performing apparatus, the extended work is a model of classical proportions in its writing. Only in the "Dies Irae" and in the "Lacrymosa" does he employ all of the performers, and this is used not so much for a shocking effect but to give a sense of power and awe in underlining the drama of the text.

The composer does not use all of the traditional text normally a part of the "grande messe des morts." He is concerned primarily with the musical values, and in consequence, repeats many passages to round out his formal scheme.

Though on occasion the "Requiem" has been used as a part of worship, the piece is not really religious in mood. It's feeling is theatrical rather than pious.

Mr. Munch led his forces with that wonderful skill which he always brings to a score of his favorite composer. The chorus responded splendidly to the conductor's demands, and at times achieved great beauty of tone. However, it was unfortunate that during the "Dies Irae," Mr. Munch allowed one pierceing trumpet to dominate the music and mar the otherwise overwhelming effect which Berlioz makes here.

But then, Mr. Munch has a great love for this penetrating sound and he, perhaps, found it stirring.

The performance of the "Requiem" was dedicated to the memory of Serge Koussevitzky that famed conductor whose imprint remains in every department at Tanglewood.

Attendance Record Set At Tanglewood

Waterbury Republican Aug. 17, 1954.

(Special to The Republican)

Lenox, Mass., Aug. 16. — The Berkshire Festival, which concluded here at Tanglewood Sunday afternoon with the performance of Berlioz' "Requiem" in memory of Serge Koussevitszky, piled up new records for attendance in all branches of its varied activities.

More than 140,000 persons, an increase of 33,000 over the record of last year, attended the 12 concerts in the Music Shed which this year were spread over a six-week period. Tanglewood-on-Parade on Friday night set an all-time record for that activity with 10,050. Six public rehearsals on Saturday mornings for the benefit of the musician's pension fund drew 12,511. The student demonstrations during the summer season drew 33,000 and the Bach-Mozart concerts in the Music Hall drew additional throngs to bring the grand total for all activities close to 235,000.

Saturday evening's concert, which brought out 10,400, presented an interesting program of Brahms' "Tragic Overture," Ravels' "Le Tombeau de Couperin" and Piston's "Symphony No. 4." Under Charles Munch the orchestra gave a spirited performance and Walter Piston, the composer, was called to the platfrom to receive the plaudits of the enthusiastic audience. But it was the after-intermission performance of Saint-Saens "Symphony No. 3" which thrilled the audience. Mr. Munch did a splended bit of conducting here and had his orchestra play so that the music seemed to be singing itself. E. Power Biggs appeared att he organ. When the concert was over Mr. Munch was called back again and again. His conducting in this part of the program and the Boston's playing of it made everyone realize that this was another of those specials to which the audiences have been treated in this summer of fine concerts.

The rain and mist Sunday shrank the audience to a mere 9,000 but it did not dampen the enthusiasm of those who heard the memorial concert with David Poleri as tenor soloist and the Festival Chorus prepared by Hugh Ross and James Aliferis.

As the last notes faded away and the last car left the grounds of Tanglewood, saying "farewell" for another year to programs and performers who had brought so much pleasure to more than a quarter of a million music-lovers from all this country and many others as well, plans for next year's performances of The Berkshire Music Festival here on the tree-shaded lawns of this beautiful estate were under way. The Berkshire Festival is an enduring part of America's cultural life and all who love it must join in saying with the Latin poet, "Ave atyue vale"—"Hail and Farewell!"

S. M.

VARIETY
NEW YORK, N. Y.

AUG 18 1954

BERKSHIRE FEST WINDS TO RECORD 330G TAKE

Lenox, Mass., Aug. 17.

The 17th annual Berkshire Festival wound up at Tanglewood here Sunday (15) at a high peak, both artistic and boxoffice-wise. Charles Munch led his Boston Symphony Orchestra, plus four brass bands, Music Center chorus of 200 and Springfield, Mass., chorus of 50, in a performance of Berlioz's "Requiem." New attendance record for the six-week fest was set, with a new boxoffice mark. Total paid admissions were $330,033, as against $311,600 in 1953.

The dozen concerts of the BSO in the 6,000-seater Shed (with overflow on lawn) brought in $249,217. Six chamber orchestra events in the 1,150-seater Theatre-Concert Hall accounted for another $32,467. Six more music events in the smaller hall added $13,007. "Tanglewood on Parade" benefit Aug. 13 netted $24,066, and there was an additional $11,276 added from Saturday morning public rehearsals.

Pittsfield, Massachusetts, Monday, August 16, 1954.

Plouffe

A SPECIAL GESTURE on the part of Charles Munch, conductor of the Boston Symphony Orchestra, swelled the cheers of the audience at the Music Shed yesterday afternoon at the conclusion of the 1954 season, when Mr. Munch, center, singled out Leon Gorodetsky and Georges Fourel, who are retiring after a generation of service in the Boston Symphony Orchestra.

MORNING GLOBE

AUG 16 1954

Final Tanglewood Concert Pays Tribute to Koussevitsky

By CYRUS DURGIN

LENOX, Aug. 15—The 17th Berkshire Festival by the Boston Symphony Orchestra ended here in the music shed at Tanglewood this afternoon with a splendid—also a stupendous—performance of the Requiem of Hector Berlioz.

Charles Munch conducted; the tenor soloist was David Poleri, and the huge choral forces consisted of the Festival Chorus, prepared by Hugh Ross and James Aliferis, and the Springfield Chorus, prepared by Alexander Leslie.

The performance was in memory of Dr. Serge Koussevitsky, and a photograph of him fittingly adorned the title page of the program.

The Berlioz Requiem is, in its vast and portentous way, partly an electrifying show, with its extra brass of four groups for the tuba mirum and rex tremendae.

It is also, since Berlioz was an artist of peculiar imagination and intensity as well as a man of complications, a religious masterpiece of deep feeling.

Mr. Munch, unerringly a conductor to comprehend these blended elements, makes the most of all of them. The result is a musical manifestation which both excites you and touches your heart.

Like certain other masterworks created in homage to the dead, the Berlioz Requiem is a poetic expression in a highly organized tonal structure that unmistakably depicts the deprivation of life and as compellingly intimates the unassailable continuity of some form of life eternal. More need hardly be said.

More Than Technical Excellence

Today all upon the stage of the music shed seemed at their best. Mr. Munch's conducting showed all his finest qualities, and a controlled passion not always in evidence.

The orchestra played superbly, not alone with fine technical ensemble, but with a string tone rich and luminous and not in the least dry.

Mr. Poleri's voicing of the tenor solo was beautiful in sound and admirable in the churchly devotion with which he sang it. The choruses lacked nothing of clarity, good balance and willing response.

In the music shed Berlioz' directions that the added brass bands be placed at the four points of the compass, could hardly be met. Two of the groups were placed at extreme left and right, stage front, the others a little way into the auditorium, on either side.

The effect was not overwhelming (nor should it be, either, because of the open sides of the shed) but the arrangement served.

At the end the ovation was vociferous and sustained in which all shared. The applause was swelled by cheers. Mr. Munch singled out, as a special gesture, Leon Gorodetsky and Georges Fourel, who are retiring after a generation of service in the Boston Symphony.

Brahm's "Tragic"

The final Saturday night concert was a singularly satisfying one. It assembled Brahms' "Tragic" Overture (some very loud but dramatic tympani beats at the insistent demand of conductor Munch); Ravel's "Le Tombeau de Couperin" which Mr. Munch and the orchestra do most excellently, though taking the prelude a little slower than I like to hear it; the Fourth Symphony of Walter Piston, which is dancy, juicy music of stature and distinction, and which won the composer, present in the audience, a hearty reception, and the C minor Symphony of Saint-Saens, which I believe will never have a finer interpretation than that by Mr. Munch. The organist for the latter was E. Power Biggs, and needless to say, his work was creditable.

The weather for this final day of the festival, was cold and rainy, thereby cutting down the audience to 8950. Ten thousand, four hundred persons were present Saturday night.

To continue with otherwise encouraging statistics, the total attendance for the six weeks of the festival was 135,775, and the total gross revenue $330,033 as against $311,600 in 1953 when the total attendance was 117,950.

This financial total breaks down in $11,274.25 paid admissions at rehearsals for the benefit of the orchestra's pension fund; net benefit of $22,000 for the Berkshire Music Center from the annual "Tanglewood on Parade"; a net to the center of $7850 from the six chamber music concerts and a total in receipts for the Boston Symphony of $281,674.75.

SCHENECTADY, N. Y.
UNION-STAR

AUG 20 1954

Boston Symphony Manager to Quit

LENOX, Mass.—George E. Judd, manager of the Boston Symphony Orchestra since 1936, will retire this season. He has had nearly 40 years of service with the orchestra with which he became associated in 1915.

He was honored at a luncheon recently at Tanglewood, the Berkshire Festival to which he brought the orchestra in 1937.

He will be succeeded Sept. 1 at the start of the orchestra's 74th season in Symphony Hall, Boston, by Thomas D. Perry Jr., assistant manager. Leon Gorodetzky, violinist with the orchestra since 1920, and George Fourel, violist since 1921, also are retiring and were honored at the luncheon.

In Brief . . .

Even with yesterday's lugubrious weather, Tanglewood attendance ended up 25,000 ahead of last year to vindicate the planners who staked a great deal on their conviction that a six-week season was the next logical step . . . It must have been a great source of satisfaction, too, when Richmond's Mrs. William M. Crane witnessed the first presentation of the Koussevitzky memorial scholarship award to student conductors Paul Vermel and Samuel Krachmalnick. A purely Berkshire gesture to Tanglewood, it brings credit both to the county and to Mrs. Crane, who conceived the idea . . . The weather failed also to discourage the opening of Marian Week at the Eden Hill Novitiate of the Marian Fathers, where a crowd of 2,500 gathered from all parts of the country for the ceremonies . . .

Speaking of attendance, Director Stuart Henry's report of a marked increase in the number of summer visitors at the Berkshire Museum strengthens the belief that those coming to Tanglewood are equally interested in other high-grade cultural offerings . . . Berkshire's ties to Bob Toski are tenuous,

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Syracuse Herald-Journal 8/16/54

MASTERLY CONDUCTORSHIP. Charles Munch, director of the Boston Symphony and the Berkshire Music Festival in "Tanglewood," pictured in rehearsal. The Berlioz Requiem was a fitting musical climax to a highly successful season.

—SEASON CLOSES—

'Tanglewood' Rings With Great Music In The Shed

LENOX—The 17th season of the Berkshire Music Festival in "Tanglewood" closed here yesterday afternoon with 8,950 listeners for the Berlioz Requiem under the masterly direction of Charles Munch. Great music finely wrought by the Boston Symphony Orchestra, with the Berkshire Festival Chorus of 200, assisted by members of the Springfield Symphony Orchestra, (four brass bands). Total attendance for the season which started early in July was 135,775.

DAVID POLERI, tenor, who had been a "Tanglewood" student in the late 40's, was an able soloist in the Requiem. The impressive Berlioz work was pre[illegible] in memory of Dr. Serg[illegible] [illegible]evitzky whose plans [illegible] "[illegible]glewood" as a summer [illegible] the Boston Symphony [illegible] being, with later organization of the Berkshire Music Center.

The Festival Chorus which sang effectively with excellence of enunciation was prepared by Hugh Ross and James Aliferis.

NOTABLE were the fourth section of the Requiem, the "Rex Tremendae," with full orchestral forces, followed by the prayer, sung in six parts, a cappella, and the oratorio's "Lacrymosa," with rich melodic content. The principal orchestra's playing in the Offertorium and the "Sanctus" and Agnus Dei were deeply moving. There were several recalls to the stage for Director Munch, who shared honors with the instrumentalists and singers. Noted among musicians in the throng were Prof. and Mrs. Louis Krasner and their daughters, of Syracuse. Professor Krasner renewed acquaintances with Boston Symphony players with whom he worked when he lived in Boston some years ago.—E.V.W.

ALBANY,
TIMES-UNI

AUG 17

FESTIVAL HAS BIGGEST YEAR

135,775 Music Lov
Thronged Tanglew

The Berkshire F
Lenox, Mass., ran up
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season that ended Sun

Total attendance, de
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tablished a year ago. T
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as against $311,600
last year.

The concluding co
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Koussevitzky who
the Tanglewood festival
its formative years,
8,950 people who defied
day threat of rain to
Berlioz "Requiem."

BERLIOZ HONOR

The Berkshire Fes
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concerts being devoted
serving the 150th an
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French composer by
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The first of these
Damnation of Faust"
Mr. Munch conducted
and which Mr. Munch
duct this season in N
Brooklyn and Washin

On July 25, Mr. Mu
formed the Overture
trice and Benedick"
symphony "Harold
with William Primrose
soloist. A repeat of
mer's "Romeo and Ju
July 31, drew 9,800
an electrical storm.
7 performance includ
"Royal Hunt and St
"The Trojans" and
performance by the
Symphony of the "T

Soloists this
cluded Claudio Arra
Franceschi, Nicole He
Leo Smit, pianists;
cescatti and Ruth Po
linists; E. Power
Willem Friso Frank,
Pierre Monteux was
ductor for two of the
certs; Richard Burgi
master of the Bost
phony, and Jean Mor
head of the Berksh
Center's orchestra d
for one each.

WASHINGTON, D. C.
STAR

AUG 21 1954

Memorial to Koussevitzky

The late Serge Koussevitzky received many honors during his long and brilliant musical career, but perhaps none gave him greater pleasure than he would feel, if still alive today, at a movement started in the Berkshire Hills of Massachusetts. For the residents, old and young, of this rural area are joining to create a Koussevitzky Memorial Fund for endowment of an annual scholarship for a gifted young conductor.

Born to poverty in Northern Russia, Dr. Koussevitzky obtained his own early musical training by doing menial work in exchange for his lessons at the Philharmonic School in Moscow. But through the years of his greatest success—as conductor of the Boston Symphony Orchestra and a frequent visitor to Washington—his interest in young musicians and in the development of new music burned brightly. This dedication to the cause of music was demonstrated particularly in the annual Berkshire Festival at Tanglewood and it was under the guidance of Dr. Koussevitzky that this occasion has become known among music lovers all over the world. It is appropriate but no surprising, therefore, that the school children and their parents of that pleasant New England region should be giving their pennies and dollars for a living and constructive memorial to one who had been their friend and patron.

Attendance Record Set At Tanglewood

Waterbury Republican Aug. 17, 1954.

(Special to The Republican)

Lenox, Mass., Aug. 16. — The Berkshire Festival, which concluded here at Tanglewood Sunday afternoon with the performance of Berlioz' "Requiem" in memory of Serge Koussevitszky, piled up new records for attendance in all branches of its varied activities.

More than 140,000 persons, an increase of 33,000 over the record of last year, attended the 12 concerts in the Music Shed which this year were spread over a six-week period. Tanglewood-on-Parade on Friday night set an all-time record for that activity with 10,050. Six public rehearsals on Saturday mornings for the benefit of the musician's pension fund drew 12,511. The student demonstrations during the summer season drew 33,000 and the Bach-Mozart concerts in the Music Hall drew additional throngs to bring the grand total for all activities close to 235,000.

Saturday evening's concert, which brought out 10,400, presented an interesting program of Brahms' "Tragic Overture," Ravels' "Le Tombeau de Couperin" and Piston's "Symphony No. 4." Under Charles Munch the orchestra gave a spirited performance and Walter Piston, the composer, was called to the platfrom to receive the plaudits of the enthusiastic audience. But it was the after-intermission performance of Saint-Saens "Symphony No. 3" which thrilled the audience. Mr. Munch did a splended bit of conducting here and had his orchestra play so that the music seemed to be singing itself. E. Power Biggs appeared att he organ. When the concert was over Mr. Munch was called back again and again. His conducting in this part of the program and the Boston's playing of it made everyone realize that this was another of those specials to which the audiences have been treated in this summer of fine concerts.

The rain and mist Sunday shrank the audience to a mere 9,000 but it did not dampen the enthusiasm of those who heard the memorial concert with David Poleri as tenor soloist and the Festival Chorus prepared by Hugh Ross and James Aliferis.

As the last notes faded away and the last car left the grounds of Tanglewood, saying "farewell" for another year to programs and performers who had brought so much pleasure to more than a quarter of a million music-lovers from all this country and many others as well, plans for next year's performances of The Berkshire Music Festival here on the tree-shaded lawns of this beautiful estate were under way. The Berkshire Festival is an enduring part of America's cultural life and all who love it must join in saying with the Latin poet, "Ave atyue vale"—"Hail and Farewell!"

S. M.

VARIETY
NEW YORK, N. Y.

AUG 18 1954

BERKSHIRE FEST WINDS TO RECORD 330G TAKE

Lenox, Mass., Aug. 17.

The 17th annual Berkshire Festival wound up at Tanglewood here Sunday (15) at a high peak, both artistic and boxoffice-wise. Charles Munch led his Boston Symphony Orchestra, plus four brass bands, Music Center chorus of 200 and Springfield, Mass., chorus of 50, in a performance of Berlioz's "Requiem." New attendance record for the six-week fest was set, with a new boxoffice mark. Total paid admissions were $330,033, as against $311,600 in 1953.

The dozen concerts of the BSO in the 6,000-seater Shed (with overflow on lawn) brought in $249,217. Six chamber orchestra events in the 1,150-seater Theatre-Concert Hall accounted for another $32,467. Six more music events in the smaller hall added $13,007. "Tanglewood on Parade" benefit Aug. 13 netted $24,066, and there was an additional $11,276 added from Saturday morning public rehearsals.

Pittsfield, Massachusetts, Monday, August 16, 1954.

Plouffe

A SPECIAL GESTURE on the part of Charles Munch, conductor of the Boston Symphony Orchestra, swelled the cheers of the audience at the Music Shed yesterday afternoon at the conclusion of the 1954 season, when Mr. Munch, center, singled out Leon Gorodetsky and Georges Fourel, who are retiring after a generation of service in the Boston Symphony Orchestra.

In Brief . . .

Even with yesterday's lugubrious weather, Tanglewood attendance ended up 25,000 ahead of last year to vindicate the planners who staked a great deal on their conviction that a six-week season was the next logical step . . . It must have been a great source of satisfaction, too, when Richmond's Mrs. William M. Crane witnessed the first presentation of the Koussevitzky memorial scholarship award to student conductors Paul Vermel and Samuel Krachmalnick. A purely Berkshire gesture to Tanglewood, it brings credit both to the county and to Mrs. Crane, who conceived the idea . . . The weather failed also to discourage the opening of Marian Week at the Eden Hill Novitiate of the Marian Fathers, where a crowd of 2,500 gathered from all parts of the country for the ceremonies . . .

Speaking of attendance, Director Stuart Henry's report of a marked increase in the number of summer visitors at the Berkshire Museum strengthens the belief that those coming to Tanglewood are equally interested in other high-grade cultural offerings . . . Berkshire's ties to Bob Toski are tenuous,

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MORNING GLOBE

AUG 16 1954

Final Tanglewood Concert Pays Tribute to Koussevitsky

By CYRUS DURGIN

LENOX, Aug. 15—The 17th Berkshire Festival by the Boston Symphony Orchestra ended here in the music shed at Tanglewood this afternoon with a splendid—also a stupendous—performance of the Requiem of Hector Berlioz.

Charles Munch conducted; the tenor soloist was David Poleri, and the huge choral forces consisted of the Festival Chorus, prepared by Hugh Ross and James Aliferis, and the Springfield Chorus, prepared by Alexander Leslie.

The performance was in memory of Dr. Serge Koussevitsky, and a photograph of him fittingly adorned the title page of the program.

The Berlioz Requiem is, in its vast and portentous way, partly an electrifying show, with its extra brass of four groups for the tuba mirum and rex tremendae.

It is also, since Berlioz was an artist of peculiar imagination and intensity as well as a man of complications, a religious masterpiece of deep feeling.

Mr. Munch, unerringly a conductor to comprehend these blended elements, makes the most of all of them. The result is a musical manifestation which both excites you and touches your heart.

Like certain other masterworks created in homage to the dead, the Berlioz Requiem is a poetic expression in a highly organized tonal structure that unmistakably depicts the deprivation of life and as compellingly intimates the unassailable continuity of some form of life eternal. More need hardly be said.

More Than Technical Excellence

Today all upon the stage of the music shed seemed at their best. Mr. Munch's conducting showed all his finest qualities, and a controlled passion not always in evidence.

The orchestra played superbly, not alone with fine technical ensemble, but with a string tone rich and luminous and not in the least dry.

Mr. Poleri's voicing of the tenor solo was beautiful in sound and admirable in the churchly devotion with which he sang it. The choruses lacked nothing of clarity, good balance and willing response.

In the music shed Berlioz' directions that the added brass bands be placed at the four points of the compass, could hardly be met. Two of the groups were placed at extreme left and right, stage front, the others a little way into the auditorium, on either side.

The effect was not overwhelming (nor should it be, either, because of the open sides of the shed) but the arrangement served.

At the end the ovation was vociferous and sustained in which all shared. The applause was swelled by cheers. Mr. Munch singled out, as a special gesture, Leon Gorodetsky and Georges Fourel, who are retiring after a generation of service in the Boston Symphony.

Brahm's "Tragic"

The final Saturday night concert was a singularly satisfying one. It assembled Brahms' "Tragic" Overture (some very loud but dramatic tympani beats at the insistent demand of conductor Munch); Ravel's "Le Tombeau de Couperin" which Mr. Munch and the orchestra do most excellently, though taking the prelude a little slower than I like to hear it; the Fourth Symphony of Walter Piston, which is 'dancy, juicy music of stature and distinction, and which won the composer, present in the audience, a hearty reception, and the C minor Symphony of Saint-Saens, which I believe will never have a finer interpretation than that by Mr. Munch. The organist for, the latter was E. Power Biggs, and needless to say, his work was creditable.

The weather for this final day of the festival, was cold and rainy, thereby cutting down the audience to 8950. Ten thousand, four hundred persons were present Saturday night.

To continue with otherwise encouraging statistics, the total attendance for the six weeks of the festival was 135,775, and the total gross revenue $330,033 as against $311,600 in 1953 when the total attendance was 117,950.

This financial total breaks down in $11,274.25 paid admissions at rehearsals for the benefit of the orchestra's pension fund; net benefit of $22,000 for the Berkshire Music Center from the annual "Tanglewood on Parade"; a net to the center of $7850 from the six chamber music concerts and a total in receipts for the Boston Symphony of $281,674.75.

SCHENECTADY, N. Y.
UNION-STAR

AUG 20 1954

Boston Symphony Manager to Quit

LENOX, Mass.—George E. Judd, manager of the Boston Symphony Orchestra since 1936, will retire this season. He has had nearly 40 years of service with the orchestra with which he became associated in 1915.

He was honored at a luncheon recently at Tanglewood, the Berkshire Festival to which he brought the orchestra in 1937.

He will be succeeded Sept. 1 at the start of the orchestra's 74th season in Symphony Hall, Boston, by Thomas D. Perry Jr., assistant manager. Leon Gorodetzky, violinist with the orchestra since 1920, and George Fourel, violist since 1921, also are retiring and were honored at the luncheon.

Syracuse Herald-Journal 8/16/54

MASTERLY CONDUCTORSHIP. Charles Munch, director of the Boston Symphony and the Berkshire Music Festival in "Tanglewood," pictured in rehearsal. The Berlioz Requiem was a fitting musical climax to a highly successful season.

—SEASON CLOSES—

'Tanglewood' Rings With Great Music In The Shed

LENOX—The 17th season of the Berkshire Music Festival in "Tanglewood" closed here yesterday afternoon with 8,950 listeners for the Berlioz Requiem under the masterly direction of Charles Munch. Great music finely wrought by the Boston Symphony Orchestra, with the Berkshire Festival Chorus of 200, assisted by members of the Springfield Symphony Orchestra, (four brass bands). Total attendance for the season which started early in July was 135,775.

DAVID POLERI, tenor, who had been a "Tanglewood" student in the late 40's, was an able soloist in the Requiem. The impressive Berlioz work was [illegible] in memory of Dr. Serge [illegible]vitzky whose plans brou[illegible] [illegible]glewood" as a summer [illegible] the Boston Symphony [illegible] being, with later organization of the Berkshire Music Center.

The Festival Chorus which sang effectively with excellence of enunciation was prepared by Hugh Ross and James Aliferis.

NOTABLE were the fourth section of the Requiem, the "Rex Tremendae," with full orchestral forces, followed by the prayer, sung in six parts, a cappella, and the oratorio's "Lacrymosa," with rich melodic content. The principal orchestra's playing in the Offertorium and the "Sanctus" and Agnus Dei were deeply moving. There were several recalls to the stage for Director Munch, who shared honors with the instrumentalists and singers. Noted among musicians in the throng were Prof. and Mrs. Louis Krasner and their daughters, of Syracuse. Professor Krasner renewed acquaintances with Boston Symphony players with whom he worked when he lived in Boston some years ago.—E.V.W.

ALBANY, N.
TIMES-UNIO
AUG 17 195

FESTIVAL HAS BIGGEST YEA

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Soloists this sum
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Pierre Monteux was
ductor for two of the
certs; Richard Burgin,
master of the Boston
phony, and Jean Mor
head of the Berkshire
Center's orchestra dep
for one each.

WASHINGTON, D. C.
STAR

AUG 21 1954

Memorial to Koussevitzky

The late Serge Koussevitzky received many honors during his long and brilliant musical career, but perhaps none gave him greater pleasure than he would feel, if still alive today, at a movement started in the Berkshire Hills of Massachusetts. For the residents, old and young, of this rural area are joining to create a Koussevitzky Memorial Fund for endowment of an annual scholarship for a gifted young conductor.

Born to poverty in Northern Russia, Dr. Koussevitzky obtained his own early musical training by doing menial work in exchange for his lessons at the Philharmonic School in Moscow. But through the years of his greatest success—as conductor of the Boston Symphony Orchestra and a frequent visitor to Washington—his interest in young musicians and in the development of new music burned brightly. This dedication to the cause of music was demonstrated particularly in the annual Berkshire Festiva
at Tanglewood and it was under the guid
ance of Dr. Koussevitzky that this occasion has become known among music lovers a
over the world. It is appropriate but n
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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 18 1954

Festival Six-Week Concert Plan Successful Experiment for Resorts

Same Pattern May Be Followed For 1955 Season

Thomas D. Perry Jr., manager-elect of the Boston Symphony Orchestra, said th[illegible] that "we're all encouraged by the results of the experiment but no definite decisions have been made on the pattern to be followed next season."

However, it is understood the BSO will again make plans for a six-week season of concerts in 1955 though the report could not get official confirmation.

A survey among resort operators in Pittsfield and Southern Berkshire revealed today that the six-week concert plan at Tanglewood this year proved a successful experiment.

The majority of resort places close to Tanglewood reported an upward swing in the volume of trade, due principally to the fact that the "heavy load" was spread out over a longer period.

The peaks, experienced when the Festival operated over three long weekends, were leveled off this season, according to owners of hotels and motels, but the smaller tourist home operators had fewer visitors at their places.

Boon to Pittsfield

In Pittsfield, the three extra weekends of concerts provided a greater volume of business for hotels, but only served as a "stretcher" to relieve congested conditions during the "crush period" for motels and guest houses. Generally, the longer concert period was hailed by all as "a boon."

Hotel owners felt the first three weeks "naturally gave us more business" and backed their findings with figures, but motel owners, especially those on Lenox Road, said business for the same period was about the same as last year. Only one motel, the Tanglewood Motor Court, noted that people stayed longer because of concerts during the week.

Motel owners, for the large part, were glad to have the six-weekend concert period because it gave them a chance to provide more accommodations for more people. "It was steady"—"business stretched out"—and "it wasn't so crowded" were the general observations.

Six Per Cent Increase

Thomas A. Fitzgerald, manager of the Wendell-Sherwood Hotel, reported that business for the six weekends was "generally better than last year." He especially pointed to the first three music weekends as being responsible for a 6 per cent increase in guests, as compared to the same period last year.

No appreciable difference was noted at the Wendell during the last three weeks. They ran "the same as last year," Mr. Fitzgerald said. He also noted a slight gain [illegible] days this year, with the longer stays of about 18 BSO musicians. The musicians came on Wednesday and stayed through the weekend, the hotel manager said, and last year only a few stayed at his hotel and then only for the weekend.

About the same report was made for the Allen Hotel in Pittsfield by Manager Olin A. Sturgis. He said business was better because of the extra weekends especially during the first three weeks and "fully as good as last year" for the remaining three.

Week Long Guests

"People came on Monday and wanted to stay the whole week," observed Mrs. S. Friedland, owner of the Tanglewood Motor Court on Lenox Road. "Of course," she continued, "we were filled last year too, but the six weekends made a great difference in the number of people who stayed all week long."

More accommodations for more people was realized at the Wagon Wheel Motel on Lenox Road. "Naturally, we liked it better," Mrs. Abraham Gordon said, "they all got rooms and it wasn't so crowded."

She also said that more people wanted to stay longer, "but we couldn't do it because we were booked up ahead." Business volume remained about the same as last year she said.

Better Distribution

Two motel owners on West Housatonic Street agreed that the six weekend arrangement was better because business "stretched out."

"It's been a boon to business," according to W. B. Guilford, owner of the Town and Country Motor Lodge at 1350 West Housatonic St. "While we did the same volume of business as last year, there was a better distribution of facilities. I think the Festival should be extended right through Labor Day."

The same view was recorded by Mrs. Edwin A. Johnson of the 501 Ranch and the Holly K Motel, and Mrs. Charles E. Daoust of the Heart of the Berkshires Motel. All are West Housatonic Street businesses.

In general, hotels and motels did a much greater business than last year during the six week Festival, according to John F. Downing, executive director of the Berkshire Hills Conference.

The only persons hurt by the extended concerts were those with rooms to let in private homes. Since there wasn't any need for their services this year, "many just lost out," Mr. Downing reported.

While the private room owners did some business, Mr. Downing said, "there was not the tremendous crush and jamming of facilities that there was during the three weekend concerts."

Lenox Notes Improvement

Whether the new Tanglewood schedule is popular among Lenox guest house, hotel, inn and resort operators seems to depend on whom you ask.

The operators of those places which have facilities for keeping their guests occupied during the entire week found the extension of the schedule to six weeks an improvement. Most operators of those places with only guest rooms to rent reported that when there were no big concerts, there were few guests.

Hurts Small Operators

Representing the small operators, Mrs. John M. O'Brien, director of the Kiwanis Information Booth, reports a large increase in the number of people seeking rooms in town for Saturday night only, but a decrease in total business. Mrs O'Brien believes substitution of chamber music concerts during the week for Shed concerts of previous years Thursday or Friday is the cause.

Under the old schedule, the large crowds came early and stayed for the weekend concerts. Under the new schedule, the crowds arrived Saturday and left Sunday, from the small operators' point of view.

Operators of larger accommodations in Lenox — Avaloch, Music Inn, Festival House, Seven Hills—liked the new schedule and would be pleased to see it extended still further. The season started slowly at most of these resorts, but picked up after the second week.

Resorts Filled to Capacity

All resorts found the requests for weekend accommodations more than they could handle, but made no complaints about the all-week business. Unlike the small guest houses, the resorts have the facilities to keep visitors occupied during the part of the week when there are no concerts.

The Curtis Hotel and the smaller hotel-type accommodations also approved of the extended schedule. It increased their all-week business as well as the weekend business. The longer season meant better service could be given to the guests. The service was better organized over the longer period and not under as much pressure at any one time.

Longer Season Suggested

George Turain, owner-manager of the Curtis Hotel, goes along with resorts in recommending that the season be extended even longer, and adds he would also like to see the midweek Shed concerts revived.

In Lee, where most of the Tanglewood business is in small guest houses, business was reported not as good as in previous years. Similar to the small operators in Lenox, Lee guest houses had fewer guests during the week and about the same number or more for Saturday night.

Treadway Dislikes Plan

Heaton Treadway, owner of the Red Lion Inn and Heaton Hall in Stockbridge, said that concert business was "materially less" than a year ago because of the new six-week schedule which cuts to two the number of Shed concerts each week.

"Several of our best concert people did not come this year," he said, "because they did not like the new schedule of only two concerts a week. Our Tanglewood business was definitely worse than last year."

Mr. Treadway explained that the majority of Tanglewood visitors stayed only on Saturday night this year while two or three night stays were much more common a year ago. He discounted any attraction chamber music concerts might have held, saying that only two-thirds of the number of people who came in the middle of the week last year arrived this summer.

"Our volume of over-all business was better than a year ago because of a big increase in non-concert visitors," he concluded.

Simms Favors Schedule

Albert R. Simms, proprietor of the Elm Street Inn and Restaurant in Stockbridge, likes the new schedule because he says it spreads out the business over a longer period and makes it easier to handle. But he added that it did not affect the volume of his business appreciably.

He said that the majority of business now goes north from Tanglewood to Lenox and Pittsfield and that only on Friday and Saturday is his business much affected by Tanglewood traffic, discounting any financial benefits from the chamber music concerts.

Restaurateurs Disagree

A similar reaction was voiced by Aristotle Tripodes of Paul's Restaurant in Great Barrington. "We'd like to have three months of Tanglewood and close the other nine," he said, "why don't they add three more weeks to the schedule?"

The young restaurateur said his summer business is directly proportional to activity at Tanglewood. As a consequence, this summer has been much busier than previous seasons because of the six-week schedule.

A dissenting vote was cast by a next-door neighbor on Great Barrington's Main Street, where Leo Zittman of the United Cigar Store noted a marked decline in business.

"Now, with the new schedule, people are only here on the weekends—they don't have time to spend much money," he said. Formerly, visitors were more likely to spend several days in the area, Mr. Zittman said, while now they attend the concerts and head back to the city immediately.

Familiar Faces Missing

Mr. Zittman, whose store includes a snack bar, said the familiar faces formerly seen year after year have not appeared this year. "Seems like nobody spends any time here. We don't have anything much to offer them except the concerts," he said. "Lots of people stop in on their way back to New York from Lake George and even Cape Cod—that's the pattern now—but they don't stay here long."

A third businessman, Gen[illegible] Scott of Scott's Inc., said his clothing business in Great Barrington is ahead of last year, but he hesitates to attribute the improvement to the changed Tanglewood schedule.

"We get Tanglewood people, sure, but we've had a sale going on all summer, so who knows whether that's it or Tanglewood's it?" Mr. Scott asked.

South Berkshire Picture

While there was disagreement among Southern Berkshire resort owners and entrepreneurs on the value of the uniform six-week program, two main principles seemed to be at work:

1. The closer a resort was to Tanglewood, the more it benefited by the new plan.
2. The successful operations—motels, cabins and popular resort hotels—were more successful, while the "marginal" businesses, including most guest houses, lost out.

The explanation of both these trends appeared to lie in the fact that the crowds were not concentrated in two or three weekends as in years past. Since there were fewer visitors here on the traditional three "big weekends," it was easier for tourists to find the kind of accommodations they wanted near Tanglewood.

Observers noted out-of-towners preferred being near the concerts. Difficulty in driving back to thei lodgings at night over unfamilia country roads was cited as one bi reason for the preference.

With less of a strain upon t more popular facilities in Lenox-Stockbridge area, few visitors were compelled to go afield for their rooms. This sho up particularly in the room r vation service at the Sout Berkshire Chamber of Commerce information booth in Great Barrington.

Many Rooms Available

Chamber personnel said they filled fewer rooms this season than last, and did not fill all available rooms once this year. Hotels, motels and sports centers did a good business, but guest houses were less busy than last year. The season's peak was reached Saturday, Aug. 7, when a high percentage of the guest house rooms were filled, but that was an unusually active weekend.

These observations by the Chamber of Commerce were repeated by several landlords south of Great Barrington. Stuart M. Beard III of the Sheffield Inn reported that business through June and July was somewhat ahead of last year but that transient trade in town had dropped off. Mr. Beard noted that most of his Berkshire Festival business was still concentrated in the last three weeks of the Tanglewood season.

Joyce Rejoices

One of the heartiest Southern Berkshire advocates of the new plan was James J. Joyce, landlord of Great Barrington's Berkshire Inn, who remarked a "decided increase in business."

Mr. Joyce was sure the uniform six-week program brought many more visitors to the county and made both tickets and accommodations available for many who otherwise would not have been able to obtain them. For the past six weeks, he said, the Berkshire Inn has been filled to capacity every Thursday through Saturday. On two Saturday nights he had to turn away people by the score.

Mr. Joyce also said business in the Berkshire Inn grill, a reliable indicator of tourist trade, was "excellent—way ahead of last year."

BOSTON, MASS.
MORNING GLOBE
AUG 21 1954

PRESENTS CHECK—Timothy J. Sullivan (right), sales representative for Haffenreffer & Co., Inc., Boston, presents to John Brosnahan, assistant treasurer of Boston Symphony Orchestra, check representing proceeds from sale of Haffenreffer Private Stock Malt Liquor during Tanglewood Parade Day at Berkshire Music Festival, Money is donated to Berkshire Music Center Scholarship Fund, which each Summer aids worthy music students to attend Center.

BRIDGEPORT, CONN.
POST
AUG 22 1954

The Boston Symphony orchestra clos[illegible] 17th [illegible]k-shire Festival last Sunday with the greatest attendance and largest receipts in its history . . . The final concert was attended by 8,950 persons . . . Gratification at the new attendance records was expressed by Manager George E. Judd, who retired Sunday after nearly 40 years with the Boston Symphony orchestra.

LBANY, N. Y
MES-UNION

AUG 17 1954

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some of his seldom-heard work
The first of these was "Th
Damnation of Faust," whic
Mr. Munch conducted July 1
and which Mr. Munch will co
duct this season in New Yor
Brooklyn and Washington.

On July 25, Mr. Munch pe
formed the Overture to "Be
trice and Benedick" and th
symphony "Harold in Italy
with William Primrose as vio
soloist. A repeat of last sum
mer's "Romeo and Juliet," o
July 31, drew 9,800 persons
an electrical storm. The A
7 performance included Berlio
"Royal Hunt and Storm" fr
"The Trojans" and the fi
performance by the Bos
Symphony of the "Te Deu

Soloists this summer
cluded Claudio Arrau,
Franceschi, Nicole Henriot,
Leo Smit, pianists; Zino
cescatti and Ruth Posselt,
linists; E. Power Biggs
Wilem Friso Frank, organis
Pierre Monteux was guest co
ductor for two of the Shed co
certs; Richard Burgin, conce
master of the Boston Sy
phony, and Jean Morel, acti
head of the Berkshire Mus
Center's orchestra departme
for one each.

D. C.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 18 1954

Festival Six-Week Concert Plan Successful Experiment for Resorts

Same Pattern May Be Followed For 1955 Season

Thomas D. Perry Jr., manager-elect of the Boston Symphony Orchestra, said this morning that "we're all encouraged by the results of the experiment but no definite decisions have been made on the pattern to be followed next season."

However, it is understood the BSO will again make plans for a six-week season of concerts in 1955 though the report could not get official confirmation.

A survey among resort operators in Pittsfield and Southern Berkshire revealed today that the six-week concert plan at Tanglewood this year proved a successful experiment.

The majority of resort places close to Tanglewood reported an upward swing in the volume of trade, due principally to the fact that the "heavy load" was spread out over a longer period.

The peaks, experienced when the Festival operated over three long weekends, were leveled off this season, according to owners of hotels and motels, but the smaller tourist home operators had fewer visitors at their places.

Boon to Pittsfield

In Pittsfield, the three extra weekends of concerts provided a greater volume of business for hotels, but only served as a "stretcher" to relieve congested conditions during the "crush period" for motels and guest houses. Generally, the longer concert period was hailed by all as "a boon."

Hotel owners felt the first three weeks "naturally gave us more business" and backed their findings with figures, but motel owners, especially those on Lenox Road, said business for the same period was about the same as last year. Only one motel, the Tanglewood Motor Court, noted that people stayed longer because of concerts during the week.

Motel owners, for the large part, were glad to have the six-weekend concert period because it gave them a chance to provide more accommodations for more people. "It was steady"—"business stretched out"—and "it wasn't so crowded" were the general observations.

Six Per Cent Increase

Thomas A. Fitzgerald, manager of the Wendell-Sherwood Hotel, reported that business for the six weekends was "generally better than last year." He especially pointed to the first three music weekends as being responsible for a 6 per cent increase in guests, as compared to the same period last year.

No appreciable difference was noted at the Wendell during the last three weeks. They ran "the same as last year," Mr. Fitzgerald said. He also noted a slight gain [illegible] days this year, with the longer stays of about 18 BSO musicians. The musicians came on Wednesday and stayed through the weekend, the hotel manager said, and last year only a few stayed at his hotel and then only for the weekend.

About the same report was made for the Allen Hotel in Pittsfield by Manager Olin A. Sturgis. He said business was better because of the extra weekends especially during the first three weeks and "fully as good as last year" for the remaining three.

Week Long Guests

"People came on Monday and wanted to stay the whole week," observed Mrs. S. Friedland, owner of the Tanglewood Motor Court on Lenox Road. "Of course," she continued, "we were filled last year too, but the six weekends made a great difference in the number of people who stayed all week long."

More accommodations for more people was realized at the Wagon Wheel Motel on Lenox Road. "Naturally, we liked it better," Mrs. Abraham Gordon said, "they all got rooms and it wasn't so crowded."

She also said that more people wanted to stay longer, "but we couldn't do it because we were booked up ahead." Business volume remained about the same as last year she said.

Better Distribution

Two motel owners on West Housatonic Street agreed that the six weekend arrangement was better because business "stretched out."

"It's been a boon to business," according to W. B. Guilford, owner of the Town and Country Motor Lodge at 1350 West Housatonic St. "While we did the same volume of business as last year, there was a better distribution of facilities. I think the Festival should be extended right through Labor Day."

The same view was recorded by Mrs. Edwin A. Johnson of the 501 Ranch and the Holly K Motel, and Mrs. Charles E. Daoust of the Heart of the Berkshires Motel. All are West Housatonic Street businesses.

In general, hotels and motels did a much greater business than last year during the six week Festival, according to John F. Downing, executive director of the Berkshire Hills Conference.

The only persons hurt by the extended concerts were those with rooms to let in private homes. Since there wasn't any need for their services this year, "many just lost out," Mr. Downing reported.

While the private room owners did some business, Mr. Downing said, "there was not the tremendous crush and jamming of facilities that there was during the three weekend concerts."

Lenox Notes Improvement

Whether the new Tanglewoo schedule is popular among Leno: guest house, hotel, inn and resor operators seems to depend o whom you ask.

The operators of those place which have facilities for keepin their guests occupied during th entire week found the extension o the schedule to six weeks an improvement. Most operators c those places with only guest room to rent reported that when ther were no big concerts, there wer few guests.

Hurts Small Operators

Representing the small operators Mrs. John M. O'Brien, director o the Kiwanis Information Booth, reports a large increase in the number of people seeking rooms in tow for Saturday night only, but a decrease in total business. Mrs O'Brien believes substitution o chamber music concerts during the week for Shed concerts of previous years Thursday or Friday is the cause.

Under the old schedule, the large crowds came early and stayed for the weekend concerts. Under the new schedule, the crowds arrived Saturday and left Sunday, from the small operators' point of view.

Operators of larger accommodations in Lenox — Avaloch, Music Inn, Festival House, Seven Hills—liked the new schedule and would be pleased to see it extended still further. The season started slowly at most of these resorts, but picked up after the second week.

Resorts Filled to Capacity

All resorts found the requests for weekend accommodations more than they could handle, but made no complaints about the all-week business. Unlike the small guest houses, the resorts have the facilities to keep visitors occupied during the part of the week when there are no concerts.

The Curtis Hotel and the smaller hotel-type accommodations also approved of the extended schedule. It increased their all-week business as well as the weekend business. The longer season meant better service could be given to the guests. The service was better organized over the longer period and not under as much pressure at any one time.

Longer Season Suggested

George Turain, owner-manager of the Curtis Hotel, goes along with resorts in recommending that the season be extended even longer, and adds he would also like to see the midweek Shed concerts revived.

In Lee, where most of the Tanglewood business is in small guest houses, business was reported not as good as in previous years. Similar to the small operators in Lenox, Lee guest houses had fewer guests during the week and about the same number or more for Saturday night.

Treadway Dislikes Plan

Heaton Treadway, owner of the Red Lion Inn and Heaton Hall in Stockbridge, said that concert business was "materially less" than a year ago because of the new six-week schedule which cuts to two the number of Shed concerts each week.

"Several of our best concert people did not come this year," he said, "because they did not like the new schedule of only two concerts a week. Our Tanglewood business was definitely worse than last year."

Mr. Treadway explained that the majority of Tanglewood visitors stayed only on Saturday night this year while two or three night stays were much more common a year ago. He discounted any attraction chamber music concerts might have held, saying that only two-thirds of the number of people who came in the middle of the week last year arrived this summer.

"Our volume of over-all business was better than a year ago because of a big increase in non-concert visitors," he concluded.

Simms Favors Schedule

Albert R. Simms, proprietor of the Elm Street Inn and Restaurant in Stockbridge, likes the new schedule because he says it spreads out the business over a longer period and makes it easier to handle. But he added that it did not affect the volume of his business appreciably.

He said that the majority of business now goes north from Tanglewood to Lenox and Pittsfield and that only on Friday and Saturday is his business much affected by Tanglewood traffic, discounting any financial benefits from the chamber music concerts.

Restaurateurs Disagree

A similar reaction was voiced by Aristotle Tripodes of Paul's Restaurant in Great Barrington. "We'd like to have three months of Tanglewood and close the other nine," he said, "why don't they add three more weeks to the schedule?"

The young restaurateur said his summer business is directly proportional to activity at Tanglewood. As a consequence, this summer has been much busier than previous seasons because of the six-week schedule.

A dissenting vote was cast by a next-door neighbor on Great Barrington's Main Street, where Leo Zittman of the United Cigar Store noted a marked decline in business.

"Now, with the new schedule, people are only here on the weekends—they don't have time to spend much money," he said. Formerly, visitors were more likely to spend several days in the area, Mr. Zittman said, while now they attend the concerts and head back to the city immediately.

Familiar Faces Missing

Mr. Zittman, whose store includes a snack bar, said the familiar faces formerly seen year after year have not appeared this year. "Seems like nobody spends any time here. We don't have anything much to offer them except the concerts," he said. "Lots of people stop in on their way back to New York from Lake George and even Cape Cod—that's the pattern now—but they don't stay here long."

A third businessman, Gen Scott of Scott's Inc., said his clothing business in Great Barrington is ahead of last year, but he hesitates to attribute the improvement to the changed Tanglewood schedule.

"We get Tanglewood people, sure, but we've had a sale going on all summer, so who knows whether that's it or Tanglewood's it?" Mr. Scott asked.

South Berkshire Picture

While there was disagreement among Southern Berkshire resort owners and entrepreneurs on the value of the uniform six-week program, two main principles seemed to be at work:

1. The closer a resort was to Tanglewood, the more it benefited by the new plan.
2. The successful operations—motels, cabins and popular resort hotels—were more successful, while the "marginal" businesses, including most guest houses, lost out.

The explanation of both these trends appeared to lie in the fact that the crowds were not concentrated in two or three weekends as in years past. Since there were fewer visitors here on the traditional three "big weekends," it was easier for tourists to find the kind of accommodations they wanted near Tanglewood.

Observers noted out-of-towners preferred being near the concerts. Difficulty in driving back to thei lodgings at night over unfamilia country roads was cited as one bi reason for the preference.

With less of a strain upon t more popular facilities in t Lenox-Stockbridge area, fe visitors were compelled to go afield for their rooms. This sho up particularly in the room re vation service at the Sout Berkshire Chamber of Commerce information booth in Great Barrington.

Many Rooms Available

Chamber personnel said they filled fewer rooms this season than last, and did not fill all available rooms once this year. Hotels, motels and sports centers did a good business, but guest houses were less busy than last year. The season's peak was reached Saturday, Aug. 7, when a high percentage of the guest house rooms were filled, but that was an unusually active weekend.

These observations by the Chamber of Commerce were repeated by several landlords south of Great Barrington. Stuart M. Beard III of the Sheffield Inn reported that business through June and July was somewhat ahead of last year but that transient trade in town had dropped off. Mr. Beard noted that most of his Berkshire Festival business was still concentrated in the last three weeks of the Tanglewood season.

Joyce Rejoices

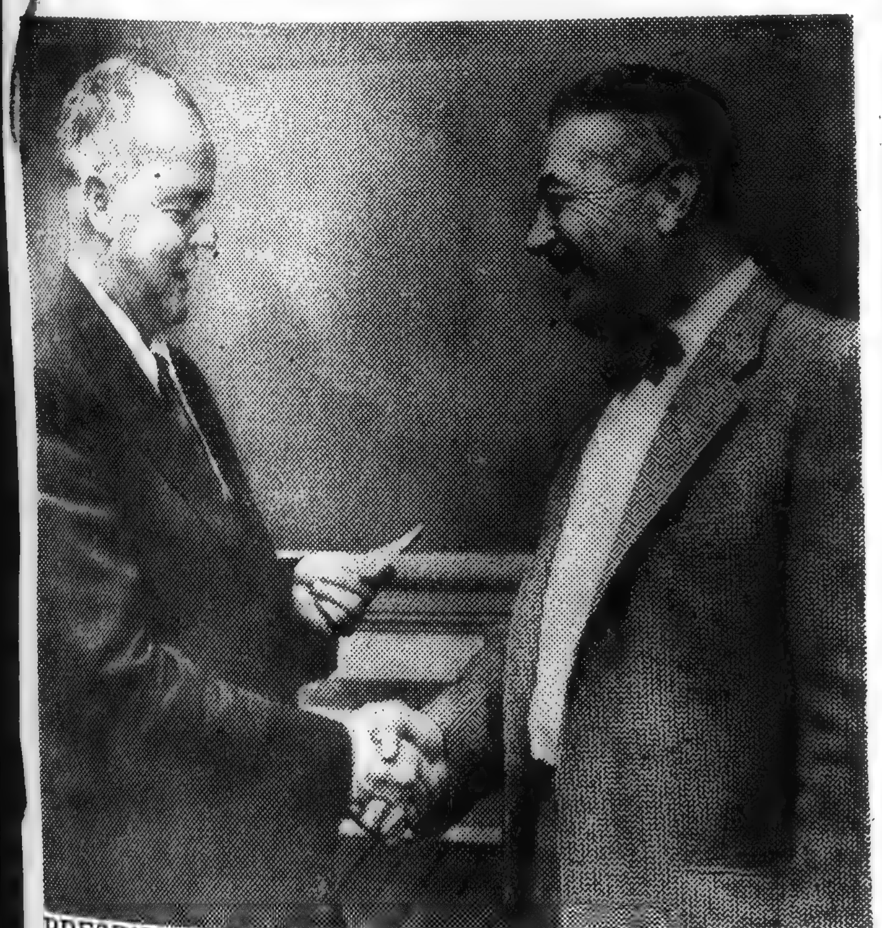
One of the heartiest Southern Berkshire advocates of the new plan was James J. Joyce, landlord of Great Barrington's Berkshire Inn, who remarked a "decided increase in business."

Mr. Joyce was sure the uniform six-week program brought many more visitors to the county and made both tickets and accommodations available for many who otherwise would not have been able to obtain them. For the past six weeks, he said, the Berkshire Inn has been filled to capacity every Thursday through Saturday. On two Saturday nights he had to turn away people by the score.

Mr. Joyce also said business in the Berkshire Inn grill, a reliable indicator of tourist trade, was "excellent—way ahead of last year."

BOSTON, MASS.
MORNING GLOBE

AUG 21 1954



PRESENTS CHECK—Timothy J. Sullivan (right), sales representative for Haffenreffer & Co., Inc., Boston, presents to John Brosnahan, assistant treasurer of Boston Symphony Orchestra, check representing proceeds from sale of Haffenreffer Private Stock Malt Liquor during Tanglewood Parade Day at Berkshire Music Festival. Money is donated to Berkshire Music Center Scholarship Fund, which each Summer aids worthy music students to attend Center.

BRIDGEPORT, CONN.
POST

AUG 22 1954

The Boston Symphony orchestra clo[illegible] 17th [illegible]kshire Festival last Sunday with the greatest attendance and largest receipts in its history . . . The final concert was attended by 8,950 persons . . . Gratification at the new attendance records was expressed by Manager George E. Judd, who retired Sunday after nearly 40 years with the Boston Symphony orchestra.

ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 16 1954

Berlioz 'Requiem' Is Tanglewood Finale

For the final concert of the Berkshire Festival yesterday afternoon at Tanglewood Charles Munch conducted the Berlioz "Requiem," thus completing 7 of the 12 major works of this composer in the anniversary series this summer. Tremendous in scope and demands, this musical juggernaut, presented in memory of Serge Koussevitzky, combined the forces of the Boston Symphony Orchestra, 36 extra brass, a full battery of percussion, the Festival Chorus and the chorus of the Springfield Symphony Orchestra, Hugh Ross and James Aliferis prepared the choral groups, the best of recent years.

In sustained power this combined massiveness surpasses comparative music in literally ringing the rafters. But the dramatic intensity and religious awe serve to make the 10 sections into 10 varying woods. Analyzed on the basis of the art principle of contrast alone, it is an astounding example of the genius of Berlioz. The introductory "Requiem," full of faith and hope, is followed by the chromatic rumblings and bursts of the "Dies Irae," and then by the awesome strength of the "Tuba Mirum." Placed at compass points, the four brass ensembles cut through like swords of sound to continually build the effects. Followed by the penitent prayer of the men's voices the abrupt pauses of the "Rex Tremendae" achieve unique emphasis. Again the antiphonal choral "Salve" receives periodic blasts of ringing brass. The lyric beauty of an unaccompanied choral prayer suddenly changes all this.

Mr. Munch designed the result to balance elements, and stress tonal beauty within the weight of sound. In Berlioz there is much stress on musical precedence over the words as such. Th choral enunciation kept the message clear, even in the fugal complexities of the "Hosanna."

David Poleri, tenor, sang the solo prayer of the "Sanctus" with convincing fervor. Here again Berlioz wrote ideas that defy convention. With the solo voice punctuated at intervals by choral replies, the quiet use of bass drum and cymbals created weird colors. To follow with the lyricism of the closing "Agnus Dei" marked the final contrast.

The 24 concerts of the series this summer have set new attendance records. Despite the rain an overflow crowd heard the tremendous effect of this final program.

For the 23d program Saturday night Mr. Munch conducted an all-orchestral program. With impeccable taste and catholicity of style. He presented four varying schools of composition. Brahms, Ravel, Pisten, Saint-Saens, in an overture, suite and two symphonies combined to make a splendid evening.

The concert closed with Saint-Saens Third Symphony, which included the organ, effectively played by E. Power Biggs. The romantic spirit and sheer loveliness of this music cause it to retain power today. Mr. Munch studiously avoided the commonplace by directing each musical line to a purpose, perhaps his unique characteristic in conducting. Thus recapitulation became not just repetition but imaginative exploration. The Adagio found strings and organ sympathetic. In the closing sections the fugal imitations mounted steadily to thrilling power.—C.F.S.

SPRINGFIELD, MASS.
MORNING UNION
AUG 19 1954

Greatest Moment for Chorus Singers Was at Tanglewood

Hills, for Instance, Had 'Highlight of My Life' in Sunday Appearance; Mrs. Donnis 'Lifted Right Up'

Fifty members of the Springfield Symphony Chorus, carried high in the clouds Sunday afternoon at Tanglewood, gradually are getting their feet back on the ground.

Singing Hector Berlioz' "Requiem" with Charles Munch, the Boston Symphony and the Berkshire Music Festival Chorus was a top musical and emotional experience for them.

They were invited to join the festival group in presenting the vocally taxing, seldom-offered number.

For Homer Mallory of 131 Orleans St., who hasn't missed singing in a Symphony Chorus performance since it was organized 10 years ago, the Sunday opportunity was fulfillment of the dream of a lifetime.

"I always wanted to appear in Tanglewood before I died," he said after the "Requiem" was concluded.

Now that he has, he isn't satisfied.

"I want to sing there again," he added earnestly.

Still buoyed by the sweep and tenderness, grandeur and sublimity of the symphony and choral work that calls for four supplementary brass choirs, Symphony Chorus members who participated agreed after the performance with Mrs. Ruth Gebeau of 222 Springfield St., Wilbraham:

"I'm surely excited, a bit hoarse—and shaking all over."

They also went along with Mrs. Ruth Donnis of 37 Wright St., Agawam.

"A thrilling experience and wonderful feeling," she said. "I'm lifted right up."

And the singers are convinced they were the most favored people at Tanglewood Sunday.

They were asked if the chorus enjoys the music as much as the audience.

"The chorus enjoys it more. I am convinced of that 100 per cent," Ernest Furnans, chorus president, of 515 Stony Hill Rd., Wilbraham, replied.

Ernest J. Hills of 105 Riverview Ave., Longmeadow, director of the Westinghouse Men's Chorus, said singing at Tanglewood was "a highlight of my life."

More experienced in music than most of the singers, he acknowledged that the night before the Tanglewood performance he "did not sleep" because he was excited about the next afternoon.

The Symphony Chorus sang the Berlioz "Requiem" in October, 1952. This was with the Springfield Symphony, directed by Dr. Alexander Leslie, in a Springfield Symphony Association subscription series concert.

BROOKLYN, N. Y.
EAGLE
AUG 16 1954

MUSIC

Berkshire Festival Closes With 'Requiem' by Berlioz

By PAUL AFFELDER

Tanglewood, Lenox, Mass., Aug. 16—The 1954 Berkshire Festival came to a close here yesterday afternoon with a deeply moving performance of the "Grande Messe Des Morts"—the "Requiem" by Henry Hector Berlioz. It made a fitting conclusion to a six-week festival which this year was centered around the larger works of this French master, the 150th anniversary of whose birth is being celebrated this season.

Despite the large forces called for in the "Requiem"—an oversized symphony orchestra, a mixed chorus of extensive proportions and four supplementary brass choirs—this is anything but bombastic music.

True, it has its gigantic climaxes, particularly in the "Tuba Mium" and "Rex Tremendae." Essentially, however, this is a work of sincere, pious devotion, more reserved than it is flamboyant, and still, more for the concert hall than the church.

Spirit of Humility

It was in a spirit of reverence and humility that Charles Munch led the Boston Symphony Orchestra and the augmented festival chorus, the latter splendidly prepared by Hugh Ross and James Aliferis. A certain feeling of restraint, except in the overpowering passages with the brass choirs, brought to this music the requisite solemnity and religious stature.

There was much tonal beauty, too, the strings shining forth with their old-time Boston sheen and the chorus singing with a well-rounded tone and generally clear diction.

David Poleri was the tenor soloist in the "Sanctus," performing with fluency and intensity, and, fortunately, seldom forcing his usually lovely tone.

An audience of 8,950 applauded and loudly cheered the performance, presented in memory of the late Serge Koussevitzky. Since the shed at Tanglewood accommodates only 6,000, this meant that nearly 3,000 braved the constant threat of rain to crowd around the outside or sit on blankets on the damp grass.

If this final program climaxed a Summer of memorable Berlioz interpretations by Mr. Munch, it must have been something of a sad farewell for another important member of the orchestra family. For George E. Judd retired after 40 years of devoted service as manager of the Boston Symphony, to be succeeded by Thomas D. Perry.

Not only in Boston, but wherever the orchestra visits, including Brooklyn, Mr. Judd will be missed by his many friends and associates.

NEW YORK, N.Y.
JOURNAL-AMERICAN
AUG 22 1954

175,000 Witness Berkshire Boom

By MILES KASTENDIECK

TWENTY years a-growing, the Berkshire Festival has just experienced its biggest season and a record attendance close to 175,000 people.

Miles Kastendieck

How much it has attracted an international audience is not fully known; but as the festival has grown in national prominence, it has also attracted interest abroad.

That it offers something to the foreigner as European festivals lure Americans cannot be denied.

Scope Enlarged

Enlarging its scope proved an important feature of this year's festival. The scheduling of six full weekends with the Boston Symphony functioning full force on Saturdays and Sundays and its chamber group playing on Fridays turned out successfully.

The festival is actually broader than that with the Wednesday evening chamber music concerts included. Under the circumstances it now has a comprehensive program of four events weekly.

If the 40-odd concerts and demonstrations of the Berkshire Music Center are added, Tanglewood thrives with almost unprecedented musical activity.

The festival has also broadened its base in having more conductors and varying its programs.

Though Charles Munch assumed the major portion of conducting, the debuts of Jean Morel and Lukas Foss in the regular series and of Thomas Schippers and Arthur Fiedler in "Tanglewood on Parade" brought important musicians into the picture.

The Bach-Mozart series has grown through Haydn and several "moderns" to be a chamber orchestra series. This expansion is most desirable.

What this festival offered particularly was the core-program centered on Berlioz. For the first time specific attention was given in the music shed concerts to the works of one composer.

This should become a precedent—to be fostered for the Mozart year of 1956, but to be encouraged as an annual unifying element in planning festival programs.

The Berlioz anniversary brought certain memorable highlights. Offering "The Damnation of Faust" may have been the most significant.

The performances of the "Te Deum" and the "Requiem" helped to emphasize Berlioz's place as a writer of choral works on a grand scale. This realization was probably the chief contribution of focusing attention on Berlioz.

At The Top

There were other highlights. At the top should be placed the performance of Haydn's "Nelson" Mass which Hugh Ross conducted.

Then should be included the performance of Prokofieff's Sixth Symphony conducted by Morel and that of Stravinsky's "Pulcinella" by Lukas Foss.

"Going to Tanglewood" has come to mean a great deal today. In comparison with the uncertainties and slim beginnings of a score of years ago and even after the B.S.O. entered the picture 15 years ago, the Berkshire Festival has become a vital part of the American musical scene.

16, 1954. N.Y. World-Telegram and Sun, 8/16/54

Music

Festival Ends on Big Note

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., Aug. 16.—A big-scale work closed the Berkshire Music Festival for 1954. That was the Berlioz "Requiem," given in memory of the late Serge Koussevitzky in the Music Shed yesterday afternoon.

It takes heavy rehearsing to prepare a work as massive as this. Obviously that was done, thanks to the efforts of Charles Munch, who conducted, and Hugh Ross and James Aliferis, in charge of the chorus, which was reinforced by the Springfield Orchestra Chorus (Alexander Leslie, director).

A large orchestra is required here, hence the Boston Symphony was augmented by several brass choirs as well as by extra players on the stage. The chorus was a huge one. The tenor soloist, David Poleri, sang in the Sanctus the only vocal solo of the entire composition, and with notable effect.

The occasion was deeply moving. Mr. Munch could scarcely have shown more devotion to either the memory of his late predecessor or (at the same time) to Berlioz. If there were any faults in the rendition they happened early. In fact, they happened at the very beginning. Trifling ones, they proved; such things as the male voices of the chorus not sustaining their tones evenly while the female voices sang a descending scale against them. Also, the lady singers—in the same section, the opening "Requiem" — did some anticipating of the conductor's beat. Yet such matters caused only a temporary confusion.

Poetic Lament.

This Berlioz piece proves the stopper to all carping that belittles his musical imagination, his expressive vigor, his total adherence to a subject. The orchestration here is in that master's graphic manner. He sings a huge lament, yet in the most poetic sound.

I wish words could describe the sweeping power of the "Rex Tremendae" or that they could give some hint of the fragile, bitter-sweet prayer of the "Offertorium."

No Berkshire Festival of my recollection has ended so dramatically. And none has more convincingly argued the validity of its artistic aims with so brilliant a closing concert. Truly, the dream of Serge Koussevitzky, valiant toiler in the Tanglewood field, lives on. America's major music festival flourishes, thanks to the dedicated service of those who have come after him.

Saturday Program.

The Saturday evening concert, again conducted by Charles Munch, offered the Brahms "Tragic Overture" the Ravel "Tombeau de Couperin," the Piston Symphony No. 4, and the Saint-Saens Symphony No. 3.

Walter Piston's Symphony, a beautifully tailored job, shows distinct signs of a musical personality. The composer has enjoyed writing it, and there is enjoyment for the listener, too.

I don't know how frequently it gets played—it was composed in 1951—but it will make its way, never fear. For this is a solid, agreeable score with lots of variety and freshness.

The concert—as yesterday's—was well attended. The playing? Mr. Munch had that very well in hand.

E-4 THE SUNDAY STAR, Washington, D. C.
SUNDAY, AUGUST 22, 1954

News of Music

Summer at Tanglewood

Berkshire Music Festival Enjoyed Fruitful, Successful Season

By James G. Deane

LENOX, Mass.

The Berkshire Music Festival is still thriving.

Twenty years ago some ambitious citizens decided man-made music would be an attractive addition to that already provided by nature in these green Berkshire Hills. Three outdoor concerts were presented in nearby Stockbridge by a symphony orchestra of 65, to a total audience of about 5,000.

The next summer a second festival was held, this time in a tent.

In 1936 the Boston Symphony Orchestra became the performing focus, and in 1937 a beautiful Lenox estate called Tanglewood (made famous originally by Nathaniel Hawthorne) was given to the orchestra. The following summer, orchestra and hearers moved from tent into a great, sideless, permanent and quite distinctive shed. And the Tanglewood tale since then has become a famed one of continuous and much-enjoyed success.

Tanglewood this summer has had one of its most interesting and fruitful seasons. It also has been one of the most successful for attendance. While individual concerts did not set attendance records (the all-time mark was 15,800 one day in 1951), the grand total this year topped the 1953 record of 117,000 by an imposing margin, reaching 135,775.

The chief artistic focus this summer, for the public at least, has been Hector Berlioz. Berlioz, known to most American concert-goers for only a small portion of his creative output, was a natural choice for attention. For one thing, the music world this year has been observing the 150th anniversary of his birth. For another, he is a particular favorite of Boston's conductor, Frenchman Charles Munch.

Lots of Berlioz

Berlioz pieces occupied a prominent place on each of this summer's six festival week ends, with some concerts devoted to them entirely. Concert throngs have been learning that there is much to the great French composer besides the bombast for which he is often, and carelessly, cited.

Besides the well-known "Fantastic" symphony and "Harold in Italy" and the also fairly familiar "Royal Hunt and Storm" from "The Trojans," Mr. Munch conducted the complete "Damnation of Faust," "Romeo and Juliet," with which he also favored Washington hearers last season; and the "Te Deum," a choral work less gigantic only than the "Requiem," which closed the season last Sunday. Also heard were "Nuits d'Ete" or "Summer Nights," a cycle of six songs for soprano and orchestra, and the overture to "Beatrice and Benedick," a comic opera and Berlioz's last work.

The "Te Deum" and "Nuits d'Ete" are good examples of the two extremes in Berlioz' nature. In the former, Mr. Munch employed an augmented chorus, including young boys and girls recruited from nearby summer camps, and an oversize orchestra (Mr. Munch did not use by any means all the specified instruments, probably partly because space was already at a premium), and the length and loudness of the piece left some hearers lukewarm, although the music has points of some eloquence.

Sensuous Songs

In "Nuits d'Ete," on the other hand, Berlioz reined himself in. The six songs, concerned with love, death and similar poetic matters, are sensuousness itself, with orchestrations beautifully tailored to the solo voice. Eleanor Steber, the soloist, performed them for the most part impressively, giving the most convincing demonstration of maturing artistry to come from her yet.

The "Damnation," which I did not hear, by all accounts was splendidly done. It is already on sale here in a new recording by the Munch forces (the Radcliffe and Harvard Choral Society among them) which is due in record shops this autumn.

The balance of the shed fare has been more conventional. It has included music by Prokofieff, Elgar, Richard Strauss, Brahms and much Beethoven. One novelty was the second symphony of Ernest Toch, a faculty member at the music school operated in connection with the festival.

Of particular interest, besides the Berlioz performances, have been the smaller-scale concerts in the theater-concert hall, which in previous seasons have been given on three week ends prior to those of the main festival. This summer, one such concert has been given on each Friday, preceding shed concerts on Saturday and Sunday, and the change appears to have gone over well with festival-goers, who thus can enjoy the more intimate musical events as well as the big-scale ones.

Overflow Crowds

Even the concert-hall programs have drawn large overflow crowds to adjacent lawns, on the model of the shed concerts, where more listeners sometimes congregate on the grass than the 6,000 seated under the shed roof.

A generous helping of excerpts from Mozart's early but masterful opera "Idomeneo," sung by a student chorus and four soloists of the music center, has been perhaps the outstanding highlight of these programs. This music, given its American premiere entire here several years ago, was given a glowing performance under Lukas Foss, young faculty member of the center and one-time protege of the late Tanglewood guiding spirit, Serge Koussevitzky. Seymour Lipkin, another Koussevitzky protege, played Mozart's B flat piano concerto, K. 450, with considerable flair.

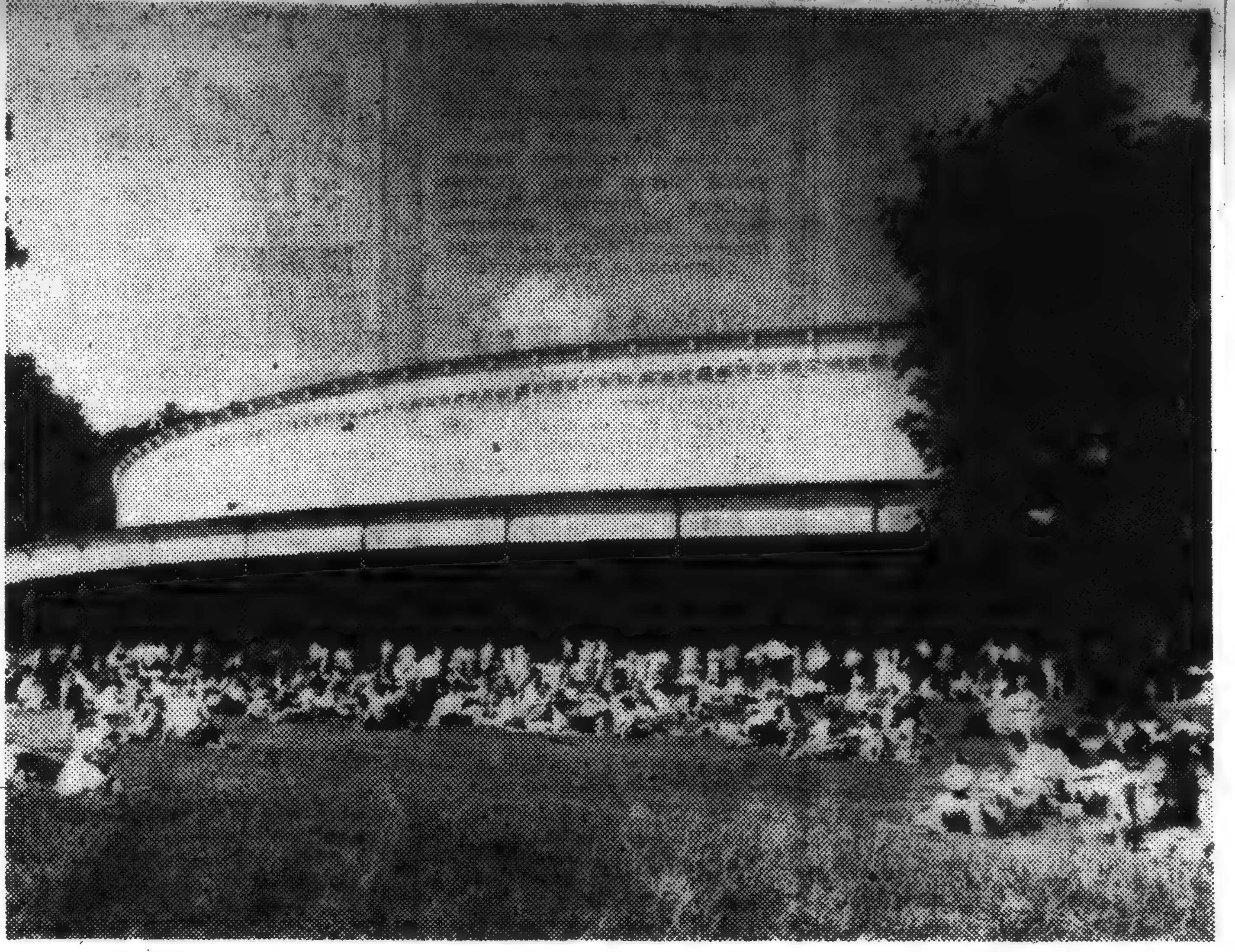
Other features of the Friday night series have included Stravinsky's ballet "Pulcinella," based on music of Pergolesi; Ibert's flute concerto played by the BSO's new lady flutist, Doriot Anthony (who just became the wife of another BSO player); Roussel's charming "The Spider's Feast," and music by Bach and Haydn, including the latter's "Nelson" mass.

New Chamber Series

There has been another innovation in the festival this year, a Wednesday night chamber music series. Performers in these have included the Kroll and Griller quartets, Claudio Arrau, the Bel Arte and Albeneri trios, the Zimbler Sinfonietta and Zino Francescatti and Artur Balsam, the latter pair in a program of Brahms and Bach sonatas. Mr. Francescatti also played the Beethoven concerto in a shed concert.

Operatic repertoire has had a major place in the summer's activities. The most publicized event has been the presentation of Aaron Copland's "The Tender Land," premiered in New York last spring. Rewritten somewhat since then, following critical complaints that it didn't move dramatically, Copland's piece, which deals with a rural Alabama high school girl's graduation, was given on two nights by largely different casts. It still doesn't move very much, but hearers were impressed favorably by Copland's music and forecast possibly better things to come.

The Berkshire Music Center itself, apart from the festival, has been a beehive of activity which has afforded, as in past summers, many other opportunities for stimulating music listening. Besides opera, a student orchestra has played a full-scale concert in the shed each week, displaying a remarkable level of ability (many of the players actually are professionals). Friends of the center—music lovers who contribute to its support—have been invited to numerous other student performances, including the elaborate, culminating "graduation" program called "Tanglewood on Parade" which is held each summer at the six-week session's end. All of the center's 400-odd students, who this year represented 35 different States and 12 foreign countries, had more than one opportunity to show off their talents.



TANGLEWOOD SCENE—A typical Sunday afternoon crowd of music lovers lounges comfortably on the lawn listening to a concert being played in the shed at the Boston Symphony's summer home.

Modernism Prevails

Student music-making leans heavily to the modern idiom, both in performance and composing, although a strolling visitor can hear plenty of the old classic master works sounding forth from practice rooms and rehearsal halls.

Among the most interesting programs—and the most challenging—have been those entitled "composers' forums." At these, students perform their own compositions, some fresh off the music paper, and most quite frankly modernistic. The public—that is, the "Friends"—is permitted to attend these sessions, and the contact is sometimes a bit less than immediately endearing. At the end of one such concert this summer several auditors, gray haired, showed obvious bafflement and, indeed, some concern. "What is the message?" asked one, making it clear he didn't consider what he had heard to be music. The youthful creators replied as best they could, although without apparent success. But this is something they have become used to, and they showed no discouragement.

The music center attracts students from many walks of life, and many degrees of musical attainment. The largest group this year consisted of amateurs in the study group. These play in chamber music ensembles and a reading orchestra, sing in the festival chorus, and attend a variety of lectures, acquiring a musical exposure in six weeks that most winter-time music schools would not offer in two years. There are also more professional groups in chamber music, chorus, opera and orchestra, but it may well be the "study groupers" who get the biggest thrill from the experience. Among their number were a chemist, a dental assistant, a mail carrier and a tool and die maker. One is a grandmother.

Manager Retires

George Judd, modest, gray-haired veteran Boston Symphony manager who has had a large hand in making Tanglewood the busily productive place it is, is retiring this year after neraly 40 years with the orchestra. At a luncheon recently he was given a gold-plated recording of a recent Boston performance of the Beethoven Ninth Symphony, in honor of his long service.

Mr. Judd, who is leaving confident that Tanglewood has a long, useful and distinguished role in American musical life ahead, had some testimony to just how big and in some ways businesslike an operation the festival has become.

Driving up to the back gate in his old-model, well-worn "work car" well ahead of an evening concert, Mr. Judd was accosted by a young teen-age gate guard who said:

"Are you the ticket taker?"

Mr. Judd paused for a startled moment. Then he replied, tolerantly and very likely for the first, as well as last, time:

"I'm the boss."

SPRINGFIELD, MASS.
REPUBLICAN
AUG 22 1954

Second Thoughts in Music

Expanded Season Seems Fixture at Tanglewood

Berkshire Music Festival Attains New Heights With Enlarged Program; Berlioz 'Requiem' On Final Day Called Triumph for All Concerned

By WILLARD M. CLARK

The 20th Berkshire Festival and the 15th since the Boston Symphony Orchestra participated, came to a magnificent finale last Sunday afternoon with a great performance of the Berlioz "Requiem" performed in memory of Serge Koussevitzky, long time conductor of the orchestra and founder of the Berkshire Music Festival.

We are told that this Festival has had the greatest attendance and largest receipts in its history. The total attendance at all Festival concerts was 135,775. Total paid admissions amounted to $330,033.

The final week of the Festival offered notable musical fare. The chamber music concert brought Zino Francescatti, violinist, and Artur Balsam in a recital of the A-major and D-minor sonatas by Brahms. Mr. Francescatti was also heard in the unaccompanied Bach Suite in C. The violinist, who had appeared with the orchestra playing the Beethoven violin concerto, again revealed his superb artistry and he was ably seconded by Mr. Balsam. The Bach opus won for Mr. Francescatti a vertiable ovation.

Morel Conducts

Jean Morel, the French conductor, led the chamber-orchestra in an ingratiating performance of Ravel's "Mother Goose" suite and he was equally successful in his reading of Strauss' "Der Burger als Edelmann." Morel is not yet a great conductor. He uses many graceful Gallic gestures, but the veterans of the Boston Symphony do about as they please.

Charles Munch conducted the final Saturday night concert, offering a powerful reading of the "Tragic Overture" by Brahms and a revealing interpretation of Piston's fourth symphony, a work which may well become an established part of the repertoire. The volatile French conductor really outdid himself in his presentation of Saint-Saens' third symphony, with organ. Not a great symphony by any measure, it is pleasant to hear and the audience was enthusiastic.

I doubt if a finer performance of "Requiem" by Berlioz has been given in this country. The Festival Chorus, augmented by 50 voices from the Springfield Symphony Chorus, was magnificent and the huge orchestral resources were awe-inspiring. David Poleri sang the only solo.

However, it was less the huge sonorities of the work which impressed; rather it was the delicate, reverential handling of those purely liturgical passages which impressed most. The performance was a triumph for all participants.

Festival Thoughts

As we look back, we think that the chamber-orchestra concerts and the new series of chamber-music concerts offered the most satisfying moments of the Festival. In the 1150 seat Theater-Shed there was an intimate atmosphere which fostered close listening. In the chamber music series, the Griller quartet was the least satisfactory; the Kroll quartet was outstanding.

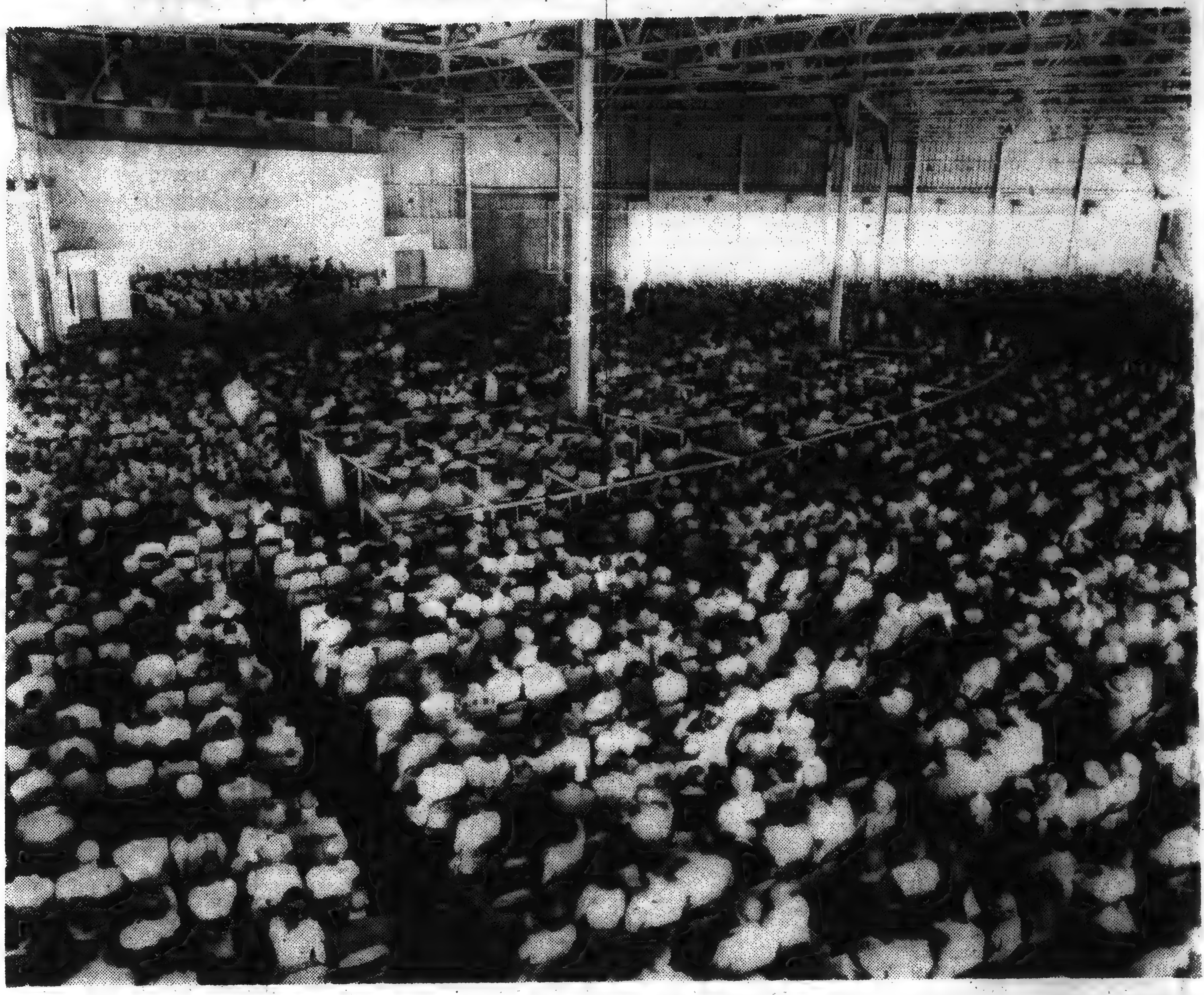
It was good to have a focal point to this festival. The 150th anniversary of the birth of Hector Berlioz offered opportunity for a display of his works. His "Damnation of Faust," "Romeo and Juliet" and the "Requiem" received splendid performances. His song cycle "Summer Nights," sung by Eleanor Steber, came off less happily. The distinguished American soprano has been busy this summer and the voice was not at its best; also these songs demand subtle interpretations, rather than the somewhat theatrical interpretations offered.

American Opera

Copland's opera "The Tender Land" proved the ideal vehicle for the Opera Department. While the opera may not reach the major opera houses, it will be a welcome addition to the repertory as far as Opera Workshops are concerned. Hindemith's "There and Back" is another comic-tragedy which offers some fine music and a deal of entertainment.

The six-week season seems assured. The chamber-music series brought out an entirely new audience and, as noted, audiences and receipts were the largest on record. Retiring orchestra manager George Judd, who urged the extension of the Festival season, has reason to be satisfied with this crowning achievement of his long and distinguished career with the orchestra. Conductor Charles Munch is carrying on the high ideals set by Serge Koussevitzky, and there is every reason to believe that next summer the Berkshire Festival will be better than ever.

Berkshire Festival Music Shed at Tanglewood



The huge Music Shed at Tanglewood, which seats 6000, scene of the Berkshire Festival's week-end concerts by the Boston Symphony Orchestra, which completed a highly successful season last Sunday. Tomorrow will mark the 20th anniversary of the Berkshire Festival. The Music Shed was dedicated in 1938.

OPINIONS DIFFER ON LONG SEASON AT MUSIC CENTER

Operators of Small Guest Homes Are Reported to Have Lost Money

Pittsfield, Aug. 21 — The approaching end of the tourist season and the final concerts at Tanglewood have started a controversy among some residents as to the value of the extended season at the music center to the county.

From early reports it would seem that the old adage about the rich getting richer and the poor getting poorer is going to apply if the Boston Symphony Orchestra continues the six-week season.

Little Fellow Suffers

The larger hotels and the newer motels report that while business was no better than last year, it was spread over a longer season which helped them serve the public better. Few reported better business. It just took longer to harvest the crop.

The little fellow suffered the most. The householder with a large home who hoped to attract a few paying guests during the music season found that the bigger places were able to accommodate the one-night tourists. His rooms went begging.

It is reported that in many cities persons are told by their hometown tourist agencies to stay away from the Berkshires during the Tanglewood season because rooms would not be available. With the season now slated to last practically all summer, the Tanglewood business would seem to be all that the county can look forward to during the summer months.

Summer Clothes Issue

The matter of appropriate clothing for summer visitors will reach town meeting importance next spring in some places. How far the towns will want to go in censoring their visitors' apparel is anyone's guess but in most cases cooler heads will prevail and there will be no drastic rules set up.

Whether the rain, sun spots or some other natural phenomenon has been responsible no one knows, but there has been more emotion displayed over issues this summer than in many that went before. The prison camp furor touched it off and this had hardly died down when the scant clothing issue arose. In a few days the primary campaigns will swing into action. Here is another chance for emotion to sweep the city unless the new Democratic county committee can lead the party back to the issues rather than to personalities.

Democratic Troubles

The election of Thomas Callahan of Alton to be county Democratic chairman was a rebuff to Dr. T. Edward Quinn as well as Mayor Robert T. Capeless who had backed Prof. James Burns of Williamstown for the post. The setup of the county committee is such that each town has at least one vote. This gave Hancock, a town which had five Democratic votes in 1952, one-third as much representation as Pittsfield with its thousands of Democratic votes.

How else the committee could be constructed and still allow the small towns to be represented is a problem? It will be interesting to see how well the small towns turn out for the Democratic outing next Sunday when the entire state ticket is expected to be at Wild Acres.

The tax is $5 which may be too high to attract the multitude these days.

First Berkshire Festival 20 Years Ago Tomorrow

Henry Hadley and N. Y. Philharmonic Players in First Concert at Hanna Farm; Tanglewood Scene for First Time in 1937, Year After BSO Debut

By E. H. TOOLE

Lenox, Aug. 21 — The 20th milestone of the Berkshire Festival, which has made the area internationally famous as a cultural and music center, as well as ringing the cash registers to the tune of hundreds of thousands of dollars each summer, will occur Monday. However, with the final notes of last Sunday afternoon's concert at Tanglewood the 20-year growth of this tremendous enterprise was completed.

Born in 1934

It was back in 1934, Aug. 23,, 25 and 26 to be exact, that the Berkshire Symphonic Festival was born. Moving spirit behind the venture was Miss Gertrude Robinson Smith of Stockbridge, who together with a farsighted committee, brought to the Berkshire Hills 65 members of the New York Philharmonic Orchestra under the baton of the late Dr. Henry Hadley. They performed under the stars in the horse show ring of the Dan Hanna farm in neighboring Interlaken on the west shore of Stockbridge Bowl.

For that first Berkshire Festival series some 6000 music lovers subscribed. It is of interest to note that not unlike this year's Festival programs it was the works of Berlioz that were featured. Honorary chairman of the sponsoring group was the late Mrs. Elizabeth Sprague Coolidge, who was known as the "fairy godmother of chamber music."

The second year of the Festival saw the committee erecting a huge tent at the Dan Hanna site. This accommodated 3000 concertgoers. And still another new "first" was recorded when a chorus of 200 voices joined with the orchestra on opening night.

Following the 1935 season Dr. Hadley resigned and the Festival Committee set about endeavoring to arrange for a larger symphony orchestra to play for the third season. Finally Gertrude Robinson Smith met with the affable manager of the Boston Symphony Orchestra, George Judd, and the way was paved for the late Serge Koussevitzky and the BSO to step into the Berkshire picture.

BSO On Scene

Came the next summer and the Festival made another change, this time in locale. The tent was erected on the spacious lawn of the old Vanderbilt estate, Holmwood, overlooking the west shore of Laurel Lake between Lenox and Lee. There the Boston Symphony Orchestra made its first appearance in the Berkshire Festival history, its third season, with the dates of Aug. 13, 15, and 16th being memorable ones in 1936.

Still another move in operational site was to be effected. With Mrs. Gorham Brooks and her aunt Miss Mary Aspinwall Tappan of Boston donating their beautiful 200-acre estate, Tanglewood, to the Boston Symphony Orchestra, the fourth season of the Berkshire Festival saw it move to a permanent home at Tanglewood located between Lenox and Stockbridge overlooking the north shore of Stockbridge Bowl.

And for this 1937 season, the second with the BSO, the Festival series was enlarged to cover two week ends—Aug. 5, 7, and 8, and Aug. 12, 14, and 15. Once again the huge tent was erected. The exact site was to the north of the formal gardens and on a spot now occupied by the Theater-Concert Hall at Tanglewood.

At Tanglewood

The first year at Tanglewood witnessed two events that highlighted the early annals of the Festival. There was that Sunday afternoon in 1937 when the humidity became so great that the conductor and orchestra shed their coats in the middle of the concert, due to the extreme heat. But perhaps the most history-making incident occurred on Aug. 12, 1937. Koussevitzky was leading his musicians in Wagner's "Ride of the Valkyries" when rain, thunder and lightning greeted the orchestra and concert-goers. Not once but three times the music was stopped and begun again, only to lose out in the battle with the Berkshire elements.

A new record was established that year when on opening night 5000 music lovers overflowed from the huge tent and out onto the lawns. The Berkshire Symphonic Festival had became full grown. But it was to expand to still greater proportions because of that memorable thunderstorm.

After much untiring work and fund raising, ground was broken on Dec. 31, 1937, for the new $100,000 Music Shed which is today housing the Festival concerts and regarded as among the finest such structures. It was completed on June 16, 1937, a month before the opening date of the fifth annual Festival.

Steady was the growth in popularity of the Berkshire Symphonic Festival. There was the concert that drew 14,500. Not only was the vast music shed filled but so were the sprawling lawns of Tanglewood.

Music Center

On Oct. 5, 1945, after the 12th season of the Festival, 10 with the BSO and nine years at Tanglewood, the committee of the Berkshire Symphonic Festival Inc., turned complete control and management over to the Boston Symphony Orchestra. During those intervening years the theater-concert-hall and other buildings were erected to house not only the Festival but also the unique and renowned Music Center school which was given birth in 1940.

Many memorable concerts have been enjoyed at Tanglewood but standing out above all others were, to mention a few, the night of Aug. 3, 1950 when the Italian guest conductor Victor de Sabata led the Boston Symphony Orchestra in Respighi's "symphonic poem," Pines of Rome" without a score in front of him! That was a triumphant occasion.

The 1950 season was the final one in which Serge Koussivitzky was to be music director of the Boston Symphony Orchestra. He retired and that fall he was replaced by the renowned French conductor Charles Munch under whose baton the BSO was to gain further international fame.

Berkshire Note

The 1953 season concluded with a total attendance figure of 117,950 which greatly surpassed Dr. Koussivitzky's record year of 1950 (his last) when 113,300 attended the Berkshire Festival programs.

Distinct Berkshire connections have developed in the history of the history of this Festival. As a matter of fact, "lightning struck twice" for one North Adams family. It was in 1939 that Pasquale Cardillo came down from the Tunnel City for a tryout with the BSO and made his mark to join the internationally famous symphony orchestra as clarinetist. A few years later his sister Christina C. Cardillo attended the Berkshire Music Center school at Tanglewood and she too started up the ladder of success.

She received fine notices for her soprano voice in opera presentations in the theater-concert hall. Last winter she went on to win the Metropolitan auditions of the air and this summer starred in Faust at the Central City Opera in Colorado. Met stars of today predict by right years ahead for this Berkshire lass who got her start at the Berkshire Festivals of Tanglewood.

Completes Gala Season

Charles Munch, music director of the Boston Symphony Orchestra, who directed the Berkshire Music Festival at Tanglewood this summer.

NEW YORK, N. Y.
TIMES

BERLIOZ REQUIEM ENDS LENOX FETE

Munch Conducts Augmented Orchestra in Climax to the Season at Tanglewood

By **HOWARD TAUBMAN**
Special to The New York Times.

LENOX, Mass., Aug. 15—The prime subject of this summer's Berkshire Festival has been Berlioz. For the climax and conclusion of the six-week event at Tanglewood this afternoon, Charles Munch conducted the French composer's Requiem.

Not many works could provide a nobler peroration for any festival. There are a grandeur and sublimity in this requiem that seem breath-taking to most of us earth-bound mortals. Berlioz' vision at times is as apocalyptic as Michelangelo's in "The Last Judgment."

Mr. Munch, one of the great interpreters of Berlioz in our time, has immersed himself in this music, and he is worthy to deal with it. He conducted a performance today that had the sweep and the tenderness, the pity and the majesty that Berlioz poured into it.

Choirs Augment Orchestra

Mr. Munch had large forces at his disposal. There was, to begin with, the full Boston Symphony Orchestra. At the sides there were four brass choirs, in all an added contingent of more than thirty men.

Then there was the Festival Choir drawn from the students who have been at the Berkshire Music Center this summer. From near-by Springfield came that city's Orchestra Chorus, of which Alexander Leslie is the conductor.

The massed choruses were prepared by Hugh Ross and James Aliferis of the center's staff. They sang with the cohesion of a group that might have been working together for years.

In the "Sanctus" David Poleri was the tenor soloist. Mr. Poleri has one of the fattest tenor voices around these days, and he was in the vein today. He kept under strict rein his tendency to press too hard on the fortissimos, but when he let the voice ring out it had a rich fullness.

It was a performance to remember. When credit has been given to the various elements one must return to Mr. Munch, the commanding figure of the occasion. He gave the interpretation its pace and shape. He was its heart.

Biggs is Organ Soloist

At last night's concert Mr. Munch conducted a program that included Brahms' "Tragic" Overture, Ravel's "Tombeau de Couperin," Walter Piston's Fourth symphony (and it was good and wise to have an attractive piece by an American composer on the program) and Saint-Saëns' resounding Symphony No. 3 in C minor, with which the conductor, orchestra and the organ soloist, E. Power Biggs, scored a tour de force.

The overcast skies today held down the closing concert's audience. There were nearly 9,000 here this afternoon, and it speaks well for their taste and determination that neither rain nor fog could keep them from their appointment with Berlioz. Last night when the weather was fine, there were more than 10,000 on hand. All told, Tanglewood played host to more than 135,000 paying customers this summer.

Before saying farewell to Tanglewood, it is worth mentioning the final student chamber music concert, which took place in the Theatre Concert Hall this morning. The score, written as a result of last year's Wechsler commission, was performed. It brought to light an enormously gifted young composer, Juan Orrego-Salas, of Santiago, Chile.

His sextet for clarinet, string quartet and piano is an ambitious work, more than thirty minutes long. But its resourcefulness and vitality are the notable things about it, not its length. This composer, who studied here several years ago, seems to have what it takes to be a composer—ideas of his own, an individuality, and a deep well of feeling.

TENOR: David Poleri, who sang in yesterday's performance of the Berlioz Requiem at Tanglewood, Mass. The concert concluded the Berkshire Music Festival there.

NEW YORK, N. Y.
TIMES
AUG 22 1954

BERLIOZ POSITION

Some Further Thoughts On French Composer

By **OLIN DOWNES**

THE many events and accomplishments of the Berkshire Festival and of the Berkshire Music Center, which ran concurrently with the festival and contributed brilliantly to its offerings, came to a conclusion last Sunday afternoon with the performance of the Berlioz Requiem given especially in honor of Serge Koussevitzky. He it was who, as head of the Boston Symphony Orchestra, brought the Music Center into existence and developed the festival to the point of the artistic eminence and international influence which it now exercises. It was Dr. Koussevitzky's thought that the work of the music school and of the festival should supplement each other, and that the school should develop young conductors, composers and interpretive artists in ways that would prove a powerful constructive force for the future of music in America. The results of the festival and of the work of the music school, both functioning under the direction of Charles Munch, spoke eloquently for the boldness of Koussevitzky's imagination and the soundness of his aims, which seemed at first impractical and visionary to some people who now take pride and credit for the results that have eventuated.

There are others who also have reason to feel rewarded for their energy and zeal in founding this festival twenty years ago. They are the original board of directors and leaders of the Berkshire community who supported the festival idea, and backed their chairman, Miss Gertrude Robinson Smith, in establishing the festival as a going concern and in securing the services of Dr. Koussevitzky and the Boston Symphony Orchestra to develop the conception. The festival has been a fortunate demonstration of community spirit and cultural ideals pursued with a sincerity and practicality of method which have made the institution what it is today—the most important and influential music festival given in America.

Extension

This year the Berkshire Festival extended its season from three to six weeks, increasing not only the number of its concert series but also, with the cooperation of the faculty, the students and the choral and opera departments of the Music Center, offering programs of a variety and significance of material without precedent in its history.

The Berlioz performances were given with special observance of that composer's sesquicentennial—he was born Dec. 3, 1803—and these observances could fairly be listed as of the 150th music season since his birth. They gave particular significance to the festival and the musical world's latest examination of what we may call, or at least what has long been considered to be, the "Berlioz problem." This department referred to the "problem" in articles published last December, and wondered what a reexamination of Berlioz' music today would reveal.

In general, what did these special performances and the special attention that the press paid to them indicate as to Berlioz' present value to modern audiences?

They seem to the writer to have indicated that he stands today very much in the same position that he has held for half a century: that of a man of volcanic genius, and singularly uneven production, with works of unequal value, epochal as they certainly were in their period, and very influential in the development of modern orchestral music.

For this writer, as an example, the love music and associated passages of the "Romeo and Juliet" dramatic symphony stand out in the most striking and somewhat unfortunate relation to the vocal passages of the same work. The "Faust" score is for us of more sustained merit than that of "Romeo and Juliet," though perhaps it never touches the flight of the greatest music of the latter score.

Astonishing Work

The "Fantastic Symphony," which seems part of Mr. Munch's special domain, is still astonishing and so interpreted, overwhelming. Yet it requires a special approach, in which the conductor's temperament and imagination meet that of the composer half way, for its complete effect.

Harmonically Berlioz, side by side with astonishingly original modulations, prevailingly is unresourceful, sometimes even monotonous. His instinct for development is not always equal to his intention in carrying forward a thematic idea. His imagination, tempestuous and tremendous, flies off the ground in a manner that sometimes leaves the actual substance of his music behind it.

He is a stunning and incredible genius. Perhaps his most powerful and unforgettable factor is the purity of spirit, the abnormally impressionable and passionate youth. In some respects he seems to us never — perhaps fortunately—to have grown up. He wrote at the beginning, and with incredibly little preparation, as imaginative and original music as he ever composed. Even the "Harold in Italy" Symphony, with all its wonderful tone-painting and establishment of mood, seems like a poor relation by the side of the "Fantastic" of only four years before.

Forever Berlioz will be honored and acclaimed for his astonishing creative power, which unaided and but half trained, and audacious beyond anything else that we know in music, carried him so far. But it will be so far, we believe — no farther. He is part of the world's legacy; his name will forever endure. But how far its power will go was perhaps nowhere better illustrated than by the Sunday concert of Beethoven that followed the Saturday night performance of the "Damnation of Faust." Here were two composers, volcanoes both, and both romanticists, though on different scales and in different ways. But Beethoven, the volcano of irresistible force, is invariably under a giant master's control. The Berlioz volcano erupts with immense and picturesque violence—not always under control.

Supremacy

This does not mean that the allegedly classic master will be the most powerful artist, or that the obviously romantic composer—such as Wagner—will be the less great a creator. It only means that, "classic" or "romantic" or what, the artist, whatever his passion, his inspiration, his melodic fertility, be he Schubert or Mozart, must be supremely the master of his thought and emotion, and the supreme craftsman in its fashioning of his form. And to this supreme height, supremely presented, let us say, by Beethoven, neither a Schubert nor a Berlioz could aspire.

8—THE WINDSOR DAILY STAR, SATURDAY, AUGUST 21, 1954

Music Here and There

By John Gardiner

Today our thoughts turn to that fabulous cradle of culture and music—Tanglewood at Lenox, Mass.—and a cheery note from Windsor's youthful violin virtuoso, Tony Ginter, now at Tanglewood.

Writes Tony:

"Tanglewood is a wonderful place. The students have been working very hard but there is a lot of spirit and enthusiasm. The concerts by visiting artists and the Boston Symphony have been excellent and it is a wonderful experience working with the members of the symphony."

Tony is making his mark in the realm of violinistic music and a great concert future is in store for him. He is an Ursuline product, another reason why this Windsor school of music enjoys such a world-wide reputation for artistic merit.

Now to Tanglewood:

In wooded grounds made famous by Nathaniel Hawthorne's "Tanglewood Tales," musical culture is being broadened.

There in that Massachusetts sanctuary 400 students have been participating in the 12th session of the study of music at the Berkshire Music Centre in connection with concerts of the Berkshire Festival.

And among these students is Tony Ginter whom, we learn, both staff and students regard as one of the most promising students at the school.

* * *

Tony, a scholarship student at Toronto's Royal Conservatory of Music, has completed his six-week course, a course which has extended his knowledge in all fields of music.

For during his Tanglewood stay Tony studied symphonic orchestra playing; worked in an opera orchestra, participating in a performance of Aaron Copeland's "Tender Land"; performed chamber music, joining a different group of students each week. Few Windsor musicians have had such a wonderful opportunity.

Not the least of Tony's musical education was his attendance at concerts under the trees conducted by Dr. Charles Munch, distinguished leader of the Boston Symphony and director of the Tanglewood school.

* * *

Tony admits that he enjoys these festival performances immensely but that his schedule called for hard work five days a week. In the morning he rehearsed with 90 or more other students in a symphony orchestra for performance on the sixth day. This calls for working under three different conductors and learning the art of carrying on under tremendous pressure and the necessity of unfaltering and rapid sight reading.

* * *

MR. TONY GINTER

Reflecting on his stay at Tanglewood, Tony says:

"I have enjoyed my association at Tanglewood with students possessing varied backgrounds. Each student has had vast experience and the work is of the highest quality, with performances well polished. Such combinations create that electrified atmosphere charged with intense enthusiasm for music of ethereal structure in its finest garb."

As this column appears, Tony has returned to his Windsor domicile. But he has brought with him memories of incalculable value—memories of his session at Tanglewood and his association with some of the greatest names in the world of contemporary musical expression. For with the Tanglewood stamp of approval, an artist is made.

* * *

KALAMAZOO, MICH
GAZETTE
8/22/54

N.Y. Critics Hail Concert By Schippers

Local Man Conducts Boston Symphony.

A concert Friday, Aug. 13 by the Boston Symphony Orchestra, under the baton of Kalamazoo born Thomas Schippers, guest conductor, has won high praise from New York City music critics.

The 24-year-old Schippers conducted the orchestra in its "Tanglewood on Parade" program on behalf of the Berkshire Music Center.

Howard Taubman, of the New York Times, called it "a crisp performance of Bizet's youthful 'Symphony in C' and a turbulent reading of the final scene from Strauss' 'Salome.'"

"It was a powerful performance and a gripping one," reported Jay Harrison of the New York Herald Tribune. "Equally stunning was the conductor's entrance into the morbid and neurotic realms of the Strauss opera, where Mr. Schippers pulled blazing and luminous sonorities from the orchestra."

YOUTH

Miles Kastendieck of the New York Journal-American wrote, "The gala concert offered plenty of excitement. There was the brilliant talent of young Schippers to appreciate. Youth met youth as the 24-year-old conductor played the 19-year-old composer's symphony.

"The performance of one was as extraordinary as that of the other in point of mastery. The responsiveness of the musicians to Schippers indicated deep respect for his exceptional attainments both in knowledge of scores and in qualities of leadership. It paid off in playing the Strauss score with all the luxury of sound and virtuosity in execution for which the orchestra is famous.

Schippers has already started auditioning and studying the score of Gian-Menotti's new opera, "The Saint of Bleecker Street." The premiere of the opera is scheduled on Broadway some time in December. He will make his first appearance as conductor in the New York City Center Opera fall season in about a month. In addition to the operas he conducts regularly, he will conduct a completly new production of Offenbach's "The Tales of Hoffman."

6 Part IV—SUNDAY, AUG. 22, 1954 * Los Angeles Times

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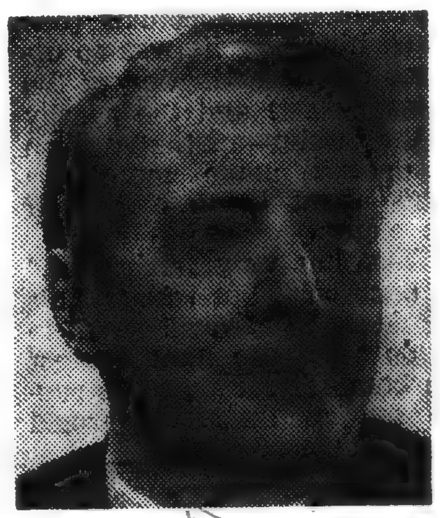
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TIGHT BINDING

LE DROIT, OTTAWA, JEUDI, 19 AOUT 1954

Radio-Cinéma-Musique

Deux concerts sous les pins de Tanglewood

Mélomanes de toutes les parties du monde

par Thérèse CHARBONNEAU

Le Festival de musique de Berkshire qui s'est ouvert le 5 juillet dernier vient de terminer sa 17e saison de concerts d'été pendant laquelle l'orchestre symphonique de Boston, dirigé par Charles Münch, a donné 12 concerts. Plus de 120,000 personnes auront assisté cette année dans le domaine de Tanglewood, aux abords de la ville de Lenox, Mass., aux concerts symphoniques, aux spectacles lyriques, aux soirées de musique de chambre offerts tantôt par l'orchestre de Boston, tantôt par les jeunes artistes qui suivent les cours d'été. Tanglewood, bien avant la création du festival de musique en 1937, jouissait déjà d'une grande renommée car l'écrivain américain Nathaniel Hawthorne l'avait célébré dans ses "Tanglewood Tales".

Ce festival de musique attire des foules de plus en plus nombreuses venues de tous les coins des Etats-Unis, du Canada et de plusieurs autres pays. Chaque fin de semaine des avions, des autobus, des trains spéciaux, des centaines d'automobiles arrivent ici emportant à leurs bords des mélomanes qui abandonnent le bruit et la poussière de leurs villes pour venir chercher la fraîcheur bienfaisante des montagnes et de la musique. Le pivot de cette vaste organisation est l'orchestre symphonique de Boston. Depuis 1940 le festival de Berkshire a élargi ses cadres en adjoignant à sa série de concerts une école d'été, la seule au monde qui soit soutenue grâce aux ressources artistiques et financières d'un orchestre symphonique. Il y avait cette année 400 étudiants inscrits aux cours d'été. Parmi eux 12 étaient du Canada. Les autres venaient de France, de Hollande, de Grèce, de Hongrie, d'Israël et du Japon.

Charles Münch est directeur de ce centre d'études. Aaron Copland, éminent compositeur américain, est assistant directeur. Le corps enseignant de cette faculté, formée en grande partie par des membres de l'orchestre de Boston, comprenait cette année Gregor Piatigorsky, qui dirigeait la section de musique de chambre, et le célèbre compositeur austro-américain Ernst Toch, qui avait été invité à donner le cours de composition.

Deux concerts — 14 et 15 août

L'ouverture tragique de Brahms, le "Tombeau de Couperin" de Ravel, la 4e symphonie de Walter Piston et la 3e symphonie avec orgue de Saint-Saens formait le programme du samedi soir. Münch a fait du "Tombeau de Couperin" un splendide bijou. Sans son bâton, la musique française recouvre toute sa finesse et son élégance. Walter Piston, américain d'origine italienne, a écrit sa 4e symphonie en 1951 à la demande de l'Université de Minnesota pour célébrer le 100e anniversaire d'existence de celle-ci. Le thème cyclique est basé sur deux quartes ascendantes. Le langage harmonique employé n'a rien d'audacieux. C'est une oeuvre fort intéressante à écouter. Walter Piston qui était présent a reçu une chaleureuse ovation de l'auditoire.

Berlioz

Le concert de clôture, le 15 août, était consacré à Hector Berlioz dont on a fait entendre le colossal "Requiem", grande messe qui lui fut commandée pour célébrer la mémoire des victimes de la Révolution de 1830. Le festival de Berkshire a fait une large place à ce grand compositeur français dont on fêtait cette année le 150e anniversaire de naissance. L'imposant effectif requis pour l'exécution du Requiem comprenait l'orchestre symphonique de Boston (104 musiciens), 4 orchestres de cuivres (34 musiciens), et une chorale mixte de 300 voix formée par la chorale masculine de la symphonie de Springfield et les étudiants inscrits aux cours d'été.

L'effet produit par une telle masse d'interprètes nous enveloppe d'espoir et de terreur. Les 8,000 auditeurs qui inondaient le "Shed" et les terrains environnants ne sont pas prêts d'oublier les clameurs des trompettes et des cymbales retentissantes qui glacent de frayeur en rappelant le jour du jugement dernier, et les passages soudains de la justice à la clémence qui provoquent des contrastes admirables comme le terrible "Dies irae" suivi de l'invocation suppliante "Quid sum miser", chanté à l'unisson avec un sentiment d'humilité et de crainte.

La présence de noirs et de jeunes orientaux qui pointillaient la masse des choristes, de blanc vêtus, a rendu encore plus saisissantes certaines supplications du Requiem.

"Si seulement je pouvais vivre 150 ans", écrivait dans ses mémoires l'infortuné Berlioz. S'il avait vécu pour entendre l'ovation que la foule fit à Charles Münch et aux interprètes de son Requiem, il aurait pu constater que son espérance n'était pas vaine.

Heureux ceux qui ont pu entendre cette oeuvre dimanche dernier. Il faut, pour apprécier ses effets et ses proportions gigantesques, non seulement une interprétation impeccable mais encore, une vaste salle dans un vaste décor, sorte de vallée de Josaphat et des milliers de fidèles pour partager avec vous cette indicible émotion qu'inspire la vision de l'au-delà. Tous ces éléments se trouvaient réunis à Tanglewood et cette occasion ne nous sera peut-être pas donnée de sitôt.

LA CELEBRE "SHED" DU FESTIVAL DE BERKSHIRE — Comme par les années passées, le Festival de Berkshire, sous l'égide de la symphonie de Boston, a attiré des milliers de visiteurs. Ci-dessus, la salle ou "shed", comme on l'appelle communément là-bas, qui abrite l'orchestre.

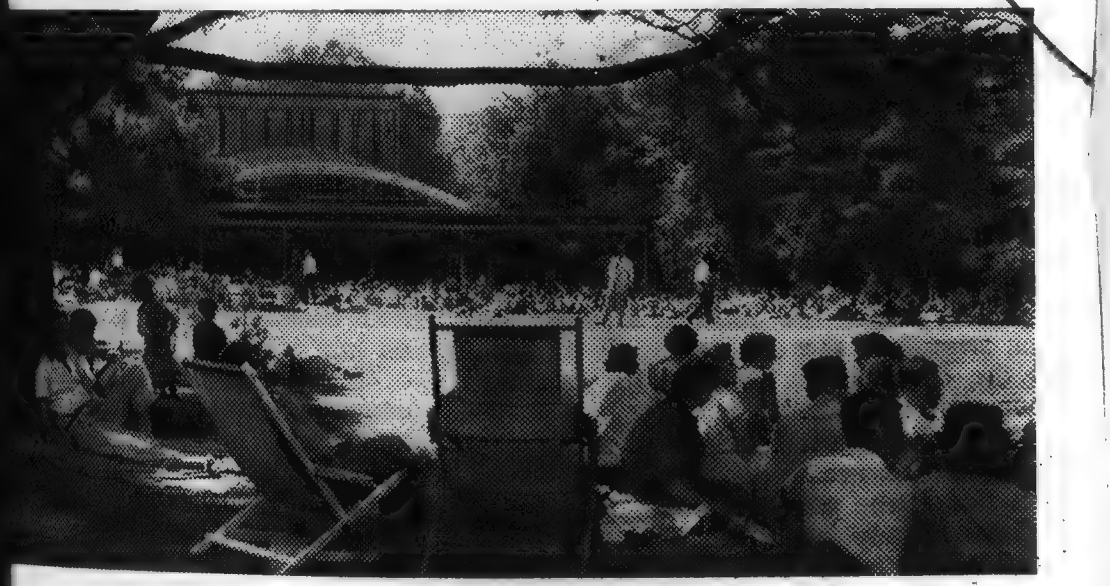
HARTFORD, CONN.
TIMES
AUG 23 1954

Bullard Land Going To Stockbridge Bowl

Stockbridge, Mass. — An advance bequest of 70 acres of land on the north shore of Stockbridge Bowl has been announced by the Stockbridge Bowl Association.

The property involved will be known as Bullard's Park. It extends from Hawthorne St. on the north to the lake and from the Boston Symphony Orchestra lake front area on the west to Camp Mahkeena.

TIMES WEEKLY REVIEW



of a large audience seated on the lawns outside the theatre-concert hall at Tanglewood, listening to a concert of chamber music.

AN AMERICAN FESTIVAL OF MUSIC

By A Special Correspondent

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LE DROIT, OTTAWA, JEUDI, 19 AOUT 1954

Radio-Cinéma-Musique

Deux concerts sous les pins de Tanglewood

Mélomanes de toutes les parties du monde

par **Thérèse CHARBONNEAU**

Le Festival de musique de Berkshire qui s'est ouvert le 5 juillet dernier vient de terminer sa 17e saison de concerts d'été pendant laquelle l'orchestre symphonique de Boston, dirigé par Charles Münch, a donné 12 concerts. Plus de 120,000 personnes auront assisté cette année dans le domaine de Tanglewood, aux abords de la ville de Lenox, Mass., aux concerts symphoniques, aux spectacles lyriques, aux soirées de musique de chambre offerts tantôt par l'orchestre de Boston, tantôt par les jeunes artistes qui suivent les cours d'été. Tanglewood, bien avant la création du festival de musique en 1937, jouissait déjà d'une grande renommée car l'écrivain américain Nathaniel Hawthorne l'avait célébré dans ses "Tanglewood Tales".

Ce festival de musique attire des foules de plus en plus nombreuses venues de tous les coins des Etats-Unis, du Canada et de plusieurs autres pays. Chaque fin de semaine des avions, des autobus, des trains spéciaux, des centaines d'automobiles arrivent ici emportant à leurs bords des mélomanes qui abandonnent le bruit et la poussière de leurs villes pour venir chercher la fraîcheur bienfaisante des montagnes et de la musique. Le pivot de cette vaste organisation est l'orchestre symphonique de Boston. Depuis 1940 le festival de Berkshire a élargi ses cadres en adjoignant à sa série de concerts une école d'été, la seule au monde qui soit soutenue grâce aux ressources artistiques et financières d'un orchestre symphonique. Il y avait cette année 400 étudiants inscrits aux cours d'été. Parmi eux 12 étaient du Canada. Les autres venaient de France, de Hollande, de Grèce, de Hongrie, d'Israël et du Japon.

Charles Münch est directeur de ce centre d'études. Aaron Copland, éminent compositeur américain, est assistant directeur. Le corps enseignant de cette faculté, formée en grande partie par des membres de l'orchestre de Boston, comprenait cette année Gregor Piatigorsky, qui dirigeait la section de musique de chambre, et le célèbre compositeur austro-américain Ernst Toch, qui avait été invité à donner le cours de composition.

Deux concerts — 14 et 15 août

L'ouverture tragique de Brahms, le "Tombeau de Couperin" de Ravel, la 4e symphonie de Walter Piston et la 3e symphonie avec orgue de Saint-Saens formait le programme du samedi soir. Münch a fait du "Tombeau de Couperin" un splendide bijou. Sans son bâton, la musique française recouvre toute sa finesse et son élégance. Walter Piston, américain d'origine italienne, a écrit sa 4e symphonie en 1951 à la demande de l'Université de Minnesota pour célébrer le 100e anniversaire d'existence de celle-ci. Le thème cyclique est basé sur deux quarts ascendantes. Le langage harmonique employé n'a rien d'audacieux. C'est une oeuvre fort intéressante à écouter. Walter Piston qui était présent a reçu une chaleureuse ovation de l'auditoire.

Berlioz

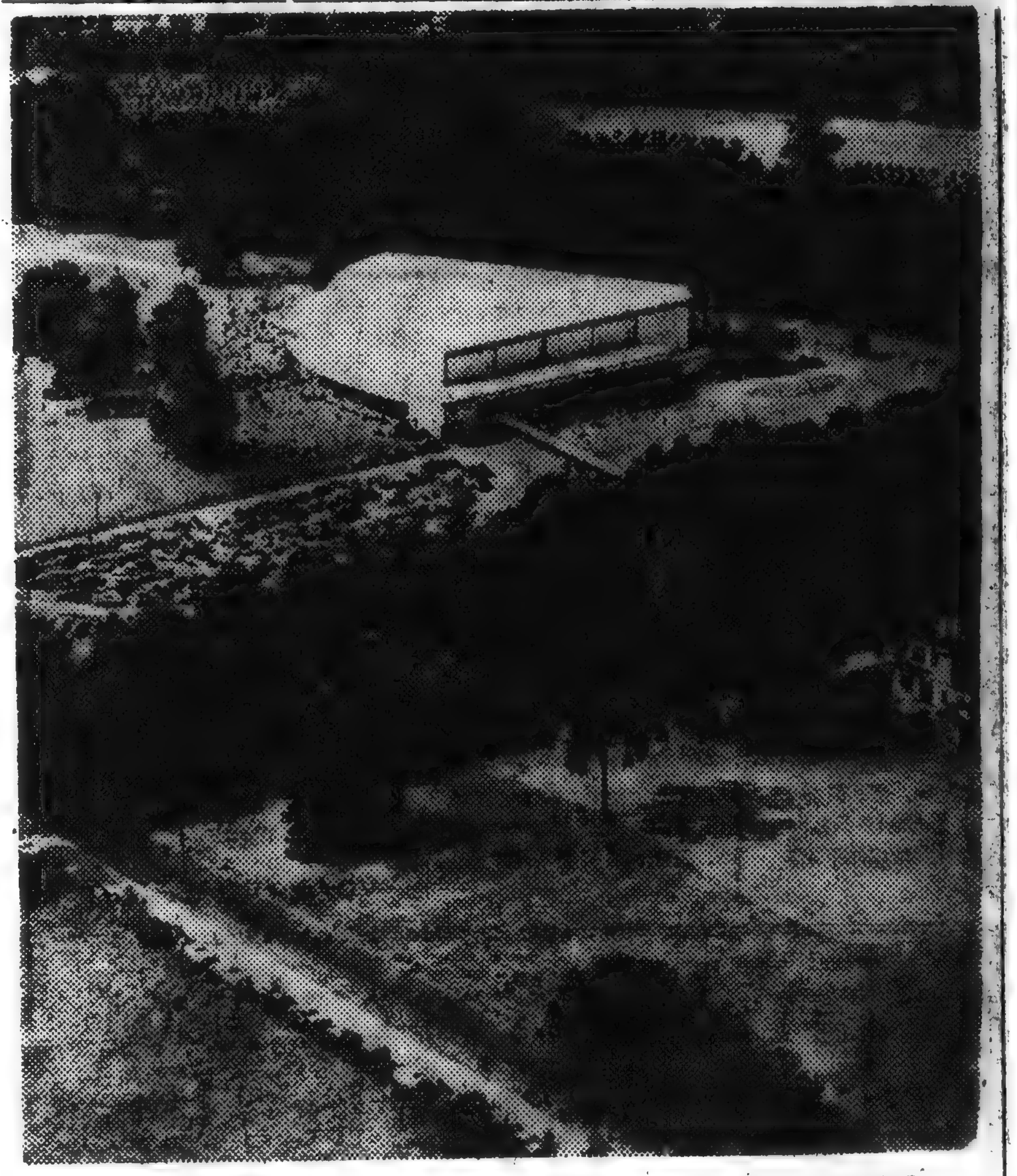
Le concert de clôture, le 15 août, était consacré à Hector Berlioz dont on a fait entendre le colossal "Requiem", grande messe qui lui fut commandée pour célébrer la mémoire des victimes de la Révolution de 1830. Le festival de Berkshire a fait une large place à ce grand compositeur français dont on fêtait cette année le 150e anniversaire de naissance. L'imposant effectif requis pour l'exécution du Requiem comprenait l'orchestre symphonique de Boston (104 musiciens), 4 orchestres de cuivres (34 musiciens), et une chorale mixte de 300 voix formée par la chorale masculine de la symphonie de Springfield et les étudiants inscrits aux cours d'été.

L'effet produit par une telle masse d'interprètes nous enveloppe d'espoir et de terreur. Les 8,000 auditeurs qui inondaient le "Shed" et les terrains environnants ne sont pas prêts d'oublier les clameurs des trompettes et des cymbales retentissantes qui glacent de frayeur en rappelant le jour du jugement dernier, et les passages soudains de la justice à la clémence qui provoquent des contrastes admirables comme le terrible **"Dies irae"** suivi de l'invocation suppliante "Quid sum miser", chanté à l'unisson avec un sentiment d'humilité et de crainte.

La présence de noirs et de jeunes orientaux qui pointillaient la masse des choristes, de blanc vêtus, a rendu encore plus saisissantes certaines supplications du Requiem.

"Si seulement je pouvais vivre 150 ans", écrivait dans ses mémoires l'infortuné Berlioz. S'il avait vécu pour entendre l'ovation que la foule fit à Charles Münch et aux interprètes de son Requiem, il aurait pu constater que son espérance n'était pas vaine.

Heureux ceux qui ont pu entendre cette oeuvre dimanche dernier. Il faut, pour apprécier ses effets et ses proportions gigantesques, non seulement une interprétation impeccable mais encore, une vaste salle dans un vaste décor, sorte de vallée de Josaphat et des milliers de fidèles pour partager avec vous cette indicible émotion qu'inspire la vision de l'au-delà. Tous ces éléments se trouvaient réunis à Tanglewood et cette occasion ne nous sera peut-être pas donnée de sitôt.



LA CELEBRE "SHED" DU FESTIVAL DE BERKSHIRE — Comme par les années passées, le Festival de Berkshire, sous l'égide de la symphonie de Boston, a attiré des milliers de visiteurs. Ci-dessus, la salle ou "shed", comme on l'appelle communément là-bas, qui abrite l'orchestre.

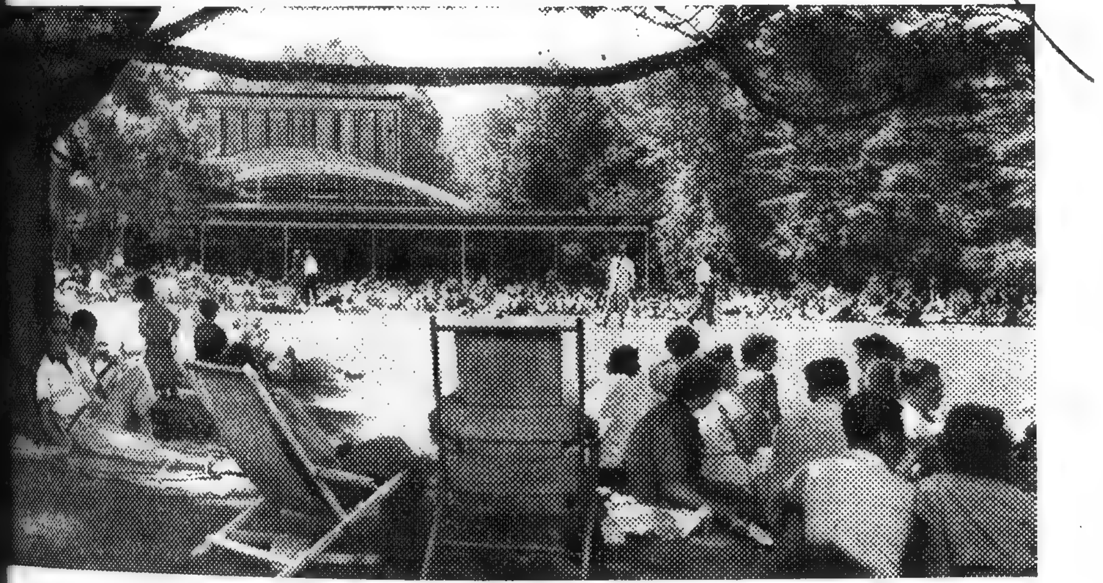
HARTFORD, CONN.
TIMES
AUG 23 1954

Bullard Land Going To Stockbridge Bowl

Stockbridge, Mass. — An advance bequest of 70 acres of land on the north shore of Stockbridge Bowl has been announced by the Stockbridge Bowl Association.

The property involved will be known as Bullard's Park. It extends from Hawthorne St. on the north to the lake and from the Boston Symphony Orchestra lake front area on the west to Camp Mahkeena.

TIMES WEEKLY REVIEW



t of a large audience seated on the lawns outside the theatre-concert hall at Tanglewood, listening to a concert of chamber music.

AN AMERICAN FESTIVAL OF MUSIC

By A Special Correspondent

Berkshire Festival, the Boston ony Orchestra's summer music l which has just finished its six- season at Tanglewood, in Lenox, chusetts, has this year honoured Berlioz on the 150th anniversary of h by presenting complete performances major works of this much-neglected er. Romantic of romantics though s. Berlioz's clean and discriminating al style with the warmth and emotional ity so lacking in modern composers o suit present-day aesthetics, and for gorgeousness of musical sound the Boston Symphony Orchestra perform- f his music are hard to equal, especially o thoughtful and penetrating a student lioz as Charles Munch. Certainly, in n of notable and brilliant performances, s dramatic and rarely heard *Damna- Faust* has been outstanding.

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OKLAHOMA CITY, OKLA.
OKLAHOMAN

AUG 24 1954

Tanglewood Music Festival Becomes Ridden With Rules

By ALICE HUGHES

THE MOST ENCHANTING place to hear music is under the moon, and one of the most convincing proofs is at Tanglewood in the Massachusetts Berkshires where annually, for six weeks during July and August, the Boston Symphony orchestra under baton-wielder Charles Munch, makes this America's outstanding musical festival.

Artistically and financially, this mid-summer delight to the ears has built increasing stature. This past week-end, when its 17th annual event came to a close, peak figures revealed that 150,000 persons from all parts of the country had deposited $330,000 in the Tanglewood treasury.

As usual the final concert was an "In Memoriam performance of Berlioz' "Requiem," in honor of the late Boston Symphony conductor Serge Koussevitzky. Together with Miss Gertrude Robinson-Smith he sparked this symphonic treat, which is now on a permanent basis 18 years ago.

IMPORTANT as this Berkshire festival has become, it has nonetheless retained much of its New England ruggedness. The orchestra and audience are sheltered in a 6,000-seat shed which is acoustically perfect, but on cool, mountain-foggy nights, music lovers either huddle or shiver unless they are warmly dressed.

It struck me as odd that this need for warmth was the one point Miss Gertrude Robinson-Smith neglected to include in her seasonal plea for more decency in dress styles on the part of concert crowds.

Regardless of popularity elsewhere, in Tanglewood men and women wearing abbreviated shorts are frowned upon. Last summer even girls wearing slacks were refused admittance.

I recall the rapid prestochango when one girl in our party slipped out of an extra petticoat so that another, pretty Mary Olberg, of NBC-TV, could step into it and hide her rolled up slacks which were barring her from admission. Tanglewood has since lost its wat on slacks, but still bans shorts.

IN OTHER RESPECTS, too, the rules of conduct have been tightened at Tanglewood. Eating on the spacious park lawn must be done with no evidence of picnicking. Students enrolled in the school at the Berkshire Music center are sternly disciplined against public love-making, despite the eternal chemical attraction 'twixt music-moon-and-romance.

Cool night-time climate plus an old Yankee custom have kept Festival authorities from cracking down on one Tanglewood pracice among those who buy admission-but-no-seats, however. Young folks, many of them music students, have revived the quaint and historic New England "bundling" by bringing a blanket to spread on the lawn while listening to the concert. This takes the chill out of Tanglewood's moon-music.

IN HONOR OF HIS 84TH BIRTHDAY, Bernard M. Baruch became the published author of a new book, "A Philosophy For Our Time," under the Simon & Schuster imprint.

Dedicating this volume to his alma mater, the College of the City of New York, philosopher Baruch also has donated the original manuscripts plus all proceeds from the sale of the book, to the development fund of a recent branch of C. C. N. Y. which he endowed under the name of the Bernard M. Baruch School of Business and Public Administration.

The address he delivered when the school was named in his honor and the three lectures he gave this past May to its students are included in "A Philosophy for Our Time." Before its publication date demand for Baruch's book was so lively that it went into its second large printing.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 24 1954

The Lively Arts

By Milton R. Bass

THE CRICKETS in Lenox are the craziest mixed-up *Gryllidae* that ever rubbed two forewings together. It took them six-weeks this year to acclimate themselves to the chirp of the majestic Boston Symphony Orchestra which was complicated by the Cineramic productions of Hector Berlioz and they were pretty cocky at the end of this accomplishment.

Then, just as they had perfected their augmented forewings, with resonance enough to reach the outskirts of Pittsfield, a dead silence spread over the expansive lawns. The classical musicians had departed, the crowds faded, only the memory lingered on. It was time to perfect the cricket symphonies for the winter concert season.

* * *

AND THEN pandemonium struck. Weird and primitive sounds emanated from the opposite end of the Tanglewood estate, sounds that made the augmented brass sections of Berlioz' "Te Deum" pale into silence. The crickets' Day of Judgment seemed to have arrived and great were the moaning chirps that rose from the younger element.

But the older *Assimilae* merely smiled and calmed the fears of the panicky youth. Because they knew that it was not Gabriel rubbing his two forewings together. It was just the fifth annual Folk and Jazz Roundtable at Music Inn kicking off on its initial session.

* * *

THERE IS A UNIQUE quality to the three-week festival at Music Inn that I have seen nowhere else in the world. It is a blend of enthusiasm, intelligence, esprit de corps and talent. Since 90 per cent of the spectators at the sessions are guests of the inn, it is an integrated audience to begin with. And since they have all come up AFTER the Tanglewood season is over, they are there because of their interest in folk music and jazz specifically.

Thus the artist has the happy privilege of playing to a discerning audience and the unhappy knowledge that you can't fake your way through the performance. You have to deliver the goods in this atmosphere or you get a coldly polite reception that will freeze your fingerbones to the strings of your guitar.

* * *

THIS IS A RARE occurrence because program director Marshall Stearns and owners Philip and Stephanie Barber scour the hemisphere to bring in artists who are real and great. Dr. Stearns, who doubles as associate professor of Medieval English at Hunter College in New York and president of the Jazz Institute of America, knows musicians from Barbados to Lapland and he can pull a Nigerian drummer, a Calypso trio, a blues guitarist or a university professor out of his magic bag with only the maximum of hard work, sweat and trouble. It's a tough job to round up the best of what you need, but Dr. Stearns comes through year after year.

* * *

THIS PAST WEEK, for instance, he rounded up Prof. Willis James of Spelman College in Atlanta, one of the leading authorities on folk music in the South, Prof. Roy Lamson of Williams College, who plays a clarinet as hot as the English courses he teaches, Prof. John Parker of Kentucky, who bangs out a real Storyville piano, and threw them in with folk singer Pete Seeger, guitarist Brownie McGhee, harmonica king Sonny Terry and a gentleman who played a washboard and three frying pans with thimbles on his fingers, stirred well and turned out some of the most exciting music it has ever been my pleasure to hear.

This Sonny Terry plays a harmonica that goes back to the beginning of sorrow and the tragedies he sings about are the ones that are going to happen to everybody tomorrow or the day after. When you listen to him, you feel sad about all the bad things that ever happened to you, but he buoys you up by letting you know that he's felt that way too, that everybody feels that way too. You haven't heard blues till Sonny Terry's told you about them.

* * *

AS A CLIMAX to the folk music week, Music Inn brought together poet-novelist-folklorist Langston Hughes and musicologist Charles Seeger for the talking and everybody and his brother for the playing. They held a Deep South square dance Saturday night and they played it jug-band style. Pete Seeger did the calling and all the jazz musicians combined with the folk music artists for a beat that was as solid as Gibraltar. The man with the washboard was backed up by a youth with a washtub bass and the place looked like the revival meeting held the night before Judgment. It's a good thing the Otis farmers couldn't hear it or they never would have been happy again.

This week the festival slides down to Jamaica and Trinidad before winding up with a session on modern jazz. There are roundtable discussions the morning after every musical session and at these the experts try to beat each other's brains out with assists from various and sundry spectators. It's all very exciting and informal after the ponderous majesty of the Tanglewood season and a wonderful way to taper off the year. The only drawback to the whole business is that it's hell on crickets.

NEW YORK, N. Y.
JOURNAL-AMERICAN

AUG 29 1954

Saluting A Proper Bostonian

By MILES KASTENDIECK

NOT only the Berkshire Festival ended on Aug. 15 but also the career of its manager, George E. Judd. After nearly 40 years of association with the Boston Symphony Orchestra he has decided to retire. That he played a vital role in its existence may not be fully appreciated.

Judd may be proud of his life work. The preeminence of the BSO today rests not only on the leadership of Koussevitzky and Munch and the musicians themselves but also on the management of Judd. Tanglewood itself is one of his achievements.

Quietly Done

It may be the realization of Koussevitzky's dream, but it also represents Judd's quiet, skillful manipulation to bring it to fruition.

When Mrs. Andrew Hepburn presented the Tanglewood estate to the BSO, the trustees were for a moment at a loss what to do with it. Judd pointed out that every child knew Tanglewood and fought to establish the Berkshire Festival and permanent quarters there.

Koussevitzky dreamed of the Berkshire Music Center in connection with the Festival, but it was Judd who handled the details.

Cleared Way

When the trustees threatened to drop the school because of an annual deficit, Judd organized the Society of Friends to help defray expenses through contributions. Tanglewood as it is today owes much to him.

In recent years Judd has made significant contributions to the success of the orchestra. His enthusiasm for Charles Munch prompted the trustees to engage him as successor to Koussevitzky.

The orchestra's European tour in May, 1952, became possible chiefly because Judd dissolved the problems confronting acceptance of the invitation to go to Paris.

He formed a second Boston Pops Orchestra to carry on under Arthur Fiedler while the regular orchestra was abroad.

He had helped considerably to establish the Boston Pops as a national institution. Through this decision there now exists the Boston Pops Tour Orchestra.

The acclaim of the European tour led Judd to propose the Orchestra's tour to the West Coast in May, 1953. His latest achievement was the contract with NBC [illegible] Boston Symphony [illegible] place of the NBC [illegible] broadcast this com[illegible]

These are only [illegible] lights of a dedica[illegible]

As a tribute to [illegible] Judd is now the p[illegible] sessor of a leather-[illegible] ord album containing [illegible] copy of the Boston [illegible] Orchestra's final [illegible] Symphony Hall at [illegible] of its 73d season [illegible]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG [illegible]54

Mr. Sokolsky and The National Anthem

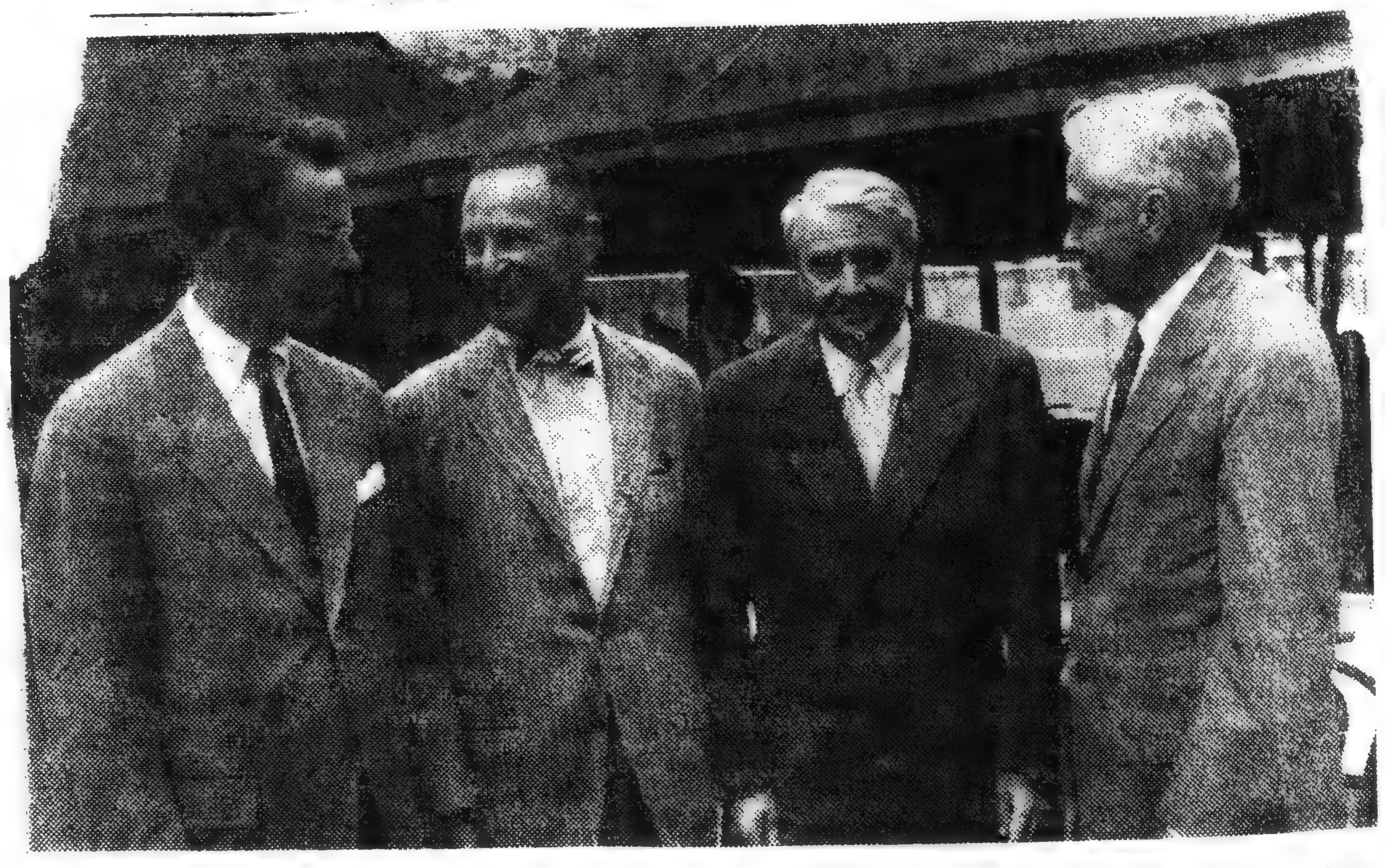
George E. Sokolsky, our fellow new[illegible] analyst from Otis, reported in his syndicated column recently that he had a bit of trouble with Tanglewood this season, even though he derived some kicks from the music. It seems that he and some friends hit on the idea that it would be a nice patriotic gesture if the Boston Symphony Orchestra opened each concert with "The Star Spangled Banner," the way British concerts start with "God Save the King." But when they put this proposition to orchestra officials, Mr. Sokolsky testifies, they got nothing but a polite brush-off.

We don't know who Mr. Sokolsky talked to at Tanglewood, because he doesn't say; but maybe the tip-off on his difficulties is his further suggestion that the national anthem may be feared because it could "stimulate nationalism" and thus give offense to "the foreigners," causing them to "refuse to take our tainted money." We doubt if the proprietors of Tanglewood are afraid of the national anthem; but they might reasonably suspect that it would be contrary to the anthem's spirit to play it at the behest of someone who conceives its function in such extraordinarily limited terms.

We can see no reasonable objection to starting Tanglewood concerts with "The Star-Spangled Banner." And by the same token, it might be a nice thing if Mr. Sokolsky were to start each of his columns and broadcasts by reciting the preamble to the Constitution. But it is perhaps a considerable delusion to suppose that either procedure is likely to make a real patriot out of anyone whose love of America is shallow enough to be equated with making faces at foreigners.

CINCINNATI, OHIO
TIMES-STAR

AUG 24 1954



AT TANGLEWOOD, MASS., with the Boston Symphony Orchestra, Julius Fleischmann, Cincinnati industrialist and arts patron (second from left), is shown with, left to right, Thomas D. Perry Jr., manager-elect of the orchestra; Charles Munch, the symphony's music director, and George E. Judd, retiring manager. Fleischmann helped make possible the orchestra's tour of

TOWN & VILLAGE
NEW YORK, N. Y.

AUG 2[illegible]

Palatable Music—Helen Worth, Town & Village food editor, and Alvin Edmonson of 541 East 20th Street, share lunch at Tanglewood during the Berkshire Music Festival.

IT'S WORTH TRAVELING

To Tanglewood

By Helen Worth — Food & Drink Editor

The trouble with age is that while hefting a suitcase becomes increasingly difficult, gentlemen who leap to assist become increasingly scarce. This sad observation accompanied a recent trip to Tanglewood.

WORTH

The journey began in Grand Central Station, and I'd like to say, to whom it may concern, that the American flag hanging in the main lobby is in urgent need of laundering. I would also like to note that the banner opposite, depicting the Statue of Liberty, is a most unattractive likeness of that beautiful lady.

On the other hand, I would like to commend the gentlemen of the railroad on their choice of scenery. For the train to Lenox, Mass., travels through country so fair that it gives real meaning to the song, "America, the Beautiful."

Music Festival

Lenox itself, a town of some 3,000, is taxed to capacity during the six-week Berkshire Music Festival which deposits some 10,000 tourists on its doorstep. Although neighboring towns also offer accommodations, Lenox is closest to Tanglewood.

It is therefore an excellent idea to insure reservations before enjoying great music under stars or under sun. It is also more convenient to have a car if you are staying for more than a day. Because both bus and taxi service are as overworked as an umbrella man during a downpour.

A car will not only be helpful in traveling to the concerts, but it will also stand you in good stead for seeking out fine inns, or even for a cup of coffee after 10:00 p.m. on weekdays.

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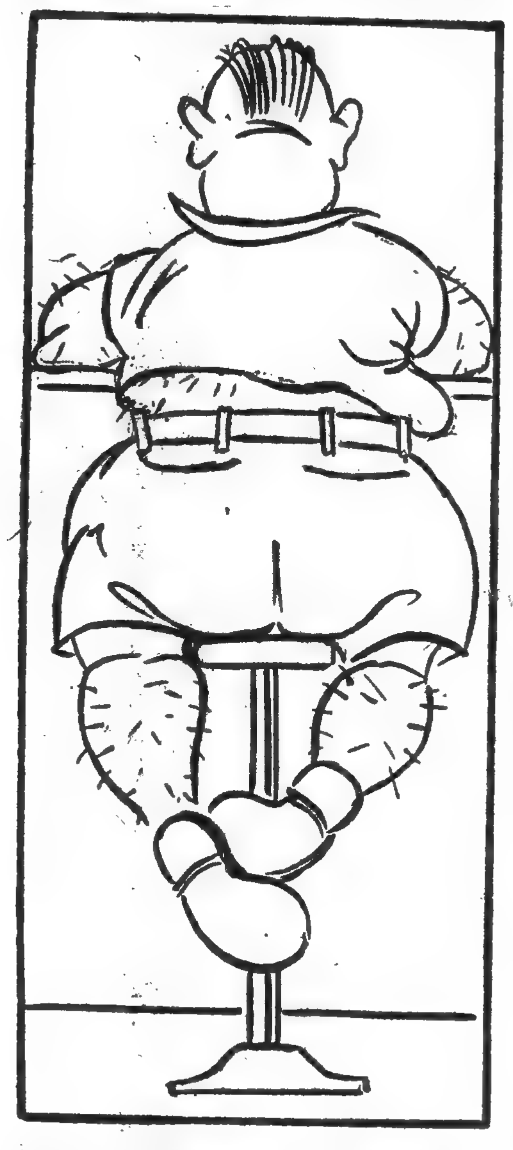

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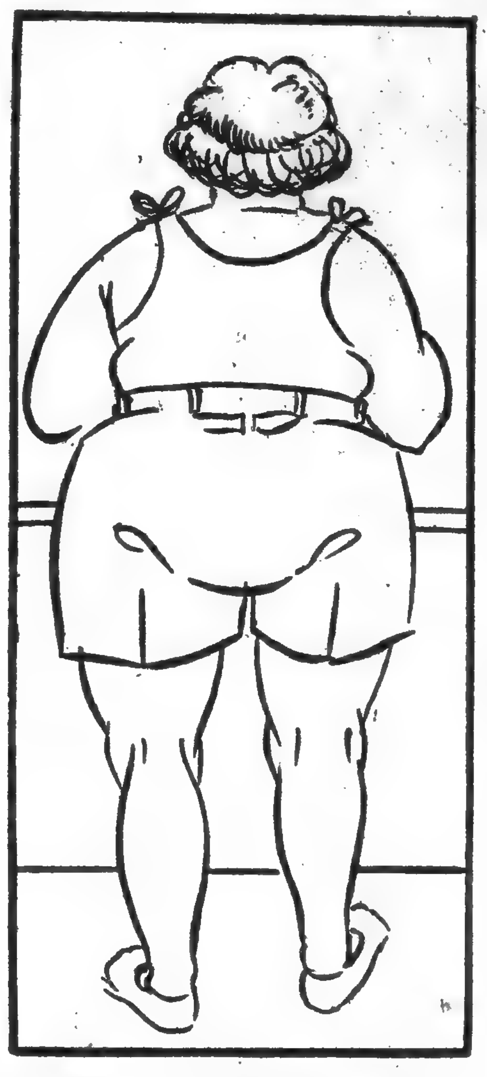

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[78]

TOWN & VILLAGE
NEW YORK, N. Y.

AUG 2 [illegible]

Palatable Music—Helen Worth, Town & Village food editor, and Alvin Eamonson of 541 East 20th Street, share lunch at Tanglewood during the Berkshire Music Festival.

IT'S WORTH TRAVELING

To Tanglewood

By Helen Worth — Food & Drink Editor

The trouble with age is that while hefting a suitcase ecomes increasingly difficult, gentlemen who leap to ssist become increasingly scarce. This sad observation ccompanied a recent trip to Tanglewood.

WORTH

The journey began in Grand Central Station, and I'd like to say, to whom it may concern, that the American flag hanging in the main lobby is in urgent need of laundering. I would also like to note that the banner opposite, depicting the Statue of Liberty, is a most unattractive ikeness of that beautiful lady.

On the other hand, I would ike to commend the gentlemen f the railroad on their choice f scenery. For the train to Lenox, Mass., travels through ountry so farr that it gives real neaning to the song, "America, he Beautiful."

Music Festival

Lenox itself, a town of some ,000, is taxed to capacity during the six-week Berkshire Music Festival which deposits some 10,000 tourists on its doorstep. Although neighboring towns also offer accommodations, Lenox s closest to Tanglewood.

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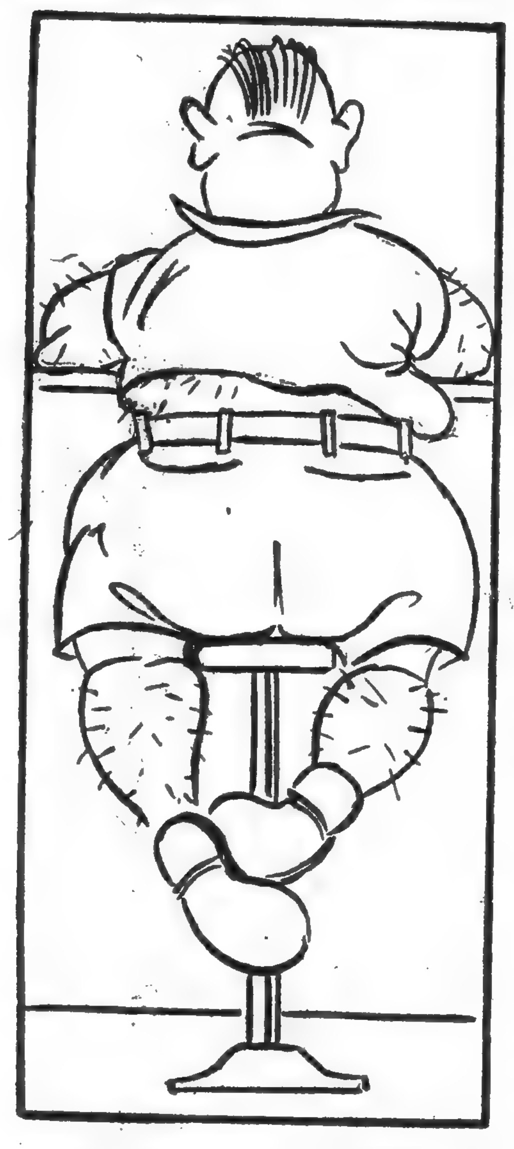

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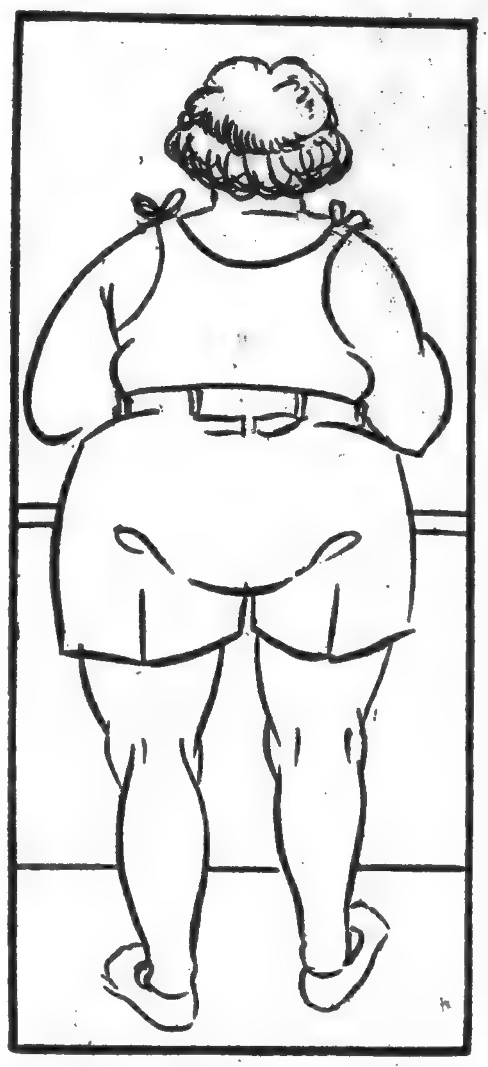

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Pittsfield.

According to Marion Bauer

The Berkshire Festival at Tanglewood

MARION BAUER

Spending the summer in Massachusetts has the advantage of being not too far away from Lenox and Stockbridge where Tanglewood has rapidly grown to be one of America's leading summer music centers. Just 20 years ago the first Berkshire Symphonic Festival was founded and conducted by Henry Hadley in a concert played by members of the Philharmonic-Symphony in the horse-show ring of the Dan Hanna farm in Stockbridge. Illness forced Dr. Hadley to resign following the second season. Miss Gertrude Robinson Smith, president of the association, then approached Dr. Serge Koussevitzky, with the result that after two more seasons, Tanglewood became the summer home of the Boston Symphony Orchestra, and the enthusiasm, vision, and genius of Koussevitzky erected a living monument to his memory in the annual Berkshire Festival.

Olin Downes in an editorial in the New York Times of July 4, described what is known as the "$100,000 thunderstorm," because due to the noise of a severe storm that "out-roared" the playing of the Boston Symphony Orchestra, a movement was put on foot by Miss Robinson Smith and her colleagues to raise enough for the building of the Music Shed, the vast fan-shaped auditorium with overhead roof and open sides, that houses the symphony concerts that have this season grown to twelve in number. In 1946 the Music Shed became the property of the Boston Symphony Orchestra, as presented to them by the directors of the Berkshire Festival, who had been largely responsible for raising funds for its completion.

In 1940 another of Dr. Koussevitzky's dreams came true with the establishing of the Berkshire Music Center, the school which, as he foresaw, has become a valuable training center for America's gifted young musicians. Following Serge Koussevitzky's death Charles Munch became the Music Director of the Berkshire Festival and of the Music Center, with Aaron Copland as Assistant Director and Ralph Berkowitz of the Curtis Institute of Music in Philadelphia as Dean. In addition to a large and distinguished staff of teachers, this year Gregor Piatigorsky is guest teacher in chamber music, and, following the tradition of having one outstanding composer in residence, Ernst Toch is guest teacher in composition.

This season's program is materially enlarged, as the full orchestra is in action for six weeks instead of three and there is a new grouping of week-end programs. There are six concerts by members of the Symphony in the Theatre-Concert Hall on Friday evenings. Every Wednesday evening a chamber music concert is given as a part of the Festival. These concerts are in memory of Mrs. Elizabeth Sprague Coolidge through whose beneficence the Wednesday evening concerts had taken place. The proceeds of this series will be devoted to the Tanglewood Revolving Scholarship Fund.

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A Berlioz Festival

In recognition of the 150th anniversary of the birth of the great and too-little recognized French genius, Hector Berlioz, Charles Munch arranged a series of Berlioz concerts at Tanglewood, opening the first Shed concert on July 10, with the Dramatic Legend, Op. 24, "The Damnation of Faust" presented in its entirety, which is rarely done. Some of the numbers are almost too well-known while others are practically novelties. Berlioz picked out eight scenes from Goethe's "Faust" as his Op. 1. These he added to in later years, connecting the scenes with dialogue and other versified sections, so as to make four parts: the solitary Faust; Mephistopheles appears and dominates the scene; Marguerite and Faust meet; their love develops and they are torn apart, Faust's pact with the Devil is claimed and Marguerite is saved.

The effect of the music as a whole, the magnificent performance, the enthusiasm of Munch, the fine singing of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor), and the superb work of the soloists and orchestra, made the occasion an unforgettable experience. Berlioz seems to inspire the best Munch has to give, and he is one of the best interpreters of Berlioz music today. The music is impressive, touching, dramatic, lyrical, in turn. The conductor was inspired and inspiring, and he was fortunate in his choice of soloists. David Poleri has both the lyric quality and dramatic force for the role of Faust. Martial Singher's polished style, diction, and true artistry, as well as his complete understanding of the French composer's individuality made an interpretation that will long be remembered and praised. Eleanor Steber was a sympathetic Marguerite with the right kind of vocal quality for the part. Donald Gramm scored a definite success in a role of short duration. The opera gives much to the chorus and its music is beautiful. It is good to know that a record of this performance will soon be available.

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Monteux Conducts Beethoven Program

Beethoven is in the "best-seller" class these days. Pierre Monteux had hardly shaken the Stadium dust off his shoes (and I understand that there was plenty of it on the night of July 14) where he had opened his annual appearance in New York with a Beethoven program, then he appeared in the first Sunday afternoon concert at the Shed in a Beethoven program. A seasoned concertgoer might hardly relish the idea of going all the way to the Berkshires to hear a performance of the Fifth Symphony. But to hear Monteux conduct it is another matter and is worth the long trip! Also to hear the sheer sound of the Boston Symphony Orchestra in the perfect acoustics of the Music Shed is something worth while too. Over 11,000 people heard it. These included the audience seated inside the Shed and those outside. Monteux' playing of Beethoven has become a legend. His suave, quiet, controlled beat is individual and personal. His musicianship and artistry are individual too, and his understanding of the Beethoven idiom is a part of his own mentality.

It is nice to remember that way back in my student days in Paris, I was in an ensemble class that he taught in the studio of an assistant of the French pianist, Raoul Pugno. He played the violin and I played Mozart and Grieg for his criticism and interpretation. At that time he was conducting a series of Beethoven concerts with an orchestra. It was before America had discovered Monteux!

The rest of the program at Tanglewood on July 11 included the Third Leonore Overture, and the Emperor Concerto with Claudio Arrau as piano soloist. It was a brilliant well-integrated performance. The audience was loud in its approval of both pianist and conductor, who received an ovation at the close of the concert.

• • •

Opera Evening at Tanglewood

The Opera Department of the Berkshire Music Center, assisted by the Orchestra of Department I, presented the first program of the season on July 27 in the Theatre-Concert Hall at Tanglewood. The Department under the direction of Frederic Cohen of the Juilliard School of Music prepared a group of three short operas of comic character. The first, of particular historic interest, is discussed in every history of music, in fact it antedates opera. It is listed as a madrigal comedy that had its premiere in 1954 before the day of the dramma per musica of the Florentine Camerata. "L'Amfiparnaso" by Orazio Vecchi was an experimental work in which an attempt was made to use the madrigal form for dramatic purposes. It is not really known whether it was ever staged or merely sung a cappella as a madrigal cycle for 5 voices. A few years ago, Miss Dessoff and her choirs gave a performance of this "comedia harmonica a 5voci" as a concert piece. Mr. Cohen and his associates, Elsa Kahl and Morton Siegel, worked it out with two madrigal groups which supplied the vocal accompaniment, and a group of pantomimists whose work was conceived in the style of the Comedia dell'Arte. Hugh Ross entered into the spirit of the fun and appeared in costume perhaps of a choir leader of the period, conducting his well-trained groups of singers and achieving artistic as well as amusing results. The colorful robes of the singers, the humorous pantomime of the actors, the simple means of stage settings, all combined to create something old and something new that might well be used as the basis for a modern ballet. True the action was farce comedy that may have made some forget to concentrate on the very lovely madrigal singing, but it was all good fun and was excellently carried out by all the students of the Opera Department.

The second offering, "There and Back" or "Hin und Zurueck" was Hindemith's amusing

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DAVENPORT, IOWA
DEMOCRAT & TIMES
AU[illegible] 1954

Catching The Beat In The Music World

By INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer —
"When words have failed us 'neath the weight of care.
"Music, that knows no country, race or creed,
"But gives to each, according to his need"!
—Anonymous

The Boston symphony orchestra, with Charles Munch conducting, has ended the 17th Berkshire music festival, the 15th since the Boston orchestra has participated, with the greatest attendance and the largest receipts in its history. In six weeks from July 7 through Aug. 15, the concert attendance totaled 135,775; the audience at the 20 student concerts was 30,800. The six Saturday morning public rehearsals of the Boston orchestra, for which admission was charged, drew 12,510 persons and receipts of $11,274.25 and "Tanglewood on Parade" the annual benefit attracted more than 10,000 persons, an all time record, for receipts of more than $24,000.

THE INCREASED

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MUSICAL LEADER
CHICAGO, ILL.
AUG - 1954

According to Marion Bauer

The Berkshire Festival at Tanglewood

MARION BAUER

Spending the summer in Massachusetts has the advantage of being not too far away from Lenox and Stockbridge where Tanglewood has rapidly grown to be one of America's leading summer music centers. Just 20 years ago the first Berkshire Symphonic Festival was founded and conducted by Henry Hadley in a concert played by members of the Philharmonic-Symphony in the horse-show ring of the Dan Hanna farm in Stockbridge. Illness forced Dr. Hadley to resign following the second season. Miss Gertrude Robinson Smith, president of the association, then approached Dr. Serge Koussevitzky, with the result that after two more seasons, Tanglewood became the summer home of the Boston Symphony Orchestra, and the enthusiasm, vision, and genius of Koussevitzky erected a living monument to his memory in the annual Berkshire Festival.

Olin Downes in an editorial in the New York Times of July 4, described what is known as the "$100,000 thunderstorm," because due to the noise of a severe storm that "out-roared" the playing of the Boston Symphony Orchestra, a movement was put on foot by Miss Robinson Smith and her colleagues to raise enough for the building of the Music Shed, the vast fan-shaped auditorium with overhead roof and open sides, that houses the symphony concerts that have this season grown to twelve in number. In 1946 the Music Shed became the property of the Boston Symphony Orchestra, as presented to them by the directors of the Berkshire Festival, who had been largely responsible for raising funds for its completion.

In 1940 another of Dr. Koussevitzky's dreams came true with the establishing of the Berkshire Music Center, the school which, as he foresaw, has become a valuable training center for America's gifted young musicians. Following Serge Koussevitzky's death Charles Munch became the Music Director of the Berkshire Festival and of the Music Center, with Aaron Copland as Assistant Director and Ralph Berkowitz of the Curtis Institute of Music in Philadelphia as Dean. In addition to a large and distinguished staff of teachers, this year Gregor Piatigorsky is guest teacher in chamber music, and, following the tradition of having one outstanding composer in residence, Ernst Toch is guest teacher in composition.

This season's program is materially enlarged, as the full orchestra is in action for six weeks instead of three and there is a new grouping of week-end programs. There are six concerts by members of the Symphony in the Theatre-Concert Hall on Friday evenings. Every Wednesday evening a chamber music concert is given as a part of the Festival. These concerts are in memory of Mrs. Elizabeth Sprague Coolidge through whose beneficence the Wednesday evening concerts had taken place. The proceeds of this series will be devoted to the Tanglewood Revolving Scholarship Fund.

• • •

A Berlioz Festival

In recognition of the 150th anniversary of the birth of the great and too-little recognized French genius, Hector Berlioz, Charles Munch arranged a series of Berlioz concerts at Tanglewood, opening the first Shed concert on July 10, with the Dramatic Legend, Op. 24, "The Damnation of Faust" presented in its entirety, which is rarely done. Some of the numbers are almost too well-known while others are practically novelties. Berlioz picked out eight scenes from Goethe's "Faust" as his Op. 1. These he added to in later years, connecting the scenes with dialogue and other versified sections, so as to make four parts: the solitary Faust; Mephistopheles appears and dominates the scene; Marguerite and Faust meet; their love develops and they are torn apart, Faust's pact with the Devil is claimed and Marguerite is saved.

The effect of the music as a whole, the magnificent performance, the enthusiasm of Munch, the fine singing of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor), and the superb work of the soloists and orchestra, made the occasion an unforgettable experience. Berlioz seems to inspire the best Munch has to give, and he is one of the best interpreters of Berlioz music today. The music is impressive, touching, dramatic, lyrical, in turn. The conductor was inspired and inspiring, and he was fortunate in his choice of soloists. David Poleri has both the lyric quality and dramatic force for the role of Faust. Martial Singher's polished style, diction, and true artistry, as well as his complete understanding of the French composer's individuality made an interpretation that will long be remembered and praised. Eleanor Steber was a sympathetic Marguerite with the right kind of vocal quality for the part. Donald Gramm scored a definite success in a role of short duration. The opera gives much to the chorus and its music is beautiful. It is good to know that a record of this performance will soon be available.

• • •

Monteux Conducts Beethoven Program

Beethoven is in the "best-seller" class these days. Pierre Monteux had hardly shaken the Stadium dust off his shoes (and I understand that there was plenty of it on the night of July 14) where he had opened his annual appearance in New York with a Beethoven program, then he appeared in the first Sunday afternoon concert at the Shed in a Beethoven program. A seasoned concertgoer might hardly relish the idea of going all the way to the Berkshires to hear a performance of the Fifth Symphony. But to hear Monteux conduct it is another matter and is worth the long trip! Also to hear the sheer sound of the Boston Symphony Orchestra in the perfect acoustics of the Music Shed is something worth while too. Over 11,000 people heard it. These included the audience seated inside the Shed and those outside. Monteux' playing of Beethoven has become a legend. His suave, quiet, controlled beat is individual and personal. His musicianship and artistry are individual too, and his understanding of the Beethoven idiom is a part of his own mentality.

It is nice to remember that way back in my student days in Paris, I was in an ensemble class that he taught in the studio of an assistant of the French pianist, Raoul Pugno. He played the violin and I played Mozart and Grieg for his criticism and interpretation. At that time he was conducting a series of Beethoven concerts with an orchestra. It was before America had discovered Monteux!

The rest of the program at Tanglewood on July 11 included the Third Leonore Overture, and the Emperor Concerto with Claudio Arrau as piano soloist. It was a brilliant well-integrated performance. The audience was loud in its approval of both pianist and conductor, who received an ovation at the close of the concert.

• • •

Opera Evening at Tanglewood

The Opera Department of the Berkshire Music Center, assisted by the Orchestra of Department I, presented the first program of the season on July 27 in the Theatre-Concert Hall at Tanglewood. The Department under the direction of Frederic Cohen of the Juilliard School of Music prepared a group of three short operas of comic character. The first, of particular historic interest, is discussed in every history of music, in fact it antedates opera. It is listed as a madrigal comedy that had its premiere in 1954 before the day of the dramma per musica of the Florentine Camerata. "L'-Amfiparnaso" by Orazio Vecchi was an experimental work in which an attempt was made to use the madrigal form for dramatic purposes. It is not really known whether it was ever staged or merely sung a cappella as a madrigal cycle for 5 voices. A few years ago, Miss Dessoff and her choirs gave a performance of this "comedia harmonica a 5voci" as a concert piece. Mr. Cohen and his associates, Elsa Kahl and Morton Siegel, worked it out with two madrigal groups which supplied the vocal accompaniment, and a group of pantomimists whose work was conceived in the style of the Comedia dell'Arte. Hugh Ross entered into the spirit of the fun and appeared in costume perhaps of a choir leader of the period, conducting his well-trained groups of singers and achieving artistic as well as amusing results. The colorful robes of the singers, the humorous pantomime of the actors, the simple means of stage settings, all combined to create something old and something new that might well be used as the basis for a modern ballet. True the action was farce comedy that may have made some forget to concentrate on the very lovely madrigal singing, but it was all good fun and was excellently carried out by all the students of the Opera Department.

The second offering, "There and Back" or "Hin und Zurueck" was Hindemith's amusing

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DAVENPORT, IOWA
DEMOCRAT & TIMES
AUG 29 1954

Catching The Beat In The Music World

By INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer —
"When words have failed us 'neath the weight of care.
"Music, that knows no country, race or creed.
"But gives to each, according to his need"!
—Anonymous

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MUSICAL AMERICA
NEW YORK, N. Y.
AUG - 1954

BERLIOZ AT TANGLEWOOD

French composer's works and opera bill are high points of seventeenth Berkshire Festival

Gus Manos

Scene from Vecchi's madrigal opera "L'Amfiparnaso", (1594), staged by the opera department of the Berkshire Music Center. From the left, Lorenzo Malfatti (on floor), Antonio Giardino, Naomi Farr, and Thomas Stewart

By MILES KASTENDIECK

Lenox, Mass.

AUGMENTING its concert programs from three to six weekends in the Music Shed, the Berkshire Festival entered on July 9 a new phase in its twenty-year history. The first weekend opened with a chamber-music concert in the Theater-Concert Hall on Friday night, then progressed to the regular programs with the full Boston Symphony on Saturday night and Sunday afternoon. The new scheme drew a total audience of 21,350 people, thereby justifying the enlargement of the scope of the festival, which a year ago had broken all previous attendance records.

Charles Munch conducted the first two programs, devoted to Bach and Berlioz, respectively. Pierre Monteux took over the third concert, likewise centered on one composer, Beethoven.

Whether the alignment was intentional or not, Berlioz became one of "the three B's" on this occasion. Since the programs of the festival take cognizance of the 150th anniversary of his birth, his inclusion under these circumstances might be both understood and pardoned. There is a possibility that the emphasis placed on his music during the festival will call for some kind of re-evaluation of his position, on the part of American audiences.

Bach and Berlioz

The Bach program consisted of five of the six "Brandenburg" Concertos. By presenting Nos. 1, 3, and 2 before the intermission and Nos. 6 and 5 after it, Mr. Munch allowed for agreeable balance and contrast. That there proved to be less balance and more contrast in the performances may be attributed to his unpredictable approach to these works, and possibly to Bach himself.

The conductor drove through the First and Third Concertos in too virile a fashion and with too emphatic a beat. The playing sounded needlessly rough, and altogether too rugged. The Second fared much more comfortably because the tempos and dynamics were much better controlled.

Under the circumstances, the soloists offered the compensating values in the first half of the concert. Roger Voisin played his special "Bach" trumpet most skillfully in the Second Concerto, though it sounded at times too much like a child's toy instrument. The flute playing of Doriot Anthony and the oboe playing of Ralph Gomberg appealed, especially for tone quality and musicianship; the violin of Richard Burgin, for his reliability.

The Sixth and Fifth Concertos found Mr. Munch much better adjusted to the music. The performance of the Fifth was enhanced by the piano playing of Lukas Foss, who built a fine crescendo in the first movement and generally distinguished himself throughout the work. Though a whole evening of "Brandenburg" Concertos might have proved too much, it turned out to be just enough.

Mr. Munch could have found no better opening of his celebration in behalf of Berlioz than the composer's dramatic legend "The Damnation of Faust". Uncut performances of it are rare events, and a memorable hearing even rarer. Suited by temperament to this kind of music, the French conductor evinced, through the two hours and a half of music, an increasing ardor and eloquence. It is no wonder that the 8,500 who heard it remained to cheer in spite of the lateness of the hour. The work had fired their imaginations, just as Goethe's story had fired that of the composer. To many, familiar only with various excerpts, of which the Rakoczy March is almost too well known, the entire score became a revelation.

Responding to their conductor's inspiration, the Boston musicians excelled themselves as they progressed in the performance. The soloists were a definite asset. As Mephistopheles, Martial Singher gave the most polished performance for style and diction. Eleanor Steber, as Marguerite, caught the emotional quality of her role, after some initial difficulty in warming up her exceptional voice. David Poleri, as Faust, found the music enhanced the natural beauty of his voice and sang remarkably well. Donald Gramm as Brander and McHenry Boatright as the Voice of the Earth offered excellent support. Though the Harvard Glee Club and the Radcliffe Choral Society sang earnestly, their numbers were too few to meet the fullness of tone needed in the choral passages.

Philharmonic Opening On Closed-Circuit TV

THE New York Philharmonic-Symphony Society has signed contracts with the Dor Theater Television for the closed-circuit theater television of its opening concert of the season, on Oct. 7 in Carnegie Hall. It will be the first time an orchestra has been televised in this fashion.

Dumont Television's production facilities will be utilized in the project, which will reach such cities as Los Angeles, Chicago, Philadelphia, Richmond, Minneapolis, San Francisco, Miami, Houston, Dallas, Pittsburgh, Indianapolis, Detroit, Boston, Omaha, Albany, Asbury Park, Salt Lake City, Milwaukee, Washington, Cincinnati, St. Louis, Dayton, and Toledo. Average price to the theatergoer is expected to be $2.

Dimitri Mitropoulos will conduct the televised program, which will include a concert version of Act I of Wagner's "Die Walküre", with Astrid Varnay, Ramon Vinay, and Lubomir Vichegonov as the soloists.

Pierre Monteux appeared to be on unusually good terms with Beethoven for the Sunday afternoon concert. Whether it was his admirable sense of proportion, his musical authority, or his wisdom and understanding that led to such memorable interpretations, he conducted with the simplicity so characteristic of him. The program opened with the "Leonore" Overture No. 3, included the "Emperor" Concerto, with Claudio Arrau as piano soloist, and ended with the Fifth Symphony. The occasion marked the thirtieth anniversary of Mr. Arrau's first appearance with the Boston Symphony, made under Mr. Monteux's direction.

The pianist played with his well-known technical mastery and commanding effectiveness. His performance was admirable in execution, but less satisfying in those intangible qualities that reveal the heart of Beethoven. It remained for Mr. Monteux to penetrate to the core and present the essence of this master in all his glory, especially in the performance of the Fifth Symphony.

The second weekend opened with a Bach program at the Theater-Concert Hall on July 16. Hugh Ross led the cantata, No. 93, "Wer nur den lieben Gott lässt walten", with the chorus composed of students at the Berkshire Music Center, and with solo parts expressively sung by Teresa Green, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and McHenry Boatwright, baritone. Charles Munch conducted two Bach suites—No. 1, in C major, and No. 4, in D—with vivacity and power, as played by the Boston Symphony's excellent string section, augmented by wind, brass and percussion. So warm was the applause that the final movement of the Fourth Suite was repeated.

On Saturday evening in the Music Shed, Pierre Monteux conducted Debussy's "La Mer" and excerpts from "Le Martyre de Saint Sebastien" with the full complement of the Boston Symphony, giving a brilliant and compelling reading of the French works. Vera Franceschi was the soloist in César Franck's "Les Djinns", symphonic poem for piano and orchestra. This rarely heard score created considerable interest though it is a difficult one to convey effectively. The audience was estimated at more than 7,500.

On Sunday afternoon, July 18, Mr. Munch led Debussy's "Iberia" in an atmospheric rendition. Leo Smit was the soloist in Aaron Copland's Piano Concerto, dating from 1926, which, with its jazz influences, provided a dynamic vehicle for Mr. Smit's assured performance. The finale came with Berlioz's "Fantastic Symphony", a highly graphic interpretation. Mr. Copland shared bows with the conductor and soloist after his work.

—A. R.

The third week of concerts at Tanglewood got under way on Friday evening, July 23, with a program devoted to works by Handel and Haydn. It was played, like the others in this Friday series, by a chamber orchestra composed of Boston Symphony players.

The first half of the program, which held Handel's Concerto Grosso for Strings, Op. 6, No. 4, and Haydn's "Military" Symphony, was conducted by Charles Munch. Hugh Ross, head of the Berkshire Music Center's choral department, took up the baton for the second half to lead the orchestra and student chorus in Haydn's "Nelson" Mass. In the pleasant, intimate atmosphere of the Theater-Concert Hall, these works sounded well, and the reduced ensemble played with the full tone and gusto of a large orchestra. Its performance under Mr. Munch, however, was plodding and stylistically diffuse. The conductor's beat was for the most part inflexible, and his conception of the symphony was notably lacking in humor and excitement.

"Nelson" Mass Heard

Haydn's colorful "Nelson" Mass, under Mr. Ross's direction, changed the picture entirely. Its devotional and festive aspects were given their equal due in a spirited performance that was finished in every detail. The orchestra seemed more enthusiastic than it had during the first half of the evening and gave firm support to the excellently trained chorus.

The four soloists—Naomi Farr, Beatrice Krebs, Marvin Worden, and Thomas Stewart—were also uniformly good. Miss Farr started out rather tentatively in the "Kyrie", where she had some taxing passages that might have been more easily handled by a coloratura, but she delivered her solo in the "Benedictus" with considerable warmth and fluency. Her colleagues had generally less difficult or extensive assignments. (Chorus directors should remember that this work requires little of the tenor part.) But Miss Krebs's singing of the opening solo in

Tanglewood

(Continued from page 3)

the "Agnus Dei" and Mr. Stewart's "Qui tollis" were among the outstanding vocal contributions.

After such a balanced, winsome program as this, Saturday evening's fare in the Shed was somewhat disappointing. Prokofieff's Sixth Symphony, Liszt's Piano Concerto No. 1, Strauss's "Don Juan", and Elgar's "Enigma Variations" made up the catch-all program. Jean Morel's conducting of it, though, was distinguished on all counts. Elgar's Variations, which tend to ramble on in a disjointed fashion, received Mr. Morel's closest attention, and by effecting striking contrasts in orchestral color from section to section, he made them quite listenable from beginning to end. He was joined in the Liszt concerto by Nicole Henriot, whose playing was brittle and technically facile but lacked some of the bold heroics that make this work "sound".

Sunday's program turned again to celebrate the Berlioz centennial. Mr. Munch, the composer's ablest champion today, led the orchestra in his "Beatrice and Benedict" Overture and the "Harold in Italy", with William Primrose as viola soloist in the latter. Mr. Munch's devotion to this music was at all times apparent, and his readings of these two scores revealed more of their musical invention and lyric inspiration than any this listener has heard. Mr. Primrose played the role of protagonist in "Harold" with confidence and appropriate Byronic flair. Ernst Toch's Symphony No. 2, which received its American premiere in Los Angeles last season, and was performed later in New York, completed the program, bringing the weekend to a rousing finale.

—C. B.

On Tuesday, July 27, the students of the Berkshire Music Center opera department offered a triple bill containing Paul Hindemith's "There and Back" ("Hin und zurück"), Ernst Toch's "The Princess and the Pea", and "L'Amfiparnaso", a madrigal opera by the sixteenth-century Italian composer Orazio Vecchi. The Vecchi work, which received its first staged performance in the United States on this occasion, was presented in commedia dell' arte style under the musical direction of Hugh Ross, who was outfitted in period costume along with the singers. The cast included two madrigal groups and one of pantomimic dancers.

While "L'Amfiparnaso" was sung in its original Italian, the remaining operas were given in English adaptations. Hindemith's ten-minute operetta, presented under the title "There and Back", deals amusingly with a husband who shoots his wife and commits suicide. The merriment derives from the fact that the action goes forward and then backward. The principal roles in this performance were sung by Bernard Barr, Ann Tierney, and Helen Zimbler. Samuel Krachmalnick conducted.

The evening ended with Toch's "Princess and the Pea", which, with the Hindemith work, received its premiere in Baden-Baden, in 1927, and is based on the Hans Christian Andersen story. The principals were John Horner, Emelina DeVita, Robert Simpson, and Evelyn Lear. Paul Vermel was the conductor. The three operas were staged, at the Theater-Concert Hall, by Frederic Cohen, Elsa Kahl, and Morton Siegel. Settings and lighting were by John Blankenship, and the costumes by Leo van Witsen, both regulars at Tanglewood. Marion Farquhar prepared the English translations of the German operas.

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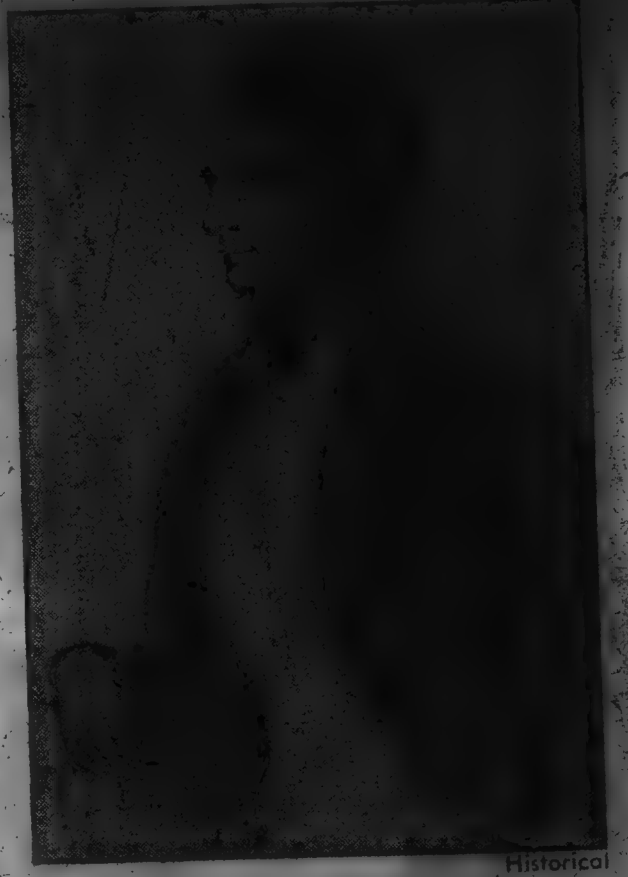
a scrapbook!

USIC

Requiem at Tanglewood

To Hector Berlioz, the ideal orchestra consisted of 242 strings, 30 grand pianos, 30 harps, legions of wind-players and (according to 19th century wags) a few heavy mortars. He was never able to command such an aggregation, but several times he came close, notably in his most magnificent score, the *Grande Messe des Morts* (*Requiem*). That opus calls for a 210-member chorus, full symphony orchestra, four separate brass choirs (labeled according to the points of the compass), plus a battery of 16 kettledrums. Few of today's symphonies can afford to stage the work. At Tanglewood, Mass. last week, Charles Munch and the Boston Symphony Orchestra undertook the task, and the result was some of the loveliest (and loudest) music that ever echoed through the Berkshire hills.

Heavenly Gesture. The performance was not only a resounding windup for Tanglewood's most successful season in its 17 years; it was a special victory for Composer Berlioz (1803-69). The respectable musical world has long regarded him as the giant who never grew up, an uneven talent full of romantic excesses ("Berlioz," mocked his fellow composer Franz Liszt, "liked to fancy himself draining Death's chalice to the dregs in a gloomy cavern, surrounded by Italian bandits, and gasping out a final curse upon mankind"). But slowly the critical tide has been turning. This year, following the 150th anniversary of his birth, orchestras across the U.S. have played more Berlioz than ever before. Tanglewood alone performed eight compositions—including the huge choral *Te Deum* and the *Romeo and Juliet* symphony—before the *Requiem*.



Historical

COMPOSER BERLIOZ
The giant grew up.

In Tanglewood's huge, open-sided Music Shed last week, before a crowd of nearly 9,000, Conductor Munch touched his knuckles in a gesture of supplication, and gave the downbeat for what Berlioz called a "musical cataclysm."

The first of the ten movements is a prayer for eternal peace, full of heartfelt sighs and dazzling sunbursts. The second (*Dies Irae*) begins with an insistent, plodding motif in the chorus, building up to a break-off point when the four brass bands join in. At the work's first performance (so Berlioz claimed), the conductor stopped at that point and had a pinch of snuff, while Berlioz himself leaped to the podium to save the performance. Conductor Munch last week took no chance on faulty entrances, had his warning arm pointing straight toward heaven four bars ahead. The brass bands broke loose (two were placed in the auditorium, giving a kind of stereophonic effect); they sounded for all the world like the trumps of doom.

Cathedral Hush. Everything following might be expected to be anticlimactic, but Berlioz achieves perhaps his greatest effects in the quieter passages that grip the heart after all the thunder. The superb *Sanctus* calls for a tenor solo in which, by a dazzling piece of orchestration, the single, defenseless human voice is set off against the relentless clash of cymbals; and in the sweet, concluding *Agnus Dei*, there are chilling traces of jagged pagan rhythms (later used by Stravinsky). Conductor Munch tenderly and forcefully drove toward the end, spinning out the *Amen* with a loving final touch. A cathedral hush hung beneath the bare steel rafters; then the crowd leaped up and cheered.

It was not the first time that the *Requiem* stirred an audience. When it happened in France 50 years ago, the conductor finally turned to the crowd and said sternly: "There can be no encores on the Day of Judgment."

TIME, AUGUST 30, 1954

PORTLAND, ORE.
OREGON JOURNAL
SEP 5 1954

Records Broken

The Boston Symphony, under its director, Charles Munch, closed the 17th Berkshire festival this year with the greatest attendance and the largest receipts on record.

WATERBURY, CONN.
REPUBLICAN
SEP 13 1954

2,000 Enjoy Violinist At Tanglewood

(Special to The Republican)

Lenox, Mass., Aug. 12—One of the finest concerts in more than 15 years of listening at Tanglewood, home of the Berkshire Music Festival, was given by Zino Francescatti, violinist, with Arthur Balsam, pianist, before 2,000 listeners Wednesday evening.

The two artists presented Brahms' "Violin Sonata in A Major" and his "Violin Sonata in D Minor" with such beauty that the audience in the little concert hall with some 700 music-lovers scattered about the grounds was speechless and sat as though glued to their seats.

The most spectacular and memorable part of the evening, though, was the performance of Francescatti in the Bach "Suite in C major" (unaccompanied). This was one of the most brilliant performances ever heard at Tanglewood. Mr. Francescatti's tone was flawless, his fingering was something to watch from the fifth row where we sat. Brought back again and again at its completion by an audience which included Fritz Kreisler this was an incredible performance. At times we had to look at the artist to make sure we were not listening to an orchestra's whole string section. His tone was rich and deep and drawn as thin as gossamer.

The "braves" at the conclusion of the performance were well deserved by both artists. It was minutes before any one in the audience so much as stirred.

Mr. Francescatti's performance last evening followed close upon a thrilling performance he gave on Sunday when he played with the Boston Symphony Orchestra in the shed before an audience of 12,700.

Friday night the annual Tanglewood-on-Parade concert will be presented for the benefit of the musician's pension fund. Saturday and Sunday the last concerts of this season will be presented.

SM.

NASHUA, N. H.
TELEGRAPH
SEP 16 1954

Name Business Manager of Hub Symphony

Boston, Sept 16 (AP) — A Michigan-born Yale man whose hobby is tinkering with "vintage" automobiles has become business manager of one of the world's greatest musical institutions — the Boston Symphony Orchestra.

Thomas Doane Perry Jr., a native of Grand Rapids and a 1935 graduate of Yale, took over the biggest task of its kind in the American orchestral world yesterday. The 104-member orchestra has an annual budget of more than a million dollars.

The youthful-appearing, pipe-smoking Perry succeeds retired George E. Judd, who managed the orchestra for 40 years. Perry, a Navy corpsman in World War II, was associated with concert management at the Curtis Institute in Philadelphia before coming to Boston.

Perry was manager of New England Mutual Hall here and later became Judd's assistant. Perry's wife is an amateur sculptress and they have two sons.

One of the new business manager's major tasks will be handling the Boston Symphony's forthcoming Saturday night NBC coast-to-coast radio broadcasts, replacing the NBC Symphony formerly led by Arturo Toscanini.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
SEP 16 1954

Hub Symphony Selects Perry

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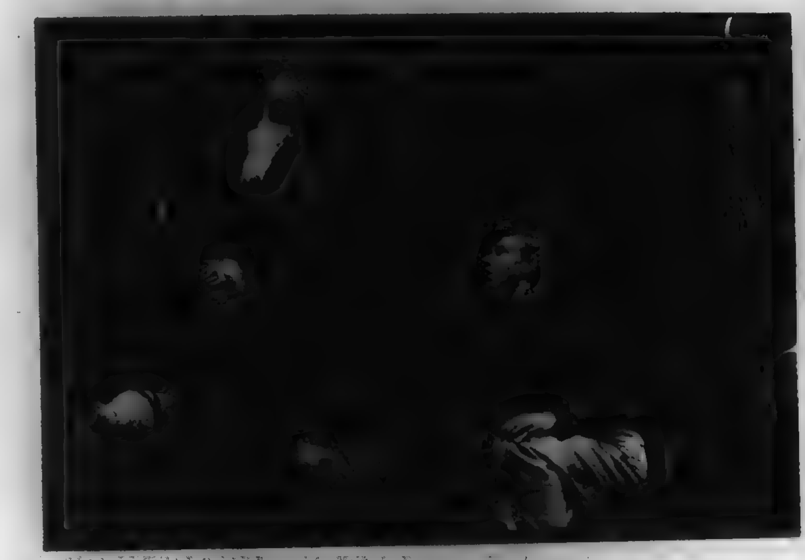
Seventeen - Aug 1954

Hitting a New Note

Community opera workshops provide fun for both singers and audiences

Punch Opera opened its New York City season with a trilogy of musical one-acters, "Murder in Three Keys"

Nearly one quarter of a million young people study singing in the United States today. Many hope to sing professionally; most will eventually teach. Today's students receive opera workshop training at many colleges and conservatories. Few of the hundreds who come to New York City hoping for jobs can be chosen by the major opera companies. But local community opera workshops offer as much excitement for singers as summer stock groups do for dramatic students. Punch Opera, a three-year-old summer opera workshop in New York City, offers aspiring singers operatic apprenticeships and entertains its audiences by experimenting with new operas.



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More on page 58

BIDDEFORD, ME.
JOURNAL
SEP 16 1954

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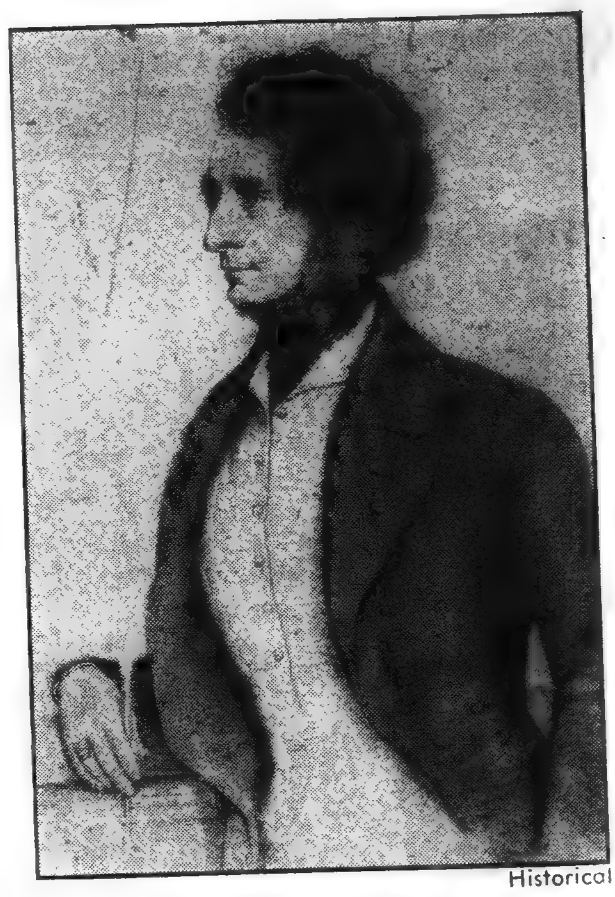
to ~~get~~ put this whole scrapbook!

USIC

Requiem at Tanglewood

To Hector Berlioz, the ideal orchestra consisted of 242 strings, 30 grand pianos, 30 harps, legions of wind-players and (according to 19th century wags) a few heavy mortars. He was never able to command such an aggregation, but several times he came close, notably in his most magnificent score, the *Grande Messe des Morts* (*Requiem*). That opus calls for a 210-member chorus, full symphony orchestra, four separate brass choirs (labeled according to the points of the compass), plus a battery of 16 kettledrums. Few of today's symphonies can afford to stage the work. At Tanglewood, Mass. last week, Charles Munch and the Boston Symphony Orchestra undertook the task, and the result was some of the loveliest (and loudest) music that ever echoed through the Berkshire hills.

Heavenly Gesture. The performance was not only a resounding windup for Tanglewood's most successful season in its 17 years; it was a special victory for Composer Berlioz (1803-69). The respectable musical world has long regarded him as the giant who never grew up, an uneven talent full of romantic excesses ("Berlioz," mocked his fellow composer Franz Liszt, "liked to fancy himself draining Death's chalice to the dregs in a gloomy cavern, surrounded by Italian bandits, and gasping out a final curse upon mankind"). But slowly the critical tide has been turning. This year, following the 150th anniversary of his birth, orchestras across the U.S. have played more Berlioz than ever before. Tanglewood alone performed eight compositions—including the huge choral *Te Deum* and the *Romeo and Juliet* symphony—before the *Requiem*.



Historical

COMPOSER BERLIOZ
The giant grew up.

In Tanglewood's huge, open-sided Music Shed last week, before a crowd of nearly 9,000, Conductor Munch touched his knuckles in a gesture of supplication, and gave the downbeat for what Berlioz called a "musical cataclysm."

The first of the ten movements is a prayer for eternal peace, full of heartfelt sighs and dazzling sunbursts. The second (*Dies Irae*) begins with an insistent, plodding motif in the chorus, building up to a break-off point when the four brass bands join in. At the work's first performance (so Berlioz claimed), the conductor stopped at that point and had a pinch of snuff, while Berlioz himself leaped to the podium to save the performance. Conductor Munch last week took no chance on faulty entrances, had his warning arm pointing straight toward heaven four bars ahead. The brass bands broke loose (two were placed in the auditorium, giving a kind of stereophonic effect); they sounded for all the world like the trumps of doom.

Cathedral Hush. Everything following might be expected to be anticlimactic, but Berlioz achieves perhaps his greatest effects in the quieter passages that grip the heart after all the thunder. The superb *Sanctus* calls for a tenor solo in which, by a dazzling piece of orchestration, the single, defenseless human voice is set off against the relentless clash of cymbals; and in the sweet, concluding *Agnus Dei*, there are chilling traces of jagged pagan rhythms (later used by Stravinsky). Conductor Munch tenderly and forcefully drove toward the end, spinning out the *Amen* with a loving final touch. A cathedral hush hung beneath the bare steel rafters; then the crowd leaped up and cheered.

It was not the first time that the *Requiem* stirred an audience. When it happened in France 50 years ago, the conductor finally turned to the crowd and said sternly: "There can be no encores on the Day of Judgment."

TIME, AUGUST 30, 1954

PORTLAND, ORE.
OREGON JOURNAL

SEP 5 1954

Records Broken

The Boston Symphony, under its director, Charles Munch, closed the 17th Berkshire festival this year with the greatest attendance and the largest receipts on record.

WATERBURY, CONN.
REPUBLICAN

SEP 13 1954

2,000 Enjoy Violinist At Tanglewood

(Special to The Republican)

Lenox, Mass., Aug. 12—One of the finest concerts in more than 15 years of listening at Tanglewood, home of the Berkshire Music Festival, was given by Zino Francescatti, violinist, with Arthur Balsam, pianist, before 2,000 listeners Wednesday evening.

The two artists presented Brahms' "Violin Sonata in A Major" and his "Violin Sonata in D Minor" with such beauty that the audience in the little concert hall with some 700 music-lovers scattered about the grounds was speechless and sat as though glued to their seats.

The most spectacular and memorable part of the evening, though, was the performance of Francescatti in the Bach "Suite in C major" (unaccompanied). This was one of the most brilliant performances ever heard at Tanglewood. Mr. Francescatti's tone was flawless, his fingering was something to watch from the fifth row where we sat. Brought back again and again at its completion by an audience which included Fritz Kreisler this was an incredible performance. At times we had to look at the artist to make sure we were not listening to an orchestra's whole string section. His tone was rich and deep and drawn as thin as gossamer.

The "bravos" at the conclusion of the performance were well deserved by both artists. It was minutes before any one in the audience so much as stirred.

Mr. Francescatti's performance last evening followed close upon a thrilling performance he gave on Sunday when he played with the Boston Symphony Orchestra in the shed before an audience of 12,700.

Friday night the annual Tanglewood-on-Parade concert will be presented for the benefit of the musician's pension fund. Saturday and Sunday the last concerts of this season will be presented.

SM.

NASHUA, N. H.
TELEGRAPH

SEP 16 1954

Name Business Manager of Hub Symphony

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

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Seventeen - Aug 1954

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Community opera workshops provide fun for both singers and audiences

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SC PHOTO

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Famed Vocal Group Will Appear at LHS Auditorium Saturday Night

LOWELL—The first program of the season for the Lowell Community Concert association will be the Tanglewood Vocal quartet, appearing at the Lowell high school auditorium Saturday evening at 8 o'clock.

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Marvin Worden

Janice Moudry

This well known quartet is composed of artists of individual renown, and includes Saramae Endich, soprano; Janice Moudry, contralto; Marvin Worden, tenor; and Robert Rue, baritone.

Outstanding

Miss Endich has won outstanding successes in opera and in concert work with the Boston Symphony orchestra during the last two seasons at Tanglewood, as well as from her appearances in recital and with chorus throughout the country. Her early activities culminated in a scholarship award to the Berkshire music center. From there her triumphs led to her engagement by Boris Goldowsky to sing the leading soprano role in Debussy's "Pelleas and Melisande" with the New England Opera theater in Boston.

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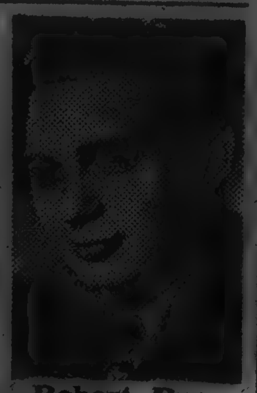

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MILFORD, MASS.
NEWS

SEP 18 1954

"MUSICAL CAMPER" FROM MILFORD — At the Berkshire Music Center, Tanglewood, in Lenox (the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival), seven of the students prefer camping out on the shores of neighboring Lake Mah-Kee-Nach over dormitory life. Albert Duffy (left, 566 King street, Littleton, and Lloyd McCausland, right, 80 South Main street, Milford, both percussionists in the orchestra, are two of the campers.

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[84]

Trenton. N. J. 1954 aug. 26.

GÖRBE TÜKÖR

Irja: LUKÁCS ERNŐ

VAKÁCIÓS ÉLMÉNYEIM.

Erdélyország szülöttje vagyok. Gyermekkoromat és ifju éveimet a Királyhágó bérceinek tövében töltöttem; nemcsoda, hogy imádója vagyok az erdős, hegyes vidéknek, ellentétben Petőfivel, aki gyönyörü versében igy kiált fel: Mit nekem te zordon Kárpátoknak fenyvesekkel vadregényes tája?! Tán csodállak, ám — de nem szeretlek...!

A géniusz Petőfi Sándor a nagy magyar Alföldön született. Az ő csapongó lelkét a sikság és a rónaság vonzotta. Jómagam mindég megcsodáltam a titokzatos délibábot ezt az alföldi tüneményt, de azért csak a hegyes-völgyes erdőséggel koszoruzott vidéket tudtam szeretni. Érthető, ha vakációmat ilyen környezetben szeretem eltölteni.

* * *

Egy Y.M.C.A. tagtársam kellemes nyitott kocsiján csodás szerpentin utakon 5 és fél órai élvezetes utazással jutottunk el az Uristen minden szépségével megáldott a 2800 láb tündéri magaslaton elterülő évszázados fenyvesekkel körülövezett Toppesfield Manor nevü nyaralóhelyre, ahol négyheti tartózkodásunk ideje alatt sok kedves uj barátokkal lettünk gazdagabbak.

Elsősorban érdemel emlitést a hat láb magas tulaj és talajdonos **Kende András**, akinek minden törekvése az, hogy a vendégei minél jobban érezzék magukat. Ebben az igyekezetében hü munkatársa volt a kedves felesége és a szolgálatkész udvarias személyzete.

A vendégek között volt a bájos Mrs. Feldman a gazdag washingtoni vigözvegy és "siker" testvére Elsie. A két hölgy szépségénél csak a szellemességük volt feltünőbb. Klára "kegyelmesasszony" vadonatuj áramvonalas Cadillac kocsiján mentünk a **tanglewoodi Music Festivalra**, ahol **Debussy** és **Berlioz** világhirü alkotásaiban gyönyörködtünk. E két francia zenegéniusz müveit ugyan ki más dirigálhatta, mint a kiváló francia karmester **Pierre Monteux**. Egyébként egy másik vasárnapunkat is a **berkshirei Music Centernek** szenteltük, mely alkalommal kizárólag **Beethoven** programot élveztünk végig, a világhires chilei **Claudio Arrau** zongoraművész közreműködése mellett. A **Boston Symphony Orchestra** nem szorul az én dicséretemre, csak szerényen megállapitom, hogy valahányszor gyönyörködöm benne — felejthetetlen élményt jelent számomra.

THE DANCE - Sept/1954

Charles Munch, director of Tanglewood Music Festival, welcomes to a Festival concert Margaret Morris and her Celtic Ballet, and Ted Shawn, paying a visit from the nearby Jacob's Pillow Dance Festival. **(Photo by Gus Manos)**

Trenton, N. J., 1954 aug. 26.

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Egy Y.M.C.A. tagtársam kellemes nyitott kocsiján csodás szerpentin útakon 5 és fél órai élvezetes utazással jutottunk el az Uristen minden szépségével megáldott a 2800 láb tündéri magaslaton elterülő évszázados fenyvesekkel körülövezett Toppesfield Manor nevü nyaralóhelyre, ahol négyheti tartózkodásunk ideje alatt sok kedves uj barátokkal lettünk gazdagabbak.

Elsősorban érdemel emlitést a hat láb magas tulaj és talajdonos **Kende András**, akinek minden törekvése az, hogy a vendégei minél jobban érezzék magukat. Ebben az igyekezetében hü munkatársa volt a kedves felesége és a szolgálatkész udvarias személyzete.

A vendégek között volt a bájos Mrs. Feldman a gazdag washingtoni vigözvegy és "siker" testvére Elsie. A két hölgy szépségénél csak a szellemességük volt feltünőbb. Klára "kegyelmesasszony" vadonatuj áramvonalas Cadillac kocsiján mentünk a **tanglewoodi Music Festivalra**, ahol **Debussy** és **Berlioz** világhirü alkotásaiban gyönyörködtünk. E két francia zenegéniusz müveit ugyan ki más dirigálhatta, mint a kiváló francia karmester **Pierre Monteux.** Egyébként egy másik vasárnapunkat is a **berkshirei Music Centernek** szenteltük, mely alkalommal kizárólag **Beethoven** programot élveztünk végig, a világhires chilei **Claudio Arrau** zongoramüvész közremüködése mellett. A **Boston Symphony Orchestra** nem szorul az én dicséretemre, csak szerényen megállapitom, hogy valahányszor gyönyörködöm benne — felejthetetlen élményt jelent számomra.

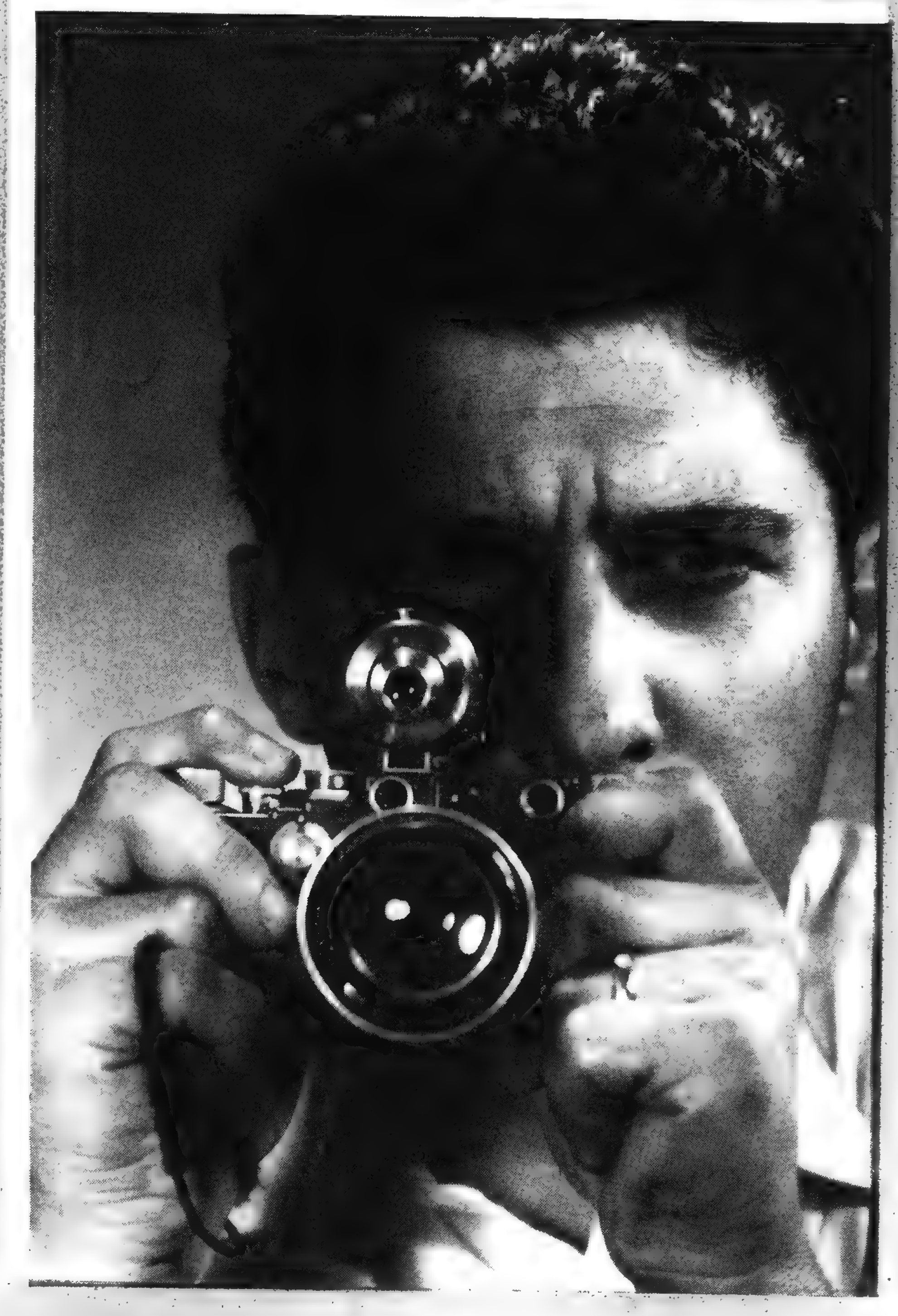
THE DANCE - Sept/1954

Charles Munch, director of Tanglewood Music Festival, welcomes to a Festival concert Margaret Morris and her Celtic Ballet, and Ted Shawn, paying a visit from the nearby Jacob's Pillow Dance Festival. (Photo by Gus Manos)

NEW JERSEY
Music and ARTS

Featured in this issue—

- MAPLEWOOD GIRL MAKES MET
- LIST LAUTER CONCERT SERIES
- MUSIC MENU AT TANGLEWOOD
- WHO'S NEW AT MET OPERA



A. JOHN GERACI
Photographer Who Paints with a Camera

(Article on Page Eleven)

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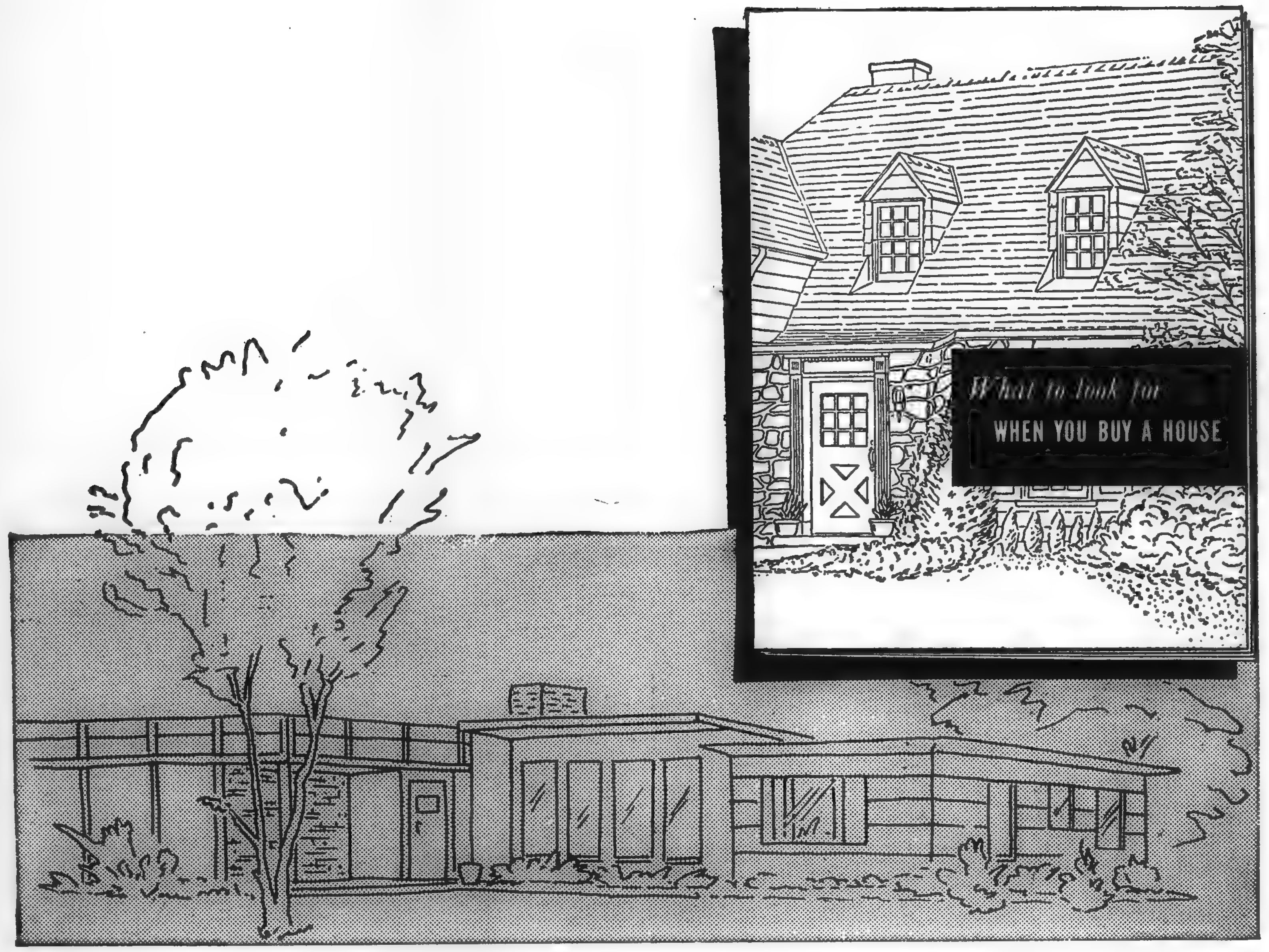
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Tanglewood! — A Tremendous Experience

MONTCLAIR MEMBER OF STUDY GROUP DESCRIBES LIFE BEHIND SCENES OF THE BERKSHIRE MUSIC FESTIVAL AT LENOX, MASS.

by Nan Day

Bach for breakfast, Lalo for lunch, Debussy for dinner— served up (to complete the metaphor) by orchestra, choral, composition, opera or Study Group department, whichever suits your taste, or talent! Such is a Summer at Tanglewood, where one quite literally eats, sleeps and lives with music for a solid six weeks.

Famous Music Shed at Tanglewood.

And the metaphor is not quite so far-fetched as it may seem; as the conversation, mealtime and otherwise, quite inevitably rolled around to the vagaries of the Stravinsky quartet played the evening before, the charm of Jean Morel's conducting, Ruth Posselt's brilliant rendition of the Khatchaturian violin concerto—or some chorus member would start humming a tricky passage from Berlioz' "Romeo and Juliet."

Music was literally everywhere. Sounds of aspiring violin, flute or English horn players, or rising Blanche Theboms and Ezio Pinzas, came from dormitories and Music Center practice rooms alike, and from "shed" studios located about the grounds and nicely concealed by the shrubbery. This writer had quite a time finding a quiet spot to study **her** music—finally settling on a nice silent hayfield! Even the local drugstore in Lenox served up a Beethoven symphony or Puccini's "La Boheme" with the coffee.

All Play and No Work. . . ?

"Especially designed for the teacher and the musician, professional or amateur, who is reasonably proficient in reading and performing . . ." describes the Tanglewood Study Group, listed in the Berkshire Music Center catalog as Department Five. In addition to getting a close-up of Tanglewood activities, the Study Group performs various vocal and instrumental music of all periods—with the pleasure and enrichment of the participants as the primary aim rather than polished renditions. Two- and four-week enrollments in this department make musical vacations at Tanglewood possible for the lawyer-bassoonist and the secretary-soprano, not to mention the housewife - music enthusiast.

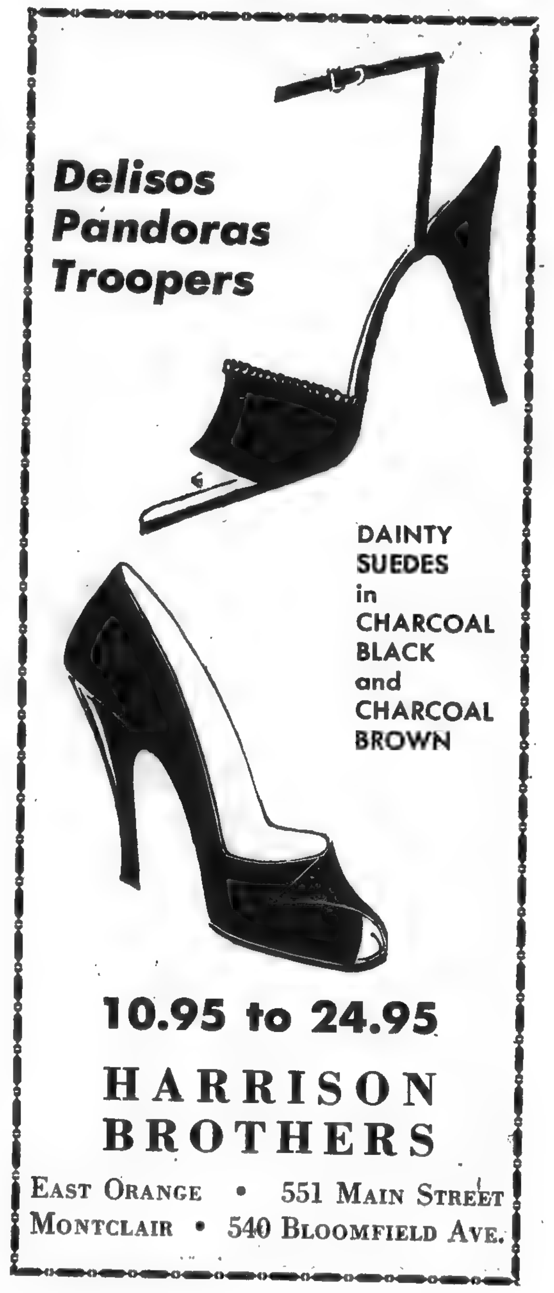
Performing sessions, minus an audience and under the direction of Karl Kohn, were usually held two to three hours a day, and included a generous sprinkling of works from Conductus right on up to Stravinsky. There was particular merriment over Gibbons' "Street Cries of London" fantasia and comparing it with John Cobb's canon "These Are the Cries of London Town," Purcell's catch "I gave her the cakes," William Byrd's canon "Hey, Ho to the Greenwood" and Paul Hindemith's "Plon Day Cantata;" while more sober moments were spent with Josquin des Pres' "Cueurs Desolez," Gluck's "De Profundis," Schutz' "Give Ear, O Lord" and Stravinsky's "Ave Maria" as compared with the Gumpelzheimer canon "Ave Maria."

Many compositions were perfored by singers and instrumentalists together. Separate sessions of the instrumentalists (the "Reading Orchestra") were held a few hours a week in addition to chamber music classes to peruse vast quantities of concerti grossi, symphonies, sonatas, suites, concertos and overtures, with plenty of chances to hit on **someone's** favorite.

Other diverse activities characterized the work of the Study Group. At one session a Study Group student gave a talk and demonstration on his recorder. At another session rudiments of choral and orchestral conducting were discussed. After a series of three classes with composer Lukas Foss, the members were ready to join ASCAP on the strength of their group composition for flute, oboe and 'cello, duly performed.

Performing for Public

For those desiring the full "do-mi-sol" treatment, there were classes in solfege three hours a week. And of course the Study Group's one public appearance cannot be overlooked. With Lukas Foss conducting, members of the Boston Symphony supplying orchestration, the opera department contributing soloists, and students from nearby Indian Hill filling in the crevices, the Study Group actively participated in the eighteenth program of the 1954 Berkshire Music Festival, performing excerpts from the early Mozart



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opera "Idomeneo."

Included in the Study Group's main course were such high-sounding sessions as "Harmonic Analysis" and "Musicianship." Many of us had heard Brahms' Third Symphony at one time or another—but who had really gotten down to brass tacks and scrutinized his use of the diminished seventh chord in that work? Or wondered at the harmonic rhythms in Berlioz' "Te Deum" (later performed by the Festival Chorus)

Many of us had been charmed many times by Beethoven's lovely Sixth Symphony, the "Pastoral"—but who of us had really been aware of the fact that Beethoven was not interested in painting actual pastoral scenes, as giving **suggestions** of same by the use of certain effects produced by certain instruments—for example, the clarinet or oboe sounding like a shepherd's horn. Who had thought of the strings as **commenting on** the bird-like connotations at the end of the second movement? Or had thought of how other composers handled thunderstorms akin to the one of his fourth movement?

For the Tanglewood student body at large—and faculty members and friends of the Berkshire Music Center swelling the crowd—there were one-hour lectures given twice a week under the heading "Aspects of Music." This Summer the bill of fare included such meaty subjects as: "The Outlook for Music," "Survival of the Cantus Firmus Ideal," "Current Trends in Modern European Music" and "Rebirth or Last Gasp?" One afternoon Aaron Copland gave a revealing talk on his opera "The Tender Land" in particular, and opera-writing in America in general. Other speakers included Ralph Berkowitz, dean of the Music Center, and Karl Kohn of the Study Group faculty.

Sing For Your Supper

"Eee-yaha-eee-yoho-eee-yoohoohoo!" "Get that rib cage up—hold it there! Loosen up those muscles now—In! Out!" Such jibberish and bestirring injunctions indicated Monday, Wednesday or Friday morning and another two-to-three-hour rehearsal of the Festival Chorus. Such vocal exercise in breathing and sustaining the tone **vibrato** helped to successfully put over the rapid passages in Berlioz' "Romeo and Juliet" and the sonorous choral sections in his "Te Deum" and "Requiem."

The Festival Chorus—comprised of Department Two (otherwise known as the specialized "small chorus"), some opera associates, and most of the Study Group membership—was in for a real singing experience in concentrated form under James Aliferis, Lorna Cooke DeVaron and Hugh Ross, head of the Choral Department and conductor of the Festival Chorus. "You can't compete with trumpets, horns and the whole Boston Symphony by sustaining those notes. **Attack each** one separately," warned Mr. Ross during a rehearsal of the "Te Deum."

Or another time, in his clipped British accent: "The sopranos are singing as though they were eating Cream of Wheat!" and in the Dies Irae section of the "Requiem" the altos appeared to be singing with a "lost-little-boy quality." Throughout it all a persistent urging to **watch**, and stop looking at "those everlasting books!" But such coaching ended in rewarding performances for the Festival Chorus. Certainly one of the greatest thrills was standing on those risers in the famous Music Shed, the whole Boston Symphony Orchestra on stage below you; and out front, a great musician and reknowned conductor, Charles Munch. And when it was all over, that terrific moment of silence, then release, and the tumultuous applause of thousands for Mr. Munch, for the Boston Symphony—and for **you.**

... And for Dessert?

A Wednesday evening and visiting firemen in the Theater—Concert Hall (the Zimbler Sinfonietta, Kroll String Quartet, or Zino Franciscatti) —the student orchestra Thursday evenings in the Shed—Friday evening stage seats in back of members of the Boston Symphony and in front of Charles Munch or Jean Morel—a Saturday afternoon organ recital by E. Power Biggs—Saturday evening or Sunday afternoon Boston Symphony concerts—they were all part of the tremendous experience called Tanglewood.

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Incidents and occasions to remember: The sudden Saturday evening rainstorm that made Mr. Munch halt the Boston Symphony in the middle of the Queen Mab Scherzo in "Romeo and Juliet" while the "lawn-sitting audience" (phrase coined by Lukas Foss) rushed into the Shed for cover ... The time Ruth Posselt's violin string snapped in the middle of the highly technical Khatchaturian concerto, with Boston Symphony violinist George Zazofsky quickly handing her his instrument so that seemingly not a note was lost; he had the string changed by the end of the movement ... The invasion of the dignified Music Shed by the Boston "Pops" as the highlight of "Tanglewood on Parade," and the "Parade" itself, with all Music Center departments going at once in Shed, Theater-Concert Hall, Chamber Music Hall and Formal Gardens . . . Those opera marathons, including such one-act productions as the highly entertaining Hindemith "Hin und Zuruck" (There and Back)—the **Back** part being a complete reversal of the action in **There**, the jilted hero popping back in the window from whence he had jumped in despair, the heroine pouring her cup of coffee back into the pot!

Down to Earth ...

With a suitcase full of Boston Symphony programmes and a steno pad full of lecture notes, this writer has reluctantly come back down to earth, as it were; but somehow "earth" is more abundant with such an experience to remember. Furthermore, one's naivete about it all finds justification in part of an address made by Charles Munch himself, director of the Music Center, at the beginning of this summer: "Never forget that the aim of music is above all to elevate us beyond our miserable human condition. Music will reward us a hundredfold if we try to hear its message with all our hearts and to listen to it with a kind of wonder reflected in the clear and innocent eyes of a child dazzled by the lights of a Christmas tree."

Of Tanglewood itself, Lukas Foss perhaps summed it up the best at the closing session of the Study Group: "It's not a school, not a camp—it's Tanglewood."

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Broadway Comes To Tanglewood

By Herbert Moore

It was Friday the 13th of August, 1954, and lucky for music lovers who drove, flew or hitched hiked to Tanglewood, at Lenox, Mass., where *Tanglewood on Parade,* had another "first" to be proud of and glad about....

It was the first appearance at Tanglewood of Arthur Fiedler with the Boston Pops Orchestra! How about that for the star attraction?

The "Tales of Tanglewood, 1954 edition" (with apologies to Nathaniel Hawthorne) may not yet be ready and no author is yet lined up, but the story of what's going to make the Berkshire Festival even greater—and vastly more popular—could be dimly seen through the events of the lucky Friday the 13th of August.

If that sounds like "beating around the bush", it can be put more forthrightly, in these words:

Pops Symphony concerts are what's needed at Tanglewood to make it a 250,000 summer box-office jamboree! With the full 104-piece Boston Symphony Orchestra under Director Charles Munch, and the various units of chamber music, opera, renowned soloists and celebrities, Tanglewood has the world's finest array of summer music, with masterpiece standards throughout, but the average person (call him a musical illiterate, if necessary) has not yet been enticed to Tanglewood and for him and his wife and family, Pops is the magic elixir that will overflow the beautiful hilltop of outdoor summer music.

Music for the millions? At least, for a quarter-million in one summer season of 6 or preferably 8 weeks. With the new Thruway to connect Boston and Western Massachusetts with Western America, and improved highways reaching down through Connecticut and N.Y. State's own Thruway nearing completion, the greater metropolitan areas of New York, New Jersey and Pennsylvania can be brought to Tanglewood to partake of great music in the summer seasons ahead.

To make that possible, something must be added to Tanglewood, no matter how nearly perfect it already is, musically speaking. Our advice to Symphony Hall is simply this:

"Let Arthur Fiedler and 92 good and true members of the Boston Symphony Orchestra appear every week at Tanglewood, for at least one if not two concerts, and there'll be no deficits at year-end for the good folks of Boston to offset by their generosity!"

That will not seem a brash suggestion to anyone who was at Tanglewood this August 13 just gone by. It will not seem far-fetched to anyone who can recall the 1953 *Tanglewood on Parade* at which young conductor Leonard Bernstein and the Boston Symphony Orchestra thrilled a record crowd with an offering of Act II, Scenes 1 & 2 from George Gershwin's *Porgy & Bess.* Soprano Leontyne Price and Baritone William Warfield made Porgy & Bess vibrate through the great Shed. Not one of the Great Masters of Symphonic Music dared to wave a bony finger in protest.

Two years in a row ought to prove something. Box-office and turnstile equipment proved in hard facts that *Tanglewood on Parade* is a potent mixture for the really big crowds, the "mostest" kinds of people who enjoy music with all of their five senses and not by cerebral devotion alone.

Conductor Fiedler's programming was on the target, full center, and the crowds roared their approval. Look at what he offered them, before it became time for encores:

John Phillip Sousa's "Stars and Stripes Forever" March, as an opener, followed by a suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne" After that came Maurice Ravel's ever popular "Bolero."

Two Fiedler specialties completed the announced part of the program, a symphonic arrangement by Hayman of well-known television commercials, called "TViana"; and the Merrick-Bennett "Look Sharp-Be Sharp" Gillette razor theme of radio and TV. The encores were of the type that have endeared audiences for 70 years to the Boston Pops.

Apart from the Pops program which Mr. Fiedler conducted as the second half of the Music Shed concert, the Tanglewood on Parade concert program included Thomas Schippers conducting the Boston Symphony Orchestra in Bizet's Symphony in C and soprano Brenda Lewis singing the final scene from Richard Strauss' "Salome."

Arthur Fiedler

Brenda Lewis

Tanglewood on Parade began at 4:00 p.m. with a performance of opera by the students of the Berkshire Music Center in the Tanglewood formal gardens. Afterwards, there were simultaneous sessions of orchestra, opera and chamber music—at 6:00 p.m., with a concert of the chorus at 7:00 p.m. on the steps of the Main House. The Lawn Party and picnic at 7:15 were followed by the gala concert in the Shed. Drawings for door prizes and waltzing on the lawn until midnight climaxed a happy day and a gay evening for thousands who will not be fully satisfied with anything less wonderful than the Pops Symphony concerts in the years ahead.

"Broadway came to the Berkshires" on this memorable August evening when Brenda Lewis sang with the Boston Symphony. Star of Broadway's recent musical, "The Girl in Pink Tights," Miss Lewis also starred in "The Merry Widow" with Jan Kiepura, "Secret du Suzanne," as Birdie in Marc Blitzstein's opera, "Regina," and toured the nation in the Strauss operetta, "The Gypsy Baron." She has achieved outstanding successes in operatic roles in Rio de Janeiro, Cuba and Canada. She has starred in light opera in St. Louis and appeared in summer music theatres in Kansas City, Dallas, Memphis, Birmingham and Chicago.

When she stood in the discreet spotlight on the stage of The Shed in the gala Tanglewood on Parade concert, she sang the final scene from Richard Strauss' "Salome", which she sang with the New York Opera Sompany at Manhattan's City Center. On that occasion the New York press gave her unanimous praise. As the New York Times summed it up, "She held the audience breathless."

That she did at Tanglewood and the B.S.O.'s able press relations director, Walter Alford could feel satisfied that he had summed it up just right when he said:

"Broadway came to the Berkshires."

The last note now belongs to eternity and it's "Hail and farewell" for 1954

FIRST RESORTS & LAST WORDS

Summer, 1954 has produced several records and indicated a new kind of vacation pattern is emerging. It seems clear enough that the generation of young people who grew up during Total War and now have their first and second children, are not taking the old-fashioned kind of vacation which their parents took in July and August. Two-week vacations, except for young city girls and fellows in search of real romance, are going out the window. Even the amputated one-week vacation is becomming rarer. It used to be a compromise by which those who could not afford two full weeks, spent one at home and rushed off to New England for a quickie.

This summer it seemed that young married couples with children "stood in" the city, except for week-end jaunts in their new, high compression autos. In-laws could at least care for the children on weekends. This factor of changing vacation habits is causing some resort operators to change their setup, so as to accommodate young families with children.

Another factor which held many people back in Manhattan was the big Summer Festival in New York City. It offered a powerful counter-attraction to Eastern centers of summer music and ballet. Staying at home in the city was also less painful because it happened to be a coldish summer.

But, on the positive side, there was the record turnout at Tanglewood for the Boston Symphony Orchestra's summer festival. In six weeks the Berkshire Festival concert attendance totalled 135,775 as compared with 117,950 in 1953 and 104,875 in 1952. Total paid admissions were $330,033 compared with $311,600 for 1953.

Significantly, Broadway came to Tanglewood in the gala "Tanglewood on Parade" Concert (see page 22) when a record attendance of 10,050 turned out to enjoy the Pops Concert by Conductor Arthur Fiedler and soprano Brenda Lewis.

And down in Newtown, Conn., at the Newtown Country Club, golf was played with brooms, to produce one of the funniest summer diversions!

HOW THE B.S.O. SOLVED A 1,650-MILE PROBLEM

by Walter Alford

At the close of the July 8 Esplanade Concert which Arthur Fiedler conducts on the embankment of the Charles River in Boston, 65 members of the Boston Symphony Orchestra began "Operation Shuttle", a weekly commuting to Tanglewood, Lenox, Mass., for weekend concerts by the Boston Symphony in the Berkshire Festival, under the baton of Charles Munch, music director of the orchestra, and guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

When Conductor Charles Munch conceived the new plan for six weekends of Music Shed concerts by the full 104-man Boston Symphony Orchestra, he gave Tanglewood music lovers nine instead of 12 Shed Concerts, but thereby has created a problem how to have so many players of the Boston Symphony in two places at once. In past years, with the Esplanade concerts ending the last week of July, and Tanglewood Shed concerts not starting until the final three weeks of the Berkshire Festival, there was no overlapping. But this year the popular Esplanade Concerts, were extended to August 11, and Tanglewood's first Shed concert was Saturday, July 10, its final one, Sunday, August 15.

In effect, the Boston Symphony Orchestra solved its problem by having no less than three orchestras:

Orchestra "A" is the Chamber Orchestra of some 30-40 players, some twenty of whom, first chair players, are on the faculty of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood. They perform in the Friday night chamber orchestra programs, known popularly as the "Bach-Mozart concerts", rehearsing Wednesdays and Thursdays for their Friday performances, which commenced July 9 with Mr. Munch conducting an all-Bach program of Brandenburg Concertos Nos. 1, 2, 3, 5 and 6, with Lukas Foss as piano soloist.

Orchestra "B" is the Esplanade orchestra of 84 players, who gave their first concert on July 5, perform Tuesday morning for children, Tuesday evenings and Wednesday evenings. When the Wednesday concerts fin- [illegible] players traveled to Tanglewood, either by train, bus, in individual automobiles, or in car pools, arriving in time for rehearsals for the weekend's Festival concerts on Thursday afternoons.

Orchestra "C", or the full 104-man Boston Symphony, rehearsed Thursday afternoons and Friday mornings, and gave a public rehearsal at 10 a.m. each Saturday morning, at $1.00 for the benefit of the orchestra's Pension Fund.

The Shed concerts commenced with the first Tanglewood presentation, on July 10 of Hector Berlioz' massive "The Damnation of Faust", with Charles Munch conducting, with the Harvard Glee Club and the Radcliffe Choral Society, and soloists Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass-baritone; and on Sunday (July 11), guest conductor Pierre Monteux led the orchestra in an all-Beethoven program, including the Overture to "Leonore" No. 3, the Fifth Symphony, and the "Emperor" Concerto, with Chilean pianist Claudio Arrau as soloist.

Thereupon the 65 "shuttling" members of the Boston Symphony returned to Boston, either Sunday afternoon or evening, or Monday morning, in time for Monday's (July 12) Esplanade concert. Some of the orchestra members moved their families to Tanglewood for the summer and joined them there; others kept their houses in the Boston area intact until the orchestra personnel takes its vacation in late August and September before the commencement of the 73rd season in Boston in October.

In all, the "shuttle" operation involved six Thursday trips to Tanglewood and five Monday returns to Boston, or approximately 1,650 miles apiece for each of the 65 traveling musicians.

Members of BSO entering Tanglewood gates.

Seventy-Fourth Season

1954–1955

Boston Symphony Orchestra

CHARLES MUNCH,
Music Director

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Returning to America, Mr. Munch opened the Berkshire Festival in Lenox, Mass. on July 10 with Berlioz' "Damnation of Faust". After the conclusion of the Festival on August 15, he will return to Europe to conduct at Besancon and at the Edinburgh Festival.

He will open the 74th season of the Boston Symphony Orchestra in Symphony Hall on October 8. The Saturday night concerts next season will be broadcast on the NBC network, replacing the Toscanini series.

Charles Munch

In addition to his activities as Conductor, Charles Munch has found time to write a book which will shortly be published in French and subsequently in English. It is entitled, "Je suis chef d'orchestre" ("I Am a Conductor").

A resume of the Boston Symphony programs through the five years under the directorship of Mr. Munch shows 408 performances of works by 104 composers. Of these, 36 works have been by 23 composers American by birth or long residence. These five years have included this orchestra's first tour of Europe in the spring of 1952, and its first transcontinental tour in the spring of 1953.

The Boston Symphony Orch[illegible] probably the [illegible] in the [illegible] Its total [illegible] the season 1953-54, including [illegible] concerts and outdoor Esplanade concerts in Boston (conducted by Arthur Fiedler) is 217; the over-all season, 45 weeks.

INTENTIONAL SECOND EXPOSURE

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The Boston Symphony Orchestra is probably the most active in the country. Its total number of concerts for the season 1953-54, including the Pops concerts and outdoor Esplanade concerts in Boston (conducted by Arthur Fiedler) is 217; the over-all season, 45 weeks.

TIGHT BINDING

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

FEB 12 1955

Munch Features Beethoven for Summer Festival

THE Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six weekends from July 6 to Aug. 14.

The Shed concerts will include the nine symphonies, the "Missa Solemnis", a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two weekends will be devoted to the Bach-Mozart concerts in the Theater and the last four weekends will consist of twelve concerts by the full orchestra in the Music Shed.

* * *

GUEST CONDUCTORS at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price.

The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the Bach-Mozart series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works.

* * *

THE FIRST WEEK of the Bach-Mozart concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third.

* * *

SHED CONCERT programs are listed here in part: First week (July 22, 23, 24), Beethoven's Symphonies 1, 4, 6, and 7 will be played and the Violin Concerto (Isaac Stern).

Second week (July 29, 30, 31): The "Erocia" Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price).

Third week (August 5, 6, 7): Beethoven's Symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky).

Final week (August 12, 13, 14): Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo". Charles Munch will close the festival with a performance of Beethoven's Ninth Symphony.

Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

* * *

CHAMBER MUSIC concerts six Wednesday evenings in the Theater-Concert Hall by well-known chamber music groups will feature the quartets, trios and sonatas by Beethoven.

The Berkshire Music Center, the Summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July to

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Cir. (D 47,836)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

FEB 19 1955

Beethoven Emphasis

Plans have been drawn for this summer's Tanglewood festival with Charles Munch, Pierre Monteux, Leonard Bernstein and Thor Johnson directing the Boston Symphony Orchestra, and the emphasis will be emphatically on Beethoven. All the symphonies, the "Missa Solemnis", many of the overtures and concerti will be offered. Soloists will include Rudolf Serkin and Eugene Istomin, pianists, Issac Stern, violinist, and Gregor Pitaigorsky, cellist.

This Clipping From
NEW HAVEN CONN.
REGISTER

FEB 27 1955

Berkshire Auditions Scheduled March 9 In New York City

Instrumental auditions for admission to The Berkshire Music Center will be held while the Boston Symphony Orchestra is in New York on its final trip of the season. The auditions are scheduled for March 9 from 1 to 5 in Carnegie Recital Hall, New York City as follows: Strings 1 to 2:30 p. m., Woodwinds 2:30 to 3:30 p. m., Brass 3:30 to 5 p. m. Harp, Tympani and Percussion auditions will be held backstage at 7 p. m. The audition committee consists of the principals of the Boston Symphony Orchestra.

The Berkshire Music Center, Charles Munch, director, is the school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood in Lenox, Mass. This summer marks the 13th session and will extend from July 4 to August 14.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

The school's newest department, the Tanglewood Study Group, will be under the direction of Ingolf Dahl. It accepts enrollment for two, four or six weeks.

Applicants planning to attend these auditions should, if possible, notify Miss E. Bossler, Registrar, Symphony Hall, Boston 15, Mass.

Application forms may be obtained at the time of audition, or by writing to the Registrar.

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 12 1955

Most of the principal works of Beethoven—the nine symphonies, "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures—will be presented at this Summer's Berkshire Festival at Tanglewood by the Boston Symphony, Charles Munch, music director announces. The first two week-ends of the festival will be devoted to Bach-Mozart concerts. Guest conductors will be Pierre Monteux, Leonard Bernstein, and Thor Johnson, conductor of the Cincinnati Symphony and a former conducting student of Koussevitzky at Tanglewood.

Cir. (D 192,249) (S 211,152)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

FEB 13 1955

Beethoven Played

The Boston Symphony, under Charles Munch, will present most of the principal works of Beethoven at this summer's Berkshire music festival through six week ends from July 6 to August 14.

Cir. (D 6,481)

This Clipping From
GREENWICH, CONN.
TIME

FEB 23 1955

Berkshire Auditions . .

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The Berkshire Music Center, Charles Munch, Director, is the school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood in Lenox, Mass. This summer marks the thirteenth session and will extend from July 4 to August 14.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Applicants planning to attend these auditions should, if possible, notify Miss E. Bossler, Registrar, Symphony Hall, Boston 15, Mass. Application forms may be obtained at the time of audition, or by writing to the Registrar.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 13 1955

Munch to Feature Beethoven Music at Berkshire Festival Next Summer

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Lenox, through six weekends from July 6 to Aug. 14. The Music Shed concerts will include the nine symphones, the Missa Solemnis, a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two weekends will be devoted to the Bach-Mozart concerts in the Theatre Concert Hall and the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors will be Pierre Monteux, who will then have passed his 80th birthday. Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra, and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to pianists Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B Minor in the Bach-Mozart series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

During the first week of the Bach-Mozart concert (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B Minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Music Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third. A partial list of programs follow:

In the first week of Shed concerts (July 22, 23, 24), Beethoven's symphonies 1, 4, 6, and 7 will be played and the Violin Concerto (Isaac Stern). The second week (July 29, 30, 31): "Eroica" Symphony, "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price). The third week (August 5, 6, 7): Beethoven's symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), Missa Solemnis (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky).

The final week (August 12, 13, 14) Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Mr Munch will close the Festival with a performance of Beethoven's Ninth Symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

The quartets, trios, and sonatas by Beethoven will be featured in six chamber music concerts on Wednesday evening of each week in the Theatre-Concert Hall by well-known chamber music groups.

The Berkshire Music Center, the Summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July 4 to August 14.

Cir. (D 138,[illegible]) (S [illegible]919)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

FEB 27 1955

Tanglewood To Emphasize Beethoven

BOSTON, Mass., Feb. 26 — The Boston Symphony Orchestra will present most of the principal work of Beethoven at this summer's Berkshire Festival in Tangelwood Lenox, Mass.

Charles Munch will service as music director. Guest conductors include Thor Johnson, of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitsky; Pierre Monteux and Leonard Bernstein.

The Shed concerts will include all nine Beethoven symphonies, the "Missa Solemnis," a conert performance of "Fidelio" (Act II) and various concerti and overtures.

The season begins July 6 and continues through August 14.

(The Boston Symphony will appear in Charlotte Oct. 11 as the opening attraction of the Community Concert series.)

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

FEB 13 1955

Beethoven Feature of 1955 Berkshire Fete

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, through six weekends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures, it was announced today.

The plan for 1955 lists concerts each Friday evening, Saturday evening and Sunday afternoon. The first two weekends will be devoted to the "Bach-Mozart" concerts in the Theatre and the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

During the first week of the "Bach-Mozart" concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (Jul 15, 16, 17), Leonard Bernstei will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charle Munch will conduct two concert each week; Pierre Monteux i the first, second and fourt weeks; Leonard Bernstein i the third.

A partial list of programs: I the first week of Shed concert (July 22, 23, 24), Beethoven' Symphonies 1, 4, 6 and 7 will b played and the Violin Concert (Isaac Stern). The second wee (July 29, 30, 31): The "Eroica Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber' "Prayers of Kierkegaard" (soloist, Leontyne Price. The thir week (Aug. 5, 6, 7): Beethoven' Symphonies 2, 5, 8, the secon act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky). The final week (Aug. 12, 13, 14): Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Charles Munch will close the Festival with a performance of Beethoven's Ninth Symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

TIGHT BINDING

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

[illegible] 1955

Munch Features Beethoven for Summer Festival

THE Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six weekends from July 6 to Aug. 14.

The Shed concerts will include the nine symphonies, the "Missa Solemnis", a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two weekends will be devoted to the Bach-Mozart concerts in the Theater and the last four weekends will consist of twelve concerts by the full orchestra in the Music Shed.

* * *

GUEST CONDUCTORS at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price.

The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the Bach-Mozart series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works.

* * *

THE FIRST WEEK of the Bach-Mozart concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third.

* * *

SHED CONCERT programs are listed here in part: First week (July 22, 23, 24), Beethoven's Symphonies 1, 4, 6, and 7 will be played and the Violin Concerto (Isaac Stern).

Second week (July 29, 30, 31): The "Erocia" Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price).

Third week (August 5, 6, 7): Beethoven's Symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky).

Final week (August 12, 13, 14): Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo". Charles Munch will close the festival with a performance of Beethoven's Ninth Symphony.

Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

* * *

CHAMBER MUSIC concerts six Wednesday evenings in the Theater-Concert Hall by well-known chamber music groups will feature the quartets, trios and sonatas by Beethoven.

The Berkshire Music Center, the Summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have 13th session from July [illegible] to

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This Clipping From
NEW HAVEN CONN.
REGISTER

FEB 27 1955

Berkshire Auditions Scheduled March 9 In New York City

Instrumental auditions for admission to The Berkshire Music Center will be held while the Boston Symphony Orchestra is in New York on its final trip of the season. The auditions are scheduled for March 9 from 1 to 5 in Carnegie Recital Hall, New York City as follows: Strings 1 to 2:30 p. m., Woodwinds 2:30 to 3:30 p. m., Brass 3:30 to 5 p. m. Harp, Tympani and Percussion auditions will be held backstage at 7 p. m. The audition committee consists of the principals of the Boston Symphony Orchestra.

The Berkshire Music Center, Charles Munch, director, is the school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood in Lenox, Mass. This summer marks the 13th session and will extend from July 4 to August 14.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

The school's newest department, the Tanglewood Study Group, will be under the direction of Ingolf Dahl. It accepts enrollment for two, four or six weeks.

Applicants planning to attend these auditions should, if possible, notify Miss E. Bossler, Registrar, Symphony Hall, Boston 15, Mass.

Application forms may be obtained at the time of audition, or by writing to the Registrar.

Cir. (D 47,836)

This Clipping From
HACKENSACK, N. J.
BERGEN RECORD

FEB 19 1955

Beethoven Emphasis

Plans have been drawn for this summer's Tanglewood festival with Charles Munch, Pierre Monteux, Leonard Bernstein and Thor Johnson directing the Boston Symphony Orchestra, and the emphasis will be emphatically on Beethoven. All the symphonies, the "Missa Solemnis", many of the overtures and concerti will be offered. Soloists will include Rudolf Serkin and Eugene Istomin, pianists, Issac Stern, violinist, and Gregor Pitaigorsky, cellist.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

FEB 13 1955

Munch to Feature Beethoven Music at Berkshire Festival Next Summer

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Lenox, through six weekends from July 6 to Aug. 14. The Music Shed concerts will include the nine symphones, the Missa Solemnis, a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two weekends will be devoted to the Bach-Mozart concerts in the Theatre Concert Hall and the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors will be Pierre Monteux, who will then have passed his 80th birthday. Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra, and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to pianists Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B Minor in the Bach-Mozart series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

During the first week of the Bach-Mozart concert (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B Minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Music Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third. A partial list of programs follow:

In the first week of Shed concerts (July 22, 23, 24), Beethoven's symphonies 1, 4, 6, and 7 will be played and the Violin Concerto (Isaac Stern). The second week (July 29, 30, 31): "Eroica" Symphony,, "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price). The third week (August 5, 6, 7): Beethoven's symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), Missa Solemnis (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky).

The final week (August 12, 13, 14) Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Mr Munch will close the Festival with a performance of Beethoven's Ninth Symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

The quartets, trios, and sonatas by Beethoven will be featured in six chamber music concerts on Wednesday evening of each week in the Theatre-Concert Hall by well-known chamber music groups.

The Berkshire Music Center, the Summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July 4 to August 14.

Cir. (D 138,[illegible]) (S 1[illegible],919)

This Clipping From
CHARLOTTE, N. C.
OBSERVER

FEB 27 1955

Tanglewood To Emphasize Beethoven

BOSTON, Mass., Feb. 26 — The Boston Symphony Orchestra will present most of the principal work of Beethoven at this summer's Berkshire Festival in Tangelwood Lenox, Mass.

Charles Munch will service as music director. Guest conductors include Thor Johnson, of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitsky; Pierre Monteux and Leonard Bernstein.

The Shed concerts will include all nine Beethoven symphonies, the "Missa Solemnis," a conert performance of "Fidelio" (Act II) and various concerti and overtures.

The season begins July 6 and continues through August 14.

(The Boston Symphony will appear in Charlotte Oct. 11 as the opening attraction of the Community Concert series.)

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS

FEB 12 1955

Most of the principal works of Beethoven—the nine symphonies, "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures—will be presented at this Summer's Berkshire Festival at Tanglewood by the Boston Symphony, Charles Munch, m[illegible]or announces. The first two week-ends of the festival will be devoted to Bach-Mozart concerts. Guest conductors will be Pierre Monteux, Leonard Bernstein, and Thor Johnson, conductor of the Cincinnati Symphony and a former conducting student of Koussevitzky at Tanglewood.

Cir. (D 192,249) (S 211,152)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

FEB 13 1955

Beethoven Played

The Boston Symphony, under Charles Munch, will present most of the principal works of Beethoven at this summer's Berkshire music festival through six week ends from July 6 to August 14.

Cir. (D 6,481)

This Clipping From
GREENWICH, CONN.
TIME

[illegible]B 23 1955

Berkshire Auditions . .

Instrumental auditions for admission to The Berkshire Music Center will be held while the Boston Symphony Orchestra is in New York on its final trip of the season. The auditions are scheduled for March 9 from 1 to 5 in Carnegie Recital Hall, New York City as follows: Strings 1 to 2:30 p.m. Woodwinds 2:30 to 3:30 p.m. Brass 3:30 to 5:00 p.m. Harp, Tympani and Percussion auditions will be held backstage at 7:00 p.m. The audition committee consists of the principals of the Boston Symphony Orchestra.

The Berkshire Music Center, Charles Munch, Director, is the school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood in Lenox, Mass. This summer marks the thirteenth session and will extend from July 4 to August 14.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Applicants planning to attend these auditions should, if possible, notify Miss E. Bossler, Registrar, Symphony Hall, Boston 15, Mass. Application forms may be obtained at the time of audition, or by writing to the Registrar.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

FEB 13 1955

Beethoven Feature of 1955 Berkshire Fete

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, through six weekends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures, it was announced today.

The plan for 1955 lists concerts each Friday evening, Saturday evening and Sunday afternoon. The first two weekends will be devoted to the "Bach-Mozart" concerts in the Theatre and the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

During the first week of the "Bach-Mozart" concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third.

A partial list of programs: In the first week of Shed concerts (July 22, 23, 24), Beethoven's Symphonies 1, 4, 6 and 7 will be played and the Violin Concerto (Isaac Stern). The second week (July 29, 30, 31): The "Eroica" Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price. The third week (Aug. 5, 6, 7): Beethoven's Symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky). The final week (Aug. 12, 13, 14): Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Charles Munch will close the Festival with a performance of Beethoven's Ninth Symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

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Cir. (D 146,820) (S 298,053)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS
FEB 13 1955

In the Realm of Music—By Kenneth Gill

Boston Symphony to Offer Beethoven Works in Berkshire Series This Sum

Beethoven will be featured by the Boston Symphony Orchestra and Conductor Charles Munch at this summer's Berkshire Festival in Tanglewood. Six weekends from July 6 to Aug. 14 will include concerts listing the nine symphonies, the "Missa Solemnis," a concert performance of Act II of "Fidelio" and the concertos and overtures.

Charles Munch

Plans for 1955 list concerts each Friday evening, Saturday evening and Sunday afternoon, with the first two weekends devoted to "Bach-Mozart" concerts in the theater and the last four weekends having the full orchestra in the Music Shed.

Munch will conduct two concerts each week with the third to fall to his guests, Pierre Monteux, Leonard Bernstein and Thor Johnson. Soloists are to be Rudolf Serkin, Eugene Istomin and Bernstein, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist; Margaret Harshaw, Jennie Tourel and Leontyne Price, singers.

Bach's "B Minor Mass" will be presented with the Harvard Glee Club and the Radcliffe Choral Society assisting. Hugh Ross will direct the Berkshire Festival Chorus in several other works. Quartets, trios and sonatas by Beethoven will be presented in six chamber music concerts on Wednesday evenings in the Theater-Concert Hall by well-known chamber music groups.

A Brahms program will be conducted in the final week by Monteux. Bernstein will direct an all-Mozart program in the secon week.

Au Ballet

Cir. (D 21,010)

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
FEB 14 1955

Tanglewood Will Hear Chief Beethoven Works

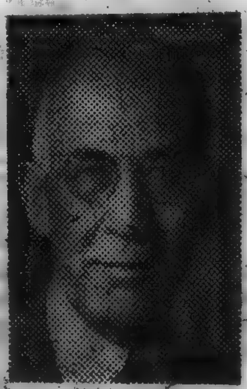
The Boston Symphony Orchestra, under the direction of Charles Munch, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Mass. The concerts will include the nine symphonies, the "Missa Solemnis", a concert performance of "Fidelio", concertos and overtures. Guest conductors will include Pierre Monteux; Leonard Bernstein, who returns to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra.

Our Berkshires

BERKSHIRE EAGLE 2/…

Go Jump on a Grape

By Walter Prichard Eaton



EARLY IN MY professional life I became tangled in the outer meshes of musical criticism. Not that I knew anything about music, but there was so much going on in the musical world of New York that the music critic couldn't possibly attend all the operas and concerts. He had to have a leg man to keep reportorial tabs on them, and what he wanted was a reporter who knew so little about music that he wouldn't be tempted to butt in on the critic's province.

I was just the man for this job. Sometimes on a Saturday I looked in on the Manhattan Opera House, matinee and evening, at the Metropolitan matinee and evening, and at concerts matinee and evening at Mendelsohn Hall and Carnegie Hall. Almost never was I even tempted to write more than the bare report, but on one occasion I did fall.

* * *

A YOUNG VIOLINIST played at Mendelssohn Hall, and I was so fascinated that I remained in my seat for the entire recital, and wrote a flowery review. My boss, H. E. Krehbiel, was infuriated, not only by my insubordination, but by the fact that I had, he said, "stultified the paper." He would have to go to the young fiddler's next recital, and set the record right.

He did go, and later towered over my desk, glared at me with all the malevolence he could summon to his sweet old German countenance, and thundered, "God damn it, you were right."

That young fiddler is now a summer resident of the Berkshires. His name is Fritz Kreisler.

* * *

I NEVER AGAIN was tempted out of my proper sphere, to venture into the deep, dark waters of musical criticism. I could never hope for such good luck again. But for more than a decade I knew all the New York music critics—fascinating men they were, too—and listened to their talk in the press room at the Opera House. I must confess that their talk was generally more entertaining than their printed criticisms.

One night James Huneker was going on at great rate about Mary Garden in "Pelleas et Melisande."

"But what about the music, Jimmy?" demanded Henderson of the Sun.

"The music? Oh, the music didn't bother me," Jimmy replied.

(It's been quite a while since it has bothered any of us, hasn't it?)

* * *

OF COURSE the talk would have been even better if Phil Hale hadn't refused to leave Boston. Phil was not exactly inhibited, even in what he wrote. It was in a Boston paper that he announced the exits in the new Symphony Hall should be labeled, "Exit in case of Brahms," and it was in a Boston paper that he reviewed a song recital by Emma Eames and remarked, "Madam Eames sang 'Who is Sylvia?' as if Sylvia were not on her calling list." I have always considered this one of the prize one-line criticisms of all time, matching Cal Coolidge's one-line review of Rupert Hughes' debunking life of Washington, which Mark Sullivan found him reading and asked what he thought of it.

"Well," said Cal, looking across the White House lawn, "the monument's still there."

* * *

ALAS, WE have no Phil Hales any more, or if we do I don't see their stuff. A vast deal of symphonic music is played around the country now, far more than there used to be, but when I chance to read what this, that or the other critic says about it I find myself bogged down in a welter of adulatory adjectives and roiling adverbs, with now and then some technical phrase thrown in for good measure, and all I really learn from the review is that the New Marlboro Symphony Orchestra, under the "inspired" direction of Timotheus Sokolski, played the Brahms' Second Symphony in such a way as to cause the audience to applaud wildly and to bring the critic's vocabulary to a boil.

After a good many years of concert going I have reluctantly reached the conclusion that music is an art directed at the emotions of most people, and since no two of them will respond to it in the same way a great bulk of so-called music criticism is waste motion. Of course, if we had new, experimental music offered to us, the critics could guide and explain, and really be critics. But since 90 per cent of all our programs are endless repetitions of the same old pieces, what is there to say? Anybody beyond the grade of a moron knows Mozart's "Night music" is lovely. So is the evening star in a pale green sky. Listen, or look, and be content.

* * *

BUT WHAT I started to write about was Robert Ruark as a music critic. I hope you read his piece about jazz in *The Eagle* two weeks ago. Seems that in March the Philharmonic is going to play a piece by a Swiss composer called "Concerto for jazz band and symphony orchestra." The idea annoys Ruark and he backs his objection to a Swiss composer's dolling up our jazz, by quoting the remark made by Eddie Condon in a controversy with the French over what they called "le jazz hot."

"Look," said Eddie, "do we go over to France and tell you guys how to jump on a grape?"

* * *

OF COURSE, our composers have been taking ideas from the Europeans for years, and if a Swiss wants to use jazz why shouldn't he? All depends on what he makes of it. But when the Philharmonic plays the piece in Carnegie Hall in March, I would like to see Eddie Condon employed by the *N.Y. Times* to cover the event. It might liven up the columns of that paper no little.

WORLD OF MUSIC: WAL

Feb 13 N.Y. TIMES

By ROSS PARMENTER

WILLIAM WALTON'S "Troilus and Cressida," which had its world première last December in London's Covent Garden, will be played for the first time in the United States in October during the regular season of the San Francisco Opera. The company will perform the work four times in its home city and once in Los Angeles. Erich Leinsdorf is expected to conduct, and there is a possibility that Dorothy Kirsten will sing Cressida.

'Troilus' Premiere Fixed For West—Beethoven At Tanglewood

TANGLEWOOD: Charles Munch, who centered last year's Berkshire Festival on Berlioz, will pivot this year's on Beethoven. All nine of his symphonies will be played in the concerts of the full Boston Symphony Orchestra in the Shed. In addition, there will be a concert performance of the second act of "Fidelio," and a performance of the "Missa Solemnis." The "Emperor" Concerto will be played by Rudolf Serkin, the fourth Piano Concerto by Eugene Istomin and the Violin Concerto by Isaac Stern. In the Wednesday evening chamber music concerts in the Theatre-Concert Hall the performers will play Beethoven quartets, trios and sonatas.

Last year concerts by the full symphony orchestra were spread over the whole six-week period of the festival. This year the festival is veering back toward the former pattern. There will be concerts in the Shed for only four week-ends, and the first two week-ends will again be devoted to Bach-Mozart programs in the Theatre-Concert Hall. The festival will run from July 6 to Aug. 14. The Berkshire Music Center will open two days earlier and then run concurrently.

Mr. Munch will conduct most of the concerts, but he will have three guest conductors to assist in the schedule. Pierre Monteux will conduct concerts in the Shed during the first, second and fourth week-ends there. Leonard Bernstein will conduct at the Shed in the third week-end, and will appear as pianist-conductor in an all-Mozart program in the smaller hall.

Thor Johnson, conductor of the Cincinnati Symphony, will lead one of the Bach-Mozart programs. Mr. Johnson led student orchestras at Tanglewood while he was studying at the center, but this will be his first engagement for the festival proper.

Frederick Gersten, baritone.

MUSIC AUDITIONS MARCH 9

Boston Symphony Players to Judge Applicants for School

Members of the Boston Symphony Orchestra will audition instrumentalists for the Berkshire Music Center on March 9 during the orchestra's next visit to New York.

Most of the auditions will be held at Carnegie Recital Hall. String players will be heard from 1 to 2:30 P. M.; woodwind players from 2:30 to 3:30, and brass players from 3:30 to 5. Auditions for harpists, percussionists and tympani players will be held backstage at Carnegie Hall at 7 P. M.

The Berkshire Music Center at Lenox, Mass., is a school run concurrently with the Berkshire Music Festival. Students who are accepted for the center's orchestra will be eligible for tuition grants from the Tanglewood Revolving Sscholarship Fund.

GLOBE 2/16

Berkshire Music Center Announces Thirteenth Season, Opening July 4

Boston Symphony Orchestra announces plans for its Summer School of Music, the Berkshire Music Center at Tanglewood, which will open on July 4 for a six-week session, its 13th. Charles Munch, the conductor of the Boston Symphony will again serve as director. Richard Burgin, concertmaster and associate conductor of the orchestra, will serve as assistant director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940.

Boris Blacher, the German composer and director of the Hochschule fur Musik in Berlin will come to this country for the first time to teach composition. Roger Sessions, the distinguished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the orchestra's 75th anniversary in the season of 1955-56.

The Berkshire Music Center student orchestra, for which auditions are now being held, and the conducting class will be directed by Leonard Bernstein with the help of Seymour Lipkin. Orchestra sections and chamber music will be under the direction of the principals of the Boston Symphony Orchestra. Richard Burgin and William Kroll head the chamber music department with Jean Bedetti, Ruth Posselt and members from the Boston Symphony.

Hugh Ross will again head the choral department. Boris Goldovsky will return to head the opera department, assisted by Sarah Caldwell, Paul Ulanowsky, Ludwig and Laura Zirner, and others. Ingolf Dahl will also return to Tanglewood to head the Tanglewood Study Group, assisted by Karl Kohn and Florence Dunn.

Chamber music in this group will be coached by Vladimir Resnikoff and Einar Hansen. The Study Group offers a course of general music study for those active in community music, for music educators and for amateurs. Members of the Study Group take part in the Festival Chorus which participates in the Boston Symphony concerts at Tanglewood. The Study Group accepts students for two, four or six weeks.

The Berkshire Festival concerts of the Boston Symphony Orchestra are a central part of the Music Center studies, and all students may attend the concerts as well as rehearsals. Catalog and applications for admission can be secured from Symphony Hall, Boston 15, Mass.

Cir. (D 146,820) (S 298,053)

This Clipping From
BUFFALO, N. Y.
COURIER-EXPRESS

FEB 13 1955

In the Realm of Music—By Kenneth Gill

Boston Symphony to Offer Beethoven Works in Berkshire Series This Sum

concerto with Grant Johannesen

Charles Munch

Beethoven will be featured by the Boston Symphony Orchestra and Conductor Charles Munch at this summer's Berkshire Festival in Tanglewood. Six weekends from July 6 to Aug. 14 will include concerts listing the nine symphonies, the "Missa Solemnis," a concert performance of Act II of "Fidelio" and the concertos and overtures.

Plans for 1955 list concerts each Friday evening, Saturday evening and Sunday afternoon, with the first two weekends devoted to "Bach-Mozart" concerts in the theater and the last four weekends having the full orchestra in the Music Shed.

Munch will conduct two concerts each week with the third to fall to his guests, Pierre Monteux, Leonard Bernstein and Thor Johnson. Soloists are to be Rudolf Serkin, Eugene Istomin and Bernstein, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist; Margaret Harshaw, Jennie Tourel and Leontyne Price, singers.

Bach's "B Minor Mass" will be presented with the Harvard Glee Club and the Radcliffe Choral Society assisting. Hugh Ross will direct the Berkshire Festival Chorus in several other works. Quartets, trios and sonatas by Beethoven will be presented in six chamber music concerts on Wednesday evenings in the Theater-Concert Hall by well-known chamber music groups.

A Brahms program will be conducted in the final week by Monteux. Bernstein will direct an all-Mozart program in the secon week.

Au Ballet

Cir. (D 21,010)

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH

FEB 14 1955

Tanglewood Will Hear Chief Beethoven Works

The Boston Symphony Orchestra, under the direction of Charles Munch, will present most of the principal works of Beethoven at this Summer's Berkshire Festival in Tanglewood, Mass. The concerts will include the nine symphonies, the "Missa Solemnis", a concert performance of "Fidelio", concertos and overtures. Guest conductors will include Pierre Monteux; Leonard Bernstein, who returns to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra.

Our Berkshires

BERKSHI EAGLE

Go Jump on a Grape

By Walter Prichard Eaton

EARLY IN MY professional life I became tangled in the outer meshes of musical criticism. Not that I knew anything about music, but there was so much going on in the musical world of New York that the music critic couldn't possibly attend all the operas and concerts. He had to have a leg man to keep reportorial tabs on them, and what he wanted was a reporter who knew so little about music that he wouldn't be tempted to butt in on the critic's province.

I was just the man for this job. Sometimes on a Saturday I looked in on the Manhattan Opera House, matinee and evening, at the Metropolitan matinee and evening, and at concerts matinee and evening at Mendelsohn Hall and Carnegie Hall. Almost never was I even tempted to write more than the bare report, but on one occasion I did fall.

* * *

A YOUNG VIOLINIST played at Mendelssohn Hall, and I was so fascinated that I remained in my seat for the entire recital, and wrote a flowery review. My boss, H. E. Krehbiel, was infuriated, not only by my insubordination, but by the fact that I had, he said, "stultified the paper." He would have to go to the young fiddler's next recital, and set the record right.

He did go, and later towered over my desk, glared at me with all the malevolence he could summon to his sweet old German countenance, and thundered, "God damn it, you were right."

That young fiddler is now a summer resident of the Berkshires. His name is Fritz Kreisler.

* * *

I NEVER AGAIN was tempted out of my proper sphere, to venture into the deep, dark waters of musical criticism. I could never hope for such good luck again. But for more than a decade I knew all the New York music critics—fascinating men they were, too—and listened to their talk in the press room at the Opera House. I must confess that their talk was generally more entertaining than their printed criticisms.

One night James Huneker was going on at great rate about Mary Garden in "Pelleas et Melisande."

"But what about the music, Jimmy?" demanded Henderson of the Sun.

"The music? Oh, the music didn't bother me," Jimmy replied.

(It's been quite a while since it has bothered any of us, hasn't it?)

* * *

OF COURSE the talk would have been even better if Phil Hale hadn't refused to leave Boston. Phil was not exactly inhibited, even in what he wrote. It was in a Boston paper that he announced the exits in the new Symphony Hall should be labeled, "Exit in case of Brahms," and it was in a Boston paper that he reviewed a song recital by Emma Eames and remarked, "Madam Eames sang 'Who is Sylvia?' as if Sylvia were not on her calling list." I have always considered this one of the prize one-line criticisms of all time, matching Cal Coolidge's one-line review of Rupert Hughes' debunking life of Washington, which Mark Sullivan found him reading and asked what he thought of it.

"Well," said Cal, looking across the White House lawn, "the monument's still there."

* * *

ALAS, WE have no Phil Hales any more, or if we do I don't see their stuff. A vast deal of symphonic music is played around the country now, far more than there used to be, but when I chance to read what this, that or the other critic says about it I find myself bogged down in a welter of adulatory adjectives and roiling adverbs, with now and then some technical phrase thrown in for good measure, and all I really learn from the review is that the New Marlboro Symphony Orchestra, under the "inspired" direction of Timotheus Sokolski, played the Brahms' Second Symphony in such a way as to cause the audience to applaud wildly and to bring the critic's vocabulary to a boil.

After a good many years of concert going I have reluctantly reached the conclusion that music is an art directed at the emotions of most people, and since no two of them will respond to it in the same way a great bulk of so-called music criticism is waste motion. Of course, if we had new, experimental music offered to us, the critics could guide and explain, and really be critics. But since 90 per cent of all our programs are endless repetitions of the same old pieces, what is there to say? Anybody beyond the grade of a moron knows Mozart's "Night music" is lovely. So is the evening star in a pale green sky. Listen, or look, and be content.

* * *

BUT WHAT I started to write about was Robert Ruark as a music critic. I hope you read his piece about jazz in *The Eagle* two weeks ago. Seems that in March the Philharmonic is going to play a piece by a Swiss composer called "Concerto for jazz band and symphony orchestra." The idea annoys Ruark and he backs his objection to a Swiss composer's dolling up our jazz, by quoting the remark made by Eddie Condon in a controversy with the French over what they called "le jazz hot."

"Look," said Eddie, "do we go over to France and tell you guys how to jump on a grape?"

* * *

OF COURSE, our composers have been taking ideas from the Europeans for years, and if a Swiss wants to use jazz why shouldn't he? All depends on what he makes of it. But when the Philharmonic plays the piece in Carnegie Hall in March, I would like to see Eddie Condon employed by the *N.Y. Times* to cover the event. It might liven up the columns of that paper no little.

WORLD OF MUSIC: WAL

Feb 13 N.Y. TIMES

By ROSS PARMENTER

'Troilus' Premiere Fixed For West—Beethoven At Tanglewood

WILLIAM WALTON'S "Troilus and Cressida," which had its world première last December in London's Covent Garden, will be played for the first time in the United States in October during the regular season of the San Francisco Opera. The company will perform the work four times in its home city and once in Los Angeles. Erich Leinsdorf is expected to conduct, and there is a possibility that Dorothy Kirsten will sing Cressida.

TANGLEWOOD: Charles Munch, who centered last year's Berkshire Festival on Berlioz, will pivot this year's on Beethoven. All nine of his symphonies will be played in the concerts of the full Boston Symphony Orchestra in the Shed. In addition, there will be a concert performance of the second act of "Fidelio," and a performance of the "Missa Solemnis." The "Emperor" Concerto will be played by Rudolf Serkin, the fourth Piano Concerto by Eugene Istomin and the Violin Concerto by Isaac Stern. In the Wednesday evening chamber music concerts in the Theatre-Concert Hall the performers will play Beethoven quartets, trios and sonatas.

Last year concerts by the full symphony orchestra were spread over the whole six-week period of the festival. This year the festival is veering back toward the former pattern. There will be concerts in the Shed for only four week-ends, and the first two week-ends will again be devoted to Bach-Mozart programs in the Theatre-Concert Hall. The festival will run from July 6 to Aug. 14. The Berkshire Music Center will open two days earlier and then run concurrently.

Mr. Munch will conduct most of the concerts, but he will have three guest conductors to assist in the schedule. Pierre Monteux will conduct concerts in the Shed during the first, second and fourth week-ends there. Leonard Bernstein will conduct at the Shed in the third week-end, and will appear as pianist-conductor in an all-Mozart program in the smaller hall.

Thor Johnson, conductor of the Cincinnati Symphony, will lead one of the Bach-Mozart programs. Mr. Johnson led student orchestras at Tanglewood while he was studying at the center, but this will be his first engagement for the festival proper.

Frederick Gersten, baritone.

MUSIC AUDITIONS MARCH 9

Boston Symphony Players to Judge Applicants for School

Times Feb

Members of the Boston Symphony Orchestra will audition instrumentalists for the Berkshire Music Center on March 9 during the orchestra's next visit to New York.

Most of the auditions will be held at Carnegie Recital Hall. String players will be heard from 1 to 2:30 P. M.; woodwind players from 2:30 to 3:30, and brass players from 3:30 to 5. Auditions for harpists, percussionists and tympani players will be held backstage at Carnegie Hall at 7 P. M.

The Berkshire Music Center at Lenox, Mass., is a school run concurrently with the Berkshire Music Festival. Students who are accepted for the center's orchestra will be eligible for tuition grants from the Tanglewood Revolving Sscholarship Fund.

GLOBE 2/6

Berkshire Music Center Announces Thirteenth Season, Opening July 4

Boston Symphony Orchestra announces plans for its Summer School of Music, the Berkshire Music Center at Tanglewood, which will open on July 4 for a six-week session, its 13th. Charles Munch, the conductor of the Boston Symphony will again serve as director. Richard Burgin, concertmaster and associate conductor of the orchestra, will serve as assistant director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940.

Boris Blacher, the German composer and director of the Hochschule fur Musik in Berlin will come to this country for the first time to teach composition. Roger Sessions, the distinguished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the orchestra's 75th anniversary in the season of 1955-56.

The Berkshire Music Center student orchestra, for which auditions are now being held, and the conducting class will be directed by Leonard Bernstein with the help of Seymour Lipkin. Orchestra sections and chamber music will be under the direction of the principals of the Boston Symphony Orchestra. Richard Burgin and William Kroll head the chamber music department with Jean Bedetti, Ruth Posselt and members from the Boston Symphony.

Hugh Ross will again head the choral department. Boris Goldovsky will return to head the opera department, assisted by Sarah Caldwell, Paul Ulanowsky, Ludwig and Laura Zirner, and others. Ingolf Dahl will also return to Tanglewood to head the Tanglewood Study Group, assisted by Karl Kohn and Florence Dunn.

Chamber music in this group will be coached by Vladimir Resnikoff and Einar Hansen. The Study Group offers a course of general music study for those active in community music, for music educators and for amateurs. Members of the Study Group take part in the Festival Chorus which participates in the Boston Symphony concerts at Tanglewood. The Study Group accepts students for two, four or six weeks.

The Berkshire Festival concerts of the Boston Symphony Orchestra are a central part of the Music Center studies, and all students may attend the concerts as well as rehearsals. Catalog and applications for admission can be secured from Symphony Hall, Boston 15, Mass.

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

FEB 13 1955

Three Guest Conductors Engaged for Tanglewood

Pierre Monteux, Leonard Bernstein and Thor Johnson to Assist Charles Munch; Principal Works Of Beethoven to Be Heard; Soloists Named

Boston, Feb. 12—The Boston Symphony Orchestra, Charles Munch music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, through six week ends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Ssunday afternoon. The first two week ends will be devoted to the "Bach-Mozart" concerts in the Theater and the last four week ends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest Conductors

Guest conductors at the festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist; and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price.

The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

Programs Arranged

During hte first week of the "Bach-Mozart" concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charles Munch will conduct tw concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third.

A partial list of programs is here given: In the first week of Shed concerts (July 22, 23, 23), Beethoven's Symphonies 1, 4, 6, and 7, will be played and the violin concerto (Isaac Stern). The second week (July 29, 30, 31): The "Eroica" Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price). The third week (Aug. 5, 6, 7): Beethoven's Symphonies 1, 4. 6, the secnd act of "Fidelio" (Margaret Harshaw), fourth piano concerto (Eugene Istomin) "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky).

The final week (Aug. 12, 13, 14): Mr. Monteux will conduct a Brahms Choral Symphony program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Charles Munch will close the festival with a performance of Beethoven's ninth symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15, Mass.

The quartets, trios and sonatas by Beethoven will be featured in six chamber music concerts on Wednesday evening of each week in the Theater-Concert Hall by well-known chamber music groups. The Berkshire Music Center, the summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July 4 to Aug. 14.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 13 1955

Tanglewood To Feature Beethoven

By FRANCIS D. PERKINS

Berlioz was last year's featured composer in the Berkshire Music Festival at Tanglewood, Lenox, Mass.; this summer it will be Beethoven. The Boston Symphony Orchestra will play his symphonies, concertos and overtures, in addition to the "Missa Solemnis" and a concert performance of Act II of "Fidelio." The guests who will share the podium with Charles Munch are Pierre Monteux, Leonard Bernstein and Thor Johnson, conductor of the Cincinnati Symphony.

The festival will run as usual for six weeks, July 6 to Aug. 14, but the schedule has again been changed, and now represents a combination of last summer's revision and the arrangement of previous years. The Bach-Mozart series with a chamber orchestra will be held on the first two Friday and Saturday nights and Sunday afternoons in the Theater-Concert Hall, and the full Boston Symphony will play on the remaining Fridays, Saturdays and Sundays in the Music Shed. Chamber music will again be offered on the six Wednesday nights with programs including Beethoven's quartets, trios and sonatas.

Last summer the Shed concerts and the chamber orchestra series were spread over the entire festival period; the former on Saturdays and Sundays and the latter on Fridays. Previously the chamber orchestra programs were played on the first three Saturdays and Sundays, and the Shed concerts during the last three weeks.

Complete programs have not yet been announced, but the first week end (July 8, 9, 10) will include Bach's B minor Mass under Mr. Munch and a concert under Mr. Johnson. A Mozart program with Mr. Bernstein doubling as conductor and soloist will be a feature of the second week (July 15, 16, 17). In the Shed series Mr. Munch will conduct two concerts each week, with Mr. Monteux as guest in the first, second and fourth weeks and Mr. Bernstein as the third. Features of the Shed concerts will be:

July 22, 23, 24: Beethoven, Symphonies Nos. 1, 4, 6, 7; Violin Concerto (Isaac Stern). July 29, 30, 31: Beethoven, "Eroica" Symphony, "Emperor" Concerto (Rudolf Serkin); Samuel Barber, "Prayers of Kierkegaard (Leontyne Price). Aug. 5, 6, 7: Beethoven, Symphonies Nos. 2, 5, 8, "Fidelio," Act II (Margaret Harshaw); Piano Concerto No. 4 (Eugene Istomin) and "Missa Solemnis" (Mr. Bernstein conducting). Aug. 12, 13, 14: Brahms program (Mr. Monteux conducting); Ernest Bloch, "Schelomo" (Cello soloist, Gregor Piatigorsky); Beethoven, Symphony No. 9.

Jennie Tourel will also be a soloist. The Harvard Glee Club and Radcliffe Choral Society will sing in the Bach Mass, and the Berkshire Festival chorus, trained by Hugh Ross, will be heard in other works. Information about tickets may be obtained from Symphony Hall, Boston, Mass. The Berkshire Music Center will hold its thirteenth session July 4 to Aug. 14.

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SPRINGFIELD, MASS.
EVE. NEWS

FEB 12 1955

FESTIVAL WILL FEATURE MUSIC OF BEETHOVEN

Programs, Guest Conductors, Soloists Announced for Tanglewood Season

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, through six week ends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures.

LEONARD BERNSTEIN

The plan for 1955 lists concerts each Friday evening, Saturday evening, and Sunday afternoon. The first two week ends will be devoted to the "Bach-Mozart" concerts in the theater and the last four week ends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest Conductors

Guest conductors at the Festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

Soloists

In addition to the pianists, Rudolf Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist; and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

Programs

During the first week of the "Bach-Mozart" concerts (July 8, 9, 10), Charles Munch will conduct Bach's Mass in B minor and Thor Johnson will conduct a concert. In the second week (July 15, 16, 17), Leonard Bernstein will conduct an all-Mozart program, playing a piano concerto.

Through the four weeks of the Shed concerts to follow, Charles Munch will conduct two concerts each week; Pierre Monteux in the first, second and fourth weeks; Leonard Bernstein in the third.

A partial list of programs is here given: In the first week of Shed concerts (July 22, 23, 24), Beethoven's symphonies 1, 4, 6, and 7 will be played and the violin concerto (Isaac Stern). The second week (July 29, 30, 31): The "Eroica" Symphony, the "Emperor" Concerto (Rudolf Serkin), Barber's "Prayers of Kierkegaard" (soloist, Leontyne Price). The third week (Aug. 5, 6, 7): Beethoven's Symphonies 2, 5, 8, the second act of "Fidelio" (Margaret Harshaw), Fourth Piano Concerto (Eugene Istomin), "Missa Solemnis" (to be conducted by Leonard Bernstein in memory of Serge Koussevitzky). The final week (Aug. 12, 13, 14): Mr. Monteux will conduct a Brahms program. Gregor Piatigorsky will appear as soloist in Bloch's "Schelomo." Charles Munch will close the Festival with a performance of Beethoven's Ninth Symphony. Subscriptions for all series are now available at Symphony Hall, Boston 15.

The quartets, trios, and sonatas by Beethoven will be featured in six chamber music concerts on Wednesday evening of each week in the theater-concert hall by well-known chamber music groups.

The Berkshire Music Center, the summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July 4 to Aug. 14.

Cir. (S 277,442)

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

FEB 27 1955

Beethoven to Be Featured at Tanglewood

BOSTON, Mass.—The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six week ends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday night, Saturday night and Sunday afternoon. The first two week ends will be devoted to the "Bach-Mozart" concerts in the theater and the last four week ends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors at the festival will be Pierre Monteux, who will then have passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year; and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

FEB 13 1955

Berkshire Festival

The Boston Symphony Orchestra, Charles Munch, music director, will present most of the principal works of Beethoven at the 'Berkshire Festival in Tanglewood, Lenox, Mass., through six week-ends from July 6 to Aug. 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis;" a concert performance of "Fidelio," Act 2; concertos and overtures.

With concerts each Friday evening, Saturday evening and Sunday afternoon, the first two week-ends will be devoted to "Bach-Mozart" and the last four week-ends will consist of twelve concerts by the full orchestra.

Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. Munch will conduct two concerts each week, the third to be under a guest conductor. Soloists will include Rudolf Serkin, Eugene Istomin and Leonard Bernstein, pianists; Isaac Stern, violinist; Gregor Piatigorsky, 'cellist; Margaret Harshaw, Jennie Tourel and Leontyne Price, singers.

[92]

This Clipping From
VARIETY
NEW YORK, N. Y.

MAR 2 - 1955

Boston Orch Preps 18th Berkshire Fest Season

Boston, March 1.

The Boston Symphony Orchestra will present the 18th season of its Berkshire Festival at Lenox, Mass., this summer, July 6 to April 14. This year's will be a Beethoven fest mainly, with all the nine symphonies, concertos, overtures, "Missa Solemnis" and a concert performance of "Fidelio" (Act 2) listed. First two weekends will be devoted to Bach-Mozart concerts in the theatre, and last four weekends to 12 concerts in the Music Shed.

Charles Munch will conduct, with Pierre Monteux, Leonard Bernstein and Thor Johnson as guest maestros. Soloists will include Bernstein (as pianist), Rudolf Serkin, Eugene Istomin, Isaac Stern, Gregor Piatigorsky, Margaret Harshaw, Jennie Tourel and Leontyne Price.

NORWALK HOUR ~~CONN.~~
MARCH 2, 1955
TWELVE

FAMOUS MUSIC CENTER TO OPEN 13TH SEASON AT TANGLEWOOD JULY 4

Boston Symphony Orchestra announces plans for its Summer School of Music, the Berkshire Music Center at Tanglewood, which will open on July 4 for a six-week session, its 13th. Charles Munch, the conductor of the Boston Symphony will again serve as director. Richard Burgin, concertmaster and associate Conductor of the orchestra, will serve as assistant director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940. Boris Blacher, the German composer and director of the Hochschule fur Musik in Berlin will come to this country for the first time to teach composition, Roger Sessions, the distinguished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the orchestra's 75th anniversary in the season of 1955-56.

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Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN
MAR 3 - 1955

Tanglewood Season Set To Open July 4

Boston Symphony Orchestra announces plans for its Summer School of Music, the Berkshire Music Center at Tanglewood, which will open July 4 for a six-week session, its 13th. Charles Munch, conductor of the Boston Symphony, will again serve as director. Richard Burgin, concertmaster and associate conductor of the orchestra, will serve as assistant director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940.

NEW MILFORD TIMES

3/3/55

Berkshire Festival Features Beethoven

New Milford lovers of classical music will be happy to know that this year the Berkshire Festival at Tanglewood, Lenox, Mass., will feature the principal orchestral and choral works of Beethoven, as well as his chamber music. Charles Munch, conductor of the Boston Symphony Orchestra, has announced.

All of the nine Beethoven symphonies will be given by the full orchestra in the Music Shed concerts, as well as the Violin Concerto, with Isaac Stern, soloist; the Fourth and Fifth Piano Concertos, with soloists Eugene Istomin and Rudolph Serkin, respectively, and the Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitsky, founder of the Festival

The concerts in the Music Shed start on Friday, July 22 and continue through Sunday, August 14.

Preceding the Music Shed concerts and starting July 6, chamber music recitals will be given each Wednesday evening in the Concert Theatre. These will be devoted to the music of Beethoven.

Bach and Mozart will be featured in the first two weekends of the Festival, beginning Friday, July 8, by an orchestra of chamber proportions in the Theatre.

Tickets and informations about the Festival may be obtained by writing the Festival Office, Symphony Hall, Boston 15, Mass.

SHARON, CONN
NEWS
3/3/55

BERKSHIRE MUSIC CENTER AUDITIONS

Instrumental auditions for admission to The Berkshire Music Center will be held while the Boston Symphony Orchestra is in New York on its final trip of the season. The auditions are scheduled for March 9 from 1 to 5 in Carnegie Recital Hall, New York City as follows: Strings 1 to 2:30 p. m., Woodwinds 2:30 to 3:30 p. m., Brass 3:30 to 5:00 p. m. Harp, Tympani and Percussion auditions will be held backstage at 7:00 p. m. The audition committee consists of the principals of the Boston Symphony Orchestra.

MILLERTON, N.Y
NEWS
3/3/55

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Cir. (D 12,308)

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAR 4 1955

Music Center At Tanglewood Opens July 4

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Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
MAR 4 1955

Berkshire Center To Open July 4 in 'Tanglewood'

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Sessions

BOSTON MASS.
GLOBE
MAR 6 - 1955

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Cir. (D 13,210)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
MAR 5 - 1955

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This Clipping From
Springfield Mass.
Republican

MAR 6 1955

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'Tanglewood Story' to Be Shown Friday

"Instruments of the Orchestra," "Symphony Under the Pines" and "The Tanglewood Story" will be shown at the final film program at the William Pynchon Memorial building, Friday, at 3.30 p. m. and 8 p. m. This program is being presented by the City Library and the Connecticut Valley Historical Museum and should be especially interesting to young people who are playing in orchestras.

"Instruments of the Orchestra" is a British film which features the members of the London Symphony Orchestra as each of 26 instruments is introduced. "Symphony Under the Pines," in color, presents the Nationa High School Orchestra playing in Kresge Assembly Hall, Interlochen, Mich. The young people present a performance of "Romeo and Juliet" by Tschaikovsky.

The third film was made to acquaint people in this country and foreign countries with the program of classes and concerts given at Tanglewood in Lenox each summer. It includes a performance by the Boston Symphony Orchestra conducted by Serge Koussevitsky. The program is free and the public is cordially invited.

This Clipping From

Berkshire Auditions

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This Clipping From
VARIETY
NEW YORK, N. Y.

MAR 2 - 1955

Boston Orch Preps 18th Berkshire Fest Season

Boston, March 1.

The Boston Symphony Orchestra will present the 18th season of its Berkshire Festival at Lenox, Mass., this summer, July 6 to April 14. This year's will be a Beethoven fest mainly, with all the nine symphonies, concertos, overtures, "Missa Solemnis" and a concert performance of "Fidelio" (Act 2) listed. First two weekends will be devoted to Bach-Mozart concerts in the theatre, and last four weekends to 12 concerts in the Music Shed.

Charles Munch will conduct, with Pierre Monteux, Leonard Bernstein and Thor Johnson as guest maestros. Soloists will include Bernstein (as pianist), Rudolf Serkin, Eugene Istomin, Isaac Stern, Gregor Piatigorsky, Margaret Harshaw, Jennie Tourel and Leontyne Price.

NORWALK HOUR ~~CONN.~~
MARCH 2, 1955

TWELVE

FAMOUS MUSIC CENTER TO OPEN 13TH SEASON AT TANGLEWOOD JULY 4

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Cir. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN

MAR 3 - 1955

Tanglewood Season Set To Open July 4

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NEW MILFORD TIMES
3/3/55

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SHARON, CONN
NEWS
3/3/55

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NEWS
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Cir. (D 12,308)

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

MAR 4 1955

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Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL

MAR 4 1955

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Sessions

BOSTON MASS.
GLOBE

MAR 6 - 1955

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Cir. (D 13,210)

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TRANSCRIPT

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This Clipping From
Springfield Mass.
Republican

MAR 6 1955

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[93]

TIGHT BINDING

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 5 1955

usic Center Plans

Leonard Bernstein Returning; Copland Going to Europe

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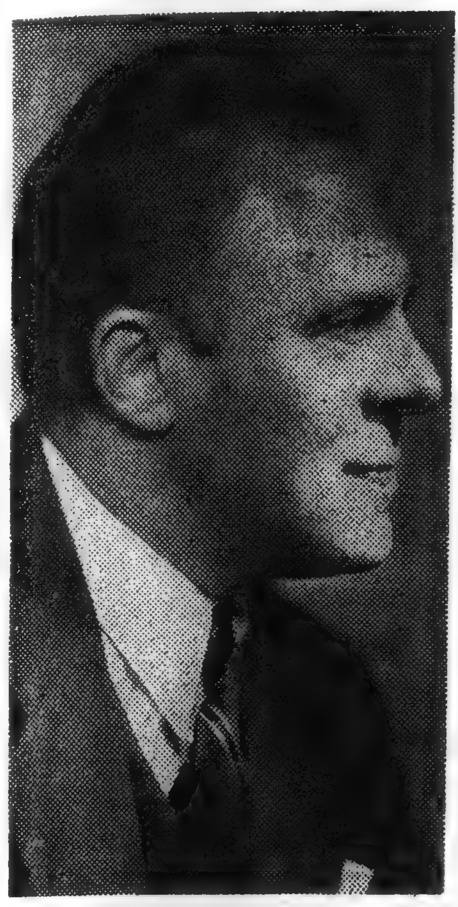

Richard Burgin
Assistant Director

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This Clipping From
Springfield Mass.
Republican

MAR 6 1955

New Instructors Announced At Berkshire Music Center

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CINCINNATI, OHIO
ENQUIRER

MAR 13 1955

CSO Maestro Directs BSO

THOR JOHNSON, musical director of the Cincinnati Symphony Orchestra, has accepted an invitation to be guest conductor at the Berkshire Festival at Tanglewood, July 9. The festival, under the direction of Charles Munch, music director of the Boston Symphony Orchestra, offers a six weeks' program, from July 6 to August 14, with performances on Friday evenings, Saturday evenings, and Sunday afternoons.

★ ★ ★

THE FIRST two weekends will consist of "Bach-Mozart" concerts, to be given in the Theater-Concert Hall, by a chamber orchestra from the Boston Symphony. The concert to be conducted by Dr. Johnson falls on the Saturday evening at 8:30 p. m. Dr. Johnson will direct the following works:

Concerto Grosso, No. 12 in B Minor ....Handel
Sinfonia Concertante, B-flat Minor ....Haydn
Der Schwanendreher ....Paul Hindemith
Symphony No. 98, in B-flat Major ....Haydn

The concerts of the last four weekends will be given by the full Boston Symphony in the Music Shed.

★ ★ ★

THIS YEAR'S festival program, as planned by Mr. Munch, is largely dedicated to the music of Beethoven. Selected from the Beethoven repertoire for performance are the nine symphonies, "Fidelio" (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures.

★ ★ ★

GUEST ARTISTS include Pierre Monteux, Leonard Bernstein, and Thor Johnson, guest conductors; pianists, Rudolf Serkin (Emperor Concerto), Eugene Istomin, and Leonard Bernstein (Mozart); Isaac Stern, violinist; 'Cellist, Gregor Piatigorsky (Brahms), and singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price (Barber's "Prayers Of Kierkegaard").

★ ★ ★

THE BERKSHIRE FESTIVAL will close August 14 with Beethoven's Ninth Symphony, Charles Munch conducting. A later release of the programs in full will be issued by the Berkshire Symphonic Festival, Inc.

Cir. (D 10,237)

This Clipping From
GENEVA, N. Y.
TIMES

MAR 10 1955

Berkshire Music Center To Open Session July 4

The Berkshire Music Center at Tanglewood, Lenox, Mass., will open its 13th summer session on July 4. The session will continue for six weeks.

Charles Munch, conductor of the Boston Symphony Orchestra, again will serve as director of the center. Richard Burgin, concertmaster and assistant conductor of the orchestra, will serve as assistant director in place of Aaron Copland. Mr. Copland will be in Europe on leave of absence, his first since the summer music school was founded in 1940.

Boris Blacher, German composer and director of the Huchschule fuer Musik in Berlin, will make his first visit to this country to teach composition at the Berkshire Music Center. Associated with him will be Roger Sessions, the American composer. Both composers have received commissions for new works to celebrate the Boston Symphony Orchestra's 75th anniversary, which will be observed during the 1955-56 season.

The Berkshire Music Center Student Orchestra, for which auditions are now being held, and the conducting class will be directed by Leonard Bernstein, assisted by Seymour Lipkin. Richard Burgin and William Kroll head the chamber music department, assisted by Jean Bedetti, Ruth Posselt and members of the Boston Symphony.

Hugh Ross again will head the choral department, and Boris Goldovsky will direct the opera department, assisted by Sarah Caldwell, Paul Ulanowsky and Ludwig and Laura Zimmer. Ingolf Dahl will heal the Tanglewood Study Group, assisted by Karl Kohn and Florence Dunn.

Catalogues and applications for admission to the Berkshire Music Center may be obtained from Symphony Hall, Boston 15, Mass.

This Clipping From
NEW YO

USIC AT LENOX TO BEGIN JULY 4

erkshire Center Schedules 13th Summer Program—Munch to Direct Again

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Catalogues and applications for admission to the Berkshire Music Center may be obtained from Symphony Hall, Boston 15, Mass.

Cir. (D 192,249) (S 211,152)

This Clipping From
PORTLAND, ORE.
OREGON JOURNAL

MAR 13 1955

■ ■

School Opens July 4

The Boston Symphony has announced plans for its summer music school at the Berkshire music festival. The school opens July 4 for a six-week session. Charles Munch will serve as director. Composition teachers include Boris Blacher, German composer, and the American, Roger Sessions. Catalogue of the school and applications for admission can be secured from Symphony Hall, Boston 15, Mass.

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Berkshire Center

Boris Blacher, prominent German composer, will come to this country for the first time this summer to teach in the thirteenth six-week session of the Berkshire Music Center, which opens July 4 at Tanglewood, Lenox, Mass. Roger Sessions will also be in the Center's composition department, Charles Munch conductor of the Boston Symphony Orchestra, returns as director. Richard Burgin, its concert-master, will be assistant director in place of Aaron Copland, who will be in Europe.

Leonard Bernstein will direct the student orchestra and conducting class. Hugh Ross will head the choral department, and Boris Goldovsky returns to head the opera department. The chamber music department will be directed by Mr. Burgin and William Kroll. Ingolf Dahl will head the Study Group for amateurs, educators and those who are active in community music. Full information may be obtained from the Center's office at Symphony Hall, Boston 15, Mass.

* * *

Prades Festival

Bach, Beethoven and Brahms are the composers who will be represented in Pablo Casals' sixth annual festival, to be held at Prades in southern France from July 2 to 18. The Bach Aria Group will be among the famous seventy-eight-year-old cellist's associates in this series of eleven concerts. Others who will take part are Yehudi Menuhin and Sandor Vegh, violinists; Eugene Istomin and Mieczyslaw

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ALBANY, N. Y.
KNICKERBOCKER NEWS
MAR 7 1955

Berkshire Music Festival To Feature Beethoven

The Boston Symphony Orchestra will present most of the principal works of Beethoven at the Berkshire Festival at Tanglewood this summer.

Plans for the season include concerts Friday and Saturday nights and Sunday afternoons, from July 8 to Aug. 14. The first two weekends will be devoted to "Bach-Mozart" concerts in the theater, and the program for the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

The nine Beethoven symphonies, the "Missa Solemnis," and a concert performance of "Fidelio" (Act II), concertos and overtures will be offered in the shed programs.

Charles Munch, music director of the orchestra, will conduct two concerts each week and a third will be under the direction of a guest conductor.

Appearing as the guest conductors will be Pierre Monteaux, Leonard Bernstein and Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Mr. Bernstein returns to Tanglewood after a sabbatical year.

In the "Bach-Mozart" series the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth, will perform Bach's Mass in B Minor.

Two of the piano soloists for the concerts will be Rudolph Serkin and Eugene Istomin. Mr Bernstein will appear as pianist, conducting from the keyboard.

Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and singers Margaret Harshaw, Jennie Tourel and Leontyne Price.

INFORMATION OBSCURED

INFORMATION OBSCURED

[redacted]

Cir. (D 643,765) (S 1,124,767)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAR 13 1955

Bostonians Plan School

Boston Symphony Orchestra announces its 13th summer school of music, the Berkshire Music Center at Tanglewood, which will open July 4 for six weeks. Charles Munch will again serve as director, with Richard Burgin as assistant director while Aaron Copland is in Europe on leave of absence.

Boris Blacher, director of the Hochschule fur Musik in Berlin, will teach composition with Roger Sessions. Both composers have received commissions for works to mark the Orchestra's 75th anniversary in 1955-56.

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Ingolf Dahl, will again head the Tanglewood Study Group, which offers general music study for those active in community music, for music educators and amateurs. Members of the Study Group take part in the Festival Chorus and may enroll for two, four or six weeks. They attend the Festival concerts as well as rehearsals.

Catalogue and applications for admission can be secured from Symphony Hall, Boston 15, Mass.

Cir. (D 81,111) (S 88,210)

This Clipping From
GREENSBORO, N. C.
NEWS
MAR 21 1955

MUSIC

BY HENRY S. WOOTTON JR.

BERKSHIRE MUSIC CENTER: The Boston Symphony Orchestra has announced plans for its Summer School of Music, the Berkshire Music Center at Tanglewood. The school will open on July 4 for a six-week session, its thirtieth. Charles Munch, conductor of the Boston Symphony, will again serve as the Director. Richard Burgin, concertmaster and associate conductor of the orchestra, will serve as Assistant Director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940. Boris Blacher, the German composer and Director of the Hochschule for Musik in Berlin will come to this country for the first time to teach composition. Roger Sessions, the distinguished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the orchestra's 75th anniversary in the season of 1955-56.

The Berkshire Music Center student orchestra, for which auditions are now being held, and the conducting class will be directed by Leonard Bernstein with the help of Seymour Lipkin. Orchestra sections and Chamber Music will be under the direction of the Principals of the Boston Symphony. Richard Burgin and William Kroll head the Chamber Music Department with Jean Bedetti, Ruth Posselt and members from the orchestra. Hugh Ross will again head the Choral Department. Boris Goldovsky will return to head the Opera Department, assisted by Sarah Caldwell and Paul Ulanowsky.

Ingolf Dahl will also return to Tanglewood to head the Study Group, assisted by Karl Kohn and Florence Dunn. The Study Group offers a course of general music study for those active in community music, for music educators and for amateurs. Members of the Study Group take part in the Festival Chorus which participates in the Boston Symphony concerts at Tanglewood. The Study Group accepts students for two, four or six weeks. The Berkshire Festival concerts are a central part of the Music Center studies, and all students may attend the concerts as well as rehearsals. Catalogue and applications for admission can be secured from Symphony Hall, Boston 15, Massachusetts.

SHARON, CONN
NEWS
3/17/55

BERKSHIRE MUSIC CENTER 13TH SESSION OF SCHOOL AT TANGLEWOOD

Boston Symphony Orchestra announces plans for its Summer School of Music, the Berkshire Music Center at Tanglewood, which will open on July 4 for a six-week session, its thirteenth. Charles Munch, the Conductor of the Boston Symphony will again serve as Director. Richard Burgin, Concertmaster and Associate Conductor of the Orchestra, will serve as Assistant Director while Aaron Copland is in Europe on leave of absence, his first since the school was founded in 1940. Boris Blacher, the German composer and Director of the Hochschule fur Musik in Berlin will come to this Country for the first time to teach composition. Roger Sessions, the distinquished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the Orchestra's 75th anniversary in the season of 1955-56.

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This Clipping From
QUINCY, MASS.
PATRIOT LEDGER
MAR 23 1955

Music Festival Of MSFWC At N.E. Mutual

Mrs. Arthur L. Thayer of Everett Street, Rockland, chairman of the division of music of the Massachusetts State Federation of Women's Clubs, announces that the annual music festival will be held at New England Mutual Hall, Boston, tomorrow from 10:30 until 3:30 o'clock.

This festival is open to the public. The program will open with a lecture on, "Music Training in America and the Responsibilities Involved" by Harrison Keller, president of the New England Conservatory of Music. This will be followed by a program of vocal and instrumental music given by the scholarship winners; the Federation Choral Society, under the direction of Mrs. Thayer; and a talk by Thomas Perry Jr., manager of the Boston Symphony Orchestra on, "The Symphony in it's Community."

In addition to the musical program in the afternoon, Gilbert Merrill, assistant director of education at the Museum of Science in Boston, will speak on, "The Science of Sound;" Miss Iva Dee Hiatt, choral director of Smith College, Northampton, will speak on "Music in the Air—The story of college girls who sang their way from London to Istanbul;" and Judge Vincent Mottola of Boston, president of the New England Conservatory of Music Alumni Association, will speak on, "Music and it's Many Influences."

The session will close with a 20-minute concert by members of the Belmont High School a cappella choir.

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[redacted]

Cir. (D 296,991) (S 352,103)

This Clipping From
ST. LOUIS, MO.
GLOBE-DEMOCRAT

MAR 25 1955

IN OUR TOWN

By BOB GODDARD

WHEN ARTUR RUBINSTEIN, who'll be piano soloist with our symphony orchestra this week-end, moved his family to America and Hollywood, motion picture companies began beating a fast path to his door. For his first film he received the record sum of $85,000 for the three days it took to put Rachmaninoff's Second Piano Concerto on the sound track of "I've Always Loved You." Subsequently Rubinstein also recorded the Leith Stevens Concerto for "Night Song" and in "Song of Love" played all the selections coming from the fingers of Paul Henreid in the role of Robert Schumann. This week-end's concerts, which mark the close of the orchestra's diamond anniversary season, are tomorrow night and Sunday afternoon in Kiel Opera House.

★

Teen Tunes: Frank Sinatra, accompanied by the Nuggets, has a rhythm ball with "Two Hearts" (Capitol), paired with "From the Bottom to the Top." . . . And you'd better keep your ears on Steve Clayton, a vocal newcomer, who makes a fine ballad debut on the Columbia label with "Aladdin's Lamp" and "Where You Go, Go I." . . . The Stargazers have a lot of good old-fashioned fun, 1920 vintage, with "Somebody" and "No More" (London), on which they're backed up by a banjo orchestra, of all things! . . . Betty Madigan hasn't had a big hit since her "Joey" last year, but she may have it now with "Wheels of Love" (MGM). Flip is "A Salute." . . . Lorry Raine's "Talk It Over With Your Heart" and "Show Me the Way to Forget You" (Dot) are pretty as a picture. You'll be hearing 'em. . . Album Corner: Tony Bennett, who's usually in a rhythmic groove on his single platters, switches to a mellow ballad mood on "Cloud Seven" (Columbia), limelighting a fine collection of standards, including "Darn That Dream" and "My Reverie."

★

THOUGHT FOR TODAY: A bachelor never gets around to getting married—he just gets around.

★

Add Snappy Dressers in Our Town: Richard Quinn of Allen Industries . . . Charles E. Abele of C. T. Corporation System . . . Audrey King of Marsh Stencil Co., Belleville . . . Jim Deiters of Union Electric.

★

NOTE IN VARIETY magazine that Las Vegas is not the only place that pays outlandish night club salaries. Kay Starr will get $12,500 a week for a two-week engagement at the new Fontainebleau Hotel in Miami Beach, Fla., starting Monday.

★

Floor shows are no more at the Zodiac stop the Chase, at least for a while. Straight Dixieland will now prevail, and to do it up right Joe Schirmer has augmented his group, now known as the Bourbon Street Seven.

★

INTERESTING HOW big things come of ideas which start quietly and in a small way. Back in 1946 a little girl named Fern Waldman died of leukemia at St. Louis Children's Hospital. Fern's mother, Mrs. Meyer Waldman, 5762 Kingsbury, determined to do what she could to provide for research in this form of cancer affecting children. She began by getting her friends together for a benefit card party. The idea caught on and in nine years Mrs. Waldman's annual card parties have been the means of collecting $23,886 for research which is carried on at St. Louis Children's Hospital under the direction of Dr. Jean V. Cooke. Some of the money goes, too, to care needed by indigent children with cancer. This year's benefit all games party for the Fern Waldman Memorial Fund is slated for Monday at 1 p. m. at the Kings-Way. A contribution of $1 gets you a ticket, as everything for the party is being donated. If you can't go, maybe you'd like to send in a contribution anyway to Mrs. Waldman.

★

Add Look-Alikes: Bob Hope and Floyd Friedman of Clayton.

★

Poetic thought from localite Don Fanetti: "The eyes that over cocktails seem so sweet may be less alluring over shredded wheat."

★

TIP TO TALENT: For serious young musicians there's still time to send in an application to compete for the $300 Tanglewood scholarship that's awarded each year by the Women's Association of the Symphony Society. The scholarship includes room and board and a six-week course at the Berkshire Music Center. Requirements for entering: You must be a resident of Greater St. Louis, between the ages of 18 and 25, with a general education and with plans to make music your profession. It's for orchestral instruments only. Send your application to Mrs. Kenneth M. Davis, [illegible] Wydown, by Monday.

★

PLACES TO GO: Fish fry today from 5 to 8 p.m. at Sacred Heart School cafeteria, Jefferson and St. Denis, Florissant . . . Biblical drama, "The Prodigal Son," tonight at 7:30 at Brother Ben's Church, 3610 Grandel sq. . . . Variety Show and dance tomorrow at 8 p.m. at Wellston Legion Post, Idadale and Kienlen . . . Old-fashioned country auction starting at 6:30 p.m. tomorrow at Holy Name Society of St. Francis of Assisi Parish Hall, Telegraph and Yaeger roads . . . Spring show by Choral Club of North St. Louis Gymnastic Society today and tomorrow at 8 p.m. at their auditorium, Twentieth and Salisbury . . . Play, "January Thaw," tonight at 8 at Belleville, Ill., Township High School.

Boston Symphony's Tanglewood Bill

TRIBUNE MAR 27

By FRANCIS D. PERKINS

The Boston Symphony Orchestra has announced full details of its eighteen concerts in this summer's Berkshire Music Festival at Tanglewood, Lenox, Mass. All will be held on Friday and Saturday nights and Sunday afternoons under Charles Munch and guest conductors. The first six will be played by a chamber orchestra in the Theater-Concert Hall, offering the following programs:

Friday, July 8: Sinfonia from Easter Cantata and Suite No. 2, Bach; Orpheus, Stravinsky; "Prague" Symphony, Mozart. Saturday, July 9, Thor Johnson conducting: Concerto Grosso, Op. 6, No. 12, Handel; Symphonie Concertante, Haydn; "Der Schwanendreher," Hindemith; Symphony No. 86, Haydn. Sunday, July 10: Mass in B minor, Bach, with Harvard and Radcliffe choruses.

Friday, July 15, Mozart program with Leonard Bernstein as conductor and pianist: "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto (K. 453), arias (Jennie Tourel). Saturday, July 16: "Anacreon" Overture, Cherubini; Cello Concerto, Boccherini (Samuel Mayes); Concerto Grosso for Four Violins and Gloria (with chorus), Vivaldi. Sunday, July 17: Suite from "Dardanus," Rameau; "Pelleas et Melisande" Suite, Faure; Pavane, Faure; Serenade, Milhaud; Symphony No. 4, Honegger.

The full orchestra will play the following twelve programs during the remaining four festival week ends in the Music Shed:

Friday, July 22: Beethoven program: "Coriolanus" Overture, Violin Concerto (Isaac Stern), Symphony No. 7. Saturday, July 23: Pierre Monteux conducting: Passacaglia, Bach-Respighi; Symphony No. 2, Beethoven; "Black Maskers" Suite, Sessions; Death and Transfiguration, Strauss. Sunday, July 24: Beethoven, Symphonies Nos. 1, 4 and 6.

Friday, July 29: Water Music, Handel; Symphony No. 4, Schumann; "Prayers of Kierkegaard," Barber (soloist, Leontyne Price); Symphony No. 4, Brahms. Saturday, July 30: Beethoven, "Egmont" Overture, "Emperor" Piano Concerto (Rudolf Serkin), Symphony No. 3. Sunday, July 31, Mr. Monteux conducting: Brahms, Academic Overture, Double Concerto (Isaac Stern and Gregor Piatigorsky), Symphony No. 1.

Friday, Aug. 5, Leonard Bernstein conducting: Beethoven, Missa Solemnis, in memory of Serge Koussevitzky. Saturday, Aug. 6: "Fidelio," Act II, Beethoven; "Goetterdaemmerung" excerpts, Wagner (Margaret Harshaw and other soloists). Sunday, Aug. 7: Beethoven, Symphonies Nos. [illegible] and [illegible], Piano Concerto No. 4 (Eugene Istomin).

Friday, Aug. 12—Haydn Variations, Brahms; "Schelomo," Bloch (Piatigorsky); La Mer, Debussy; "Daphnis et Chloe" Suite No. 2, Ravel. Saturday, Aug. 13, Mr. Monteux conducting—"Flying Dutchman" Overture, Wagner; Symphony No. 3, Brahms; Three Nocturnes, Debussy; "Rosenkavalier" Suite, Strauss. Sunday, Aug. 14—Beethoven, "Leonore" Overture No. 3, Symphony No. 9, with chorus and soloists.

Chamber music concerts largely devoted to Beethoven, will be given on the festival's six Wednesday nights, beginning July 6. As usual, the Berkshire Music Center will give one or more opera productions and concerts by various student ensembles during this period. Full information about festival tickets and about the center may be obtained from the Festival Office at Symphony Hall, Boston 15.

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Monteux' 80th Birthday

Pierre Monteux will celebrate his eightieth birthday on April 4 by conducting the Boston Symphony Orchestra that evening in a pension fund benefit concert in Boston's Symphony Hall. He will introduce two works composed in honor of the occasion, Igor Stravinsky's "Greeting Prelude" and Darius Milhaud's "Pensee Amicale." The rest of the program will be devoted to Beethoven, with Leon Fleisher contributing his services as piano soloist.

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Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 30 1955

TANGLEWOOD GROUPS TO OFFER BEETHOVEN

The six Wednesday night chamber music concerts of the Berkshire Festival will be given over to Beethoven in the summer. Thus they will intensify the concentration on that composer, for six of the orchestral concerts also will be all-Beethoven.

The Kroll String Quartet will give the first of those chamber music concerts on July 6. The quartets it will play will be Op. 18, No. 4; Op. 95, and Op. 131. On July 13 the Beaux Arts Trio will play the trios Op. 1, No. 3; Op. 70, No. 1, and Op. 97, the "Archduke."

On July 20 Isaac Stern and Alexander Zakin will play the violin and piano sonatas Op. 12, No. 2; the "Spring," and Op. 30, No. 2. On July 27 the New Music String Quartet will play the quartets Op. 18, No. 2; Op. 127, and Op. 132.

On Aug. 3 Rudolf Serkin will play the piano sonatas Op. 10, Nos. 2 and 3, and Op. 106, the "Hammerklavier." On Aug. 10 Gregor Piatigorsky and Ralph Berkowitz will play the five 'cello and piano sonatas.

INFORMATION OBSCURED

Cir. (D 643,985) (S 1,124,787)

This Clipping From
PHILADELPHIA, PA.
INQUIRER

MAR 13 1955

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Cir. (D 81,111) (S 88,210)

This Clipping From
GREENSBORO, N. C.
NEWS

MAR 21 1955

MUSIC

BY HENRY S. WOOTTON JR.

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SHARON, CONN
NEWS
3/17/55

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PATRIOT LEDGER

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Cir. (D 296,991) (S 352,103)

This Clipping From
ST. LOUIS, MO.
GLOBE-DEMOCRAT

MAR 25 1955

IN OUR TOWN

By BOB GODDARD

WHEN ARTUR RUBINSTEIN, who'll be piano soloist with our symphony orchestra this week-end, moved his family to America and Hollywood, motion picture companies began beating a fast path to his door. For his first film he received the record sum of $85,000 for the three days it took to put Rachmaninoff's Second Piano Concerto on the sound track of "I've Always Loved You." Subsequently Rubinstein also recorded the Leith Stevens Concerto for "Night Song" and in "Song of Love" played all the selections coming from the fingers of Paul Henreid in the role of Robert Schumann. This week-end's concerts, which mark the close of the orchestra's diamond anniversary season, are tomorrow night and Sunday afternoon in Kiel Opera House.

★

Teen Tunes: Frank Sinatra, accompanied by the Nuggets, has a rhythm ball with "Two Hearts" (Capitol), paired with "From the Bottom to the Top." . . . And you'd better keep your ears on Steve Clayton, a vocal newcomer, who makes a fine ballad debut on the Columbia label with "Aladdin's Lamp" and "Where You Go, Go I." . . . The Stargazers have a lot of good old-fashioned fun, 1920 vintage, with "Somebody" and "No More" (London), on which they're backed up by a banjo orchestra, of all things! . . . Betty Madigan hasn't had a big hit since her "Joey" last year, but she may have it now with "Wheels of Love" (MGM). Flip is "A Salute." . . . Lorry Raine's "Talk It Over With Your Heart" and "Show Me the Way to Forget You" (Dot) are pretty as a picture. You'll be hearing 'em. . . Album Corner: Tony Bennett, who's usually in a rhythmic groove on his single platters, switches to a mellow ballad mood on "Cloud Seven" (Columbia), limelighting a fine collection of standards, including "Darn That Dream" and "My Reverie."

★

THOUGHT FOR TODAY: A bachelor never gets around to getting married—he just gets around.

★

Add Snappy Dressers in Our Town: Richard Quinn of Allen Industries. . . Charles E. Abele of C. T. Corporation System. . . Audrey King of Marsh Stencil Co., Belleville. . Jim Delters of Union Electric.

★

NOTE IN VARIETY magazine that Las Vegas is not the only place that pays outlandish night club salaries. Kay Starr will get $12,500 a week for a two-week engagement at the new Fontainebleau Hotel in Miami Beach, Fla., starting Monday.

★

Floor shows are no more at the Zodiac atop the Chase, at least for a while. Straight Dixieland will now prevail, and to do it up right Joe Schirmer has augmented his group, now known as the Bourbon Street Seven.

★

INTERESTING HOW big things come of ideas which start quietly and in a small way. Back in 1946 a little girl named Fern Waldman died of leukemia at St. Louis Children's Hospital. Fern's mother, Mrs. Meyer Waldman, 5762 Kingsbury, determined to do what she could to provide for research in this form of cancer affecting children. She began by getting her friends together for a benefit card party. The idea caught on and in nine years, Mrs. Waldman's annual card parties have been the means of collecting $23,806 for research which is carried on at St. Louis Children's Hospital under the direction of Dr. Jean V. Cooke. Some of the money goes, too, to care needed by indigent children with cancer. This year's benefit all games party for the Fern Waldman Memorial Fund is slated for Monday at 1 p. m. at the Kings-Way. A contribution of $1 gets you a ticket, as everything for the party is being donated. If you can't go, maybe you'd like to send in a contribution anyway to Mrs. Waldman.

★

Add Look-Alikes: Bob Hope and Floyd Friedman of Clayton.

★

Poetic thought from localite Don Fanetti: "The eyes that over cocktails seem so sweet may be less alluring over shredded wheat."

★

TIP TO TALENT: For serious young musicians there's still time to send in an application to compete for the $300 Tanglewood scholarship that's awarded each year by the Women's Association of the Symphony Society. The scholarship includes room and board and a six-week course at the Berkshire Music Center. Requirements for entering: You must be a resident of Greater St. Louis, between the ages of 18 and 25, with a general education and with plans to make music your profession. It's for orchestral instruments only. Send your application to Mrs. Kenneth M. Davis, 6866 Wydown, by Monday.

★

PLACES TO GO: Fish fry today from 5 to 8 p.m. at Sacred Heart School cafeteria, Jefferson and St. Denis, Florissant . . . Biblical drama, "The Prodigal Son," tonight at 7:30 at Brother Ben's Church, 3610 Grandel sq. . . . Variety Show and dance tomorrow at 8 p.m. at Wellston Legion Post, Idadale and Kienlen . . . Old-fashioned country auction starting at 6:30 p.m. tomorrow at Holy Name Society of St. Francis of Assisi Parish Hall, Telegraph and Yaeger roads . . . Spring show by Choral Club of North St. Louis Gymnastic Society today and tomorrow at 8 p.m. at their auditorium, Twentieth and Salisbury . . . Play, "January Thaw," tonight at 8 at Belleville, Ill., Township High School.

Boston Symphony's Tanglewood Bill

TRIBUNE MAR 27

By FRANCIS D. PERKINS

The Boston Symphony Orchestra has announced full details of its eighteen concerts in this summer's Berkshire Music Festival at Tanglewood, Lenox, Mass. All will be held on Friday and Saturday nights and Sunday afternoons under Charles Munch and guest conductors. The first six will be played by a chamber orchestra in the Theater-Concert Hall, offering the following programs:

Friday, July 8: Sinfonia from Easter Cantata and Suite No. 2, Bach; Orpheus, Stravinsky; "Prague" Symphony, Mozart. Saturday, July 9, Thor Johnson conducting: Concerto Grosso, Op. 6, No. 12, Handel; Symphonie Concertante, Haydn; "Der Schwanendreher," Hindemith; Symphony No. 8, Haydn. Sunday, July 10; Mass in B minor, Bach, with Harvard and Radcliffe choruses.

Friday, July 15, Mozart program with Leonard Bernstein as conductor and pianist: "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto (K. 453), arias (Jennie Tourel). Saturday, July 16: "Anacreon" Overture, Cherubini; Cello Concerto, Boccherini (Samuel Mayes); Concerto Grosso for Four Violins and Gloria (with chorus), Vivaldi. Sunday, July 17: Suite from "Dardanus," Rameau; "Pelleas et Melisande" Suite, Faure; Pavane, Faure; Serenade, Milhaud; Symphony No. 4, Honegger.

The full orchestra will play the following twelve programs during the remaining four festival week ends in the Music Shed:

Friday, July 22: Beethoven program: "Coriolanus" Overture, Violin Concerto (Isaac Stern), Symphony No. 7. Saturday, July 23; Pierre Monteux conducting: Passacaglia, Bach-Respighi; Symphony No. 2, Beethoven; "Black Maskers" Suite, Sessions; Death and Transfiguration, Strauss. Sunday, July 24; Beethoven, Symphonies Nos. 1, 4 and 6.

Friday, July 29: Water Music, Handel; Symphony No. 4, Schumann; "Prayers of Kierkegaard," Barber (soloist, Leontyne Price); Symphony No. 4, Brahms. Saturday, July 30: Beethoven, "Egmont" Overture, "Emperor" Piano Concerto (Rudolf Serkin), Symphony No. 3. Sunday, July 31, Mr. Monteux conducting: Brahms, Academic Overture, Double Concerto (Isaac Stern and Gregor Piatigorsky), Symphony No. 1.

Friday, Aug. 5, Leonard Bernstein conducting: Beethoven, Missa Solemnis, in memory of Serge Koussevitzky. Saturday, Aug. 6: "Fidelio," Act II, Beethoven; "Goetterdaemmerung" excerpts, Wagner (Margaret Harshaw and other soloists). Sunday, Aug. 7; Beethoven, Symphonies Nos. 5 and 8, Piano Concerto No. 4 (Eugene Istomin).

Friday, Aug. 12 — Haydn Variations, Brahms; "Schelomo," Bloch (Piatigorsky); La Mer, Debussy; "Daphnis et Chloe" Suite No. 2, Ravel. Saturday, Aug. 13, Mr. Monteux conducting — "Flying Dutchman" Overture, Wagner; Symphony No. 3, Brahms; Three Nocturnes, Debussy; "Rosenkavalier" Suite, Strauss, Sunday, Aug. 14 —Beethoven, "Leonore" Overture No. 3, Symphony No. 9, with chorus and soloists.

Chamber music concerts largely devoted to Beethoven, will be given on the festival's six Wednesday nights, beginning July 6. As usual, the Berkshire Music Center will give one or more opera productions and concerts by various student ensembles during this period. Full information about festival tickets and about the center may be obtained from the Festival Office at Symphony Hall, Boston 15.

• • •

Monteux' 80th Birthday

Pierre Monteux will celebrate his eightieth birthday on April 4 by conducting the Boston Symphony Orchestra that evening in a pension fund benefit concert in Boston's Symphony Hall. He will introduce two works composed in honor of the occasion, Igor Stravinsky's "Greeting Prelude" and Darius Milhaud's "Pensee Amicale." The rest of the program will be devoted to Beethoven, with Leon Fleisher contributing his services as piano soloist.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 30

TANGLEWOOD GROUPS TO OFFER BEETHOVEN

The six Wednesday night chamber music concerts of the Berkshire Festival will be given over to Beethoven in the summer. Thus they will intensify the concentration on that composer, for six of the orchestral concerts also will be all-Beethoven.

The Kroll String Quartet will give the first of those chamber music concerts on July 6. The quartets it will play will be Op. 18, No. 4; Op. 95, and Op. 131. On July 13 the Beaux Arts Trio will play the trios Op. 1, No. 3; Op. 70, No. 1, and Op. 97, the "Archduke."

On July 20 Isaac Stern and Alexander Zakin will play the violin and piano sonatas Op. 12, No. 2; the "Spring," and Op. 30, No. 2. On July 27 the New Music String Quartet will play the quartets Op. 18, No. 2; Op. 127, and Op. 132.

On Aug. 3 Rudolf Serkin will play the piano sonatas Op. 10, Nos. 2 and 3, and Op. 106, the "Hammerklavier." On Aug. 10 Gregor Piatigorsky and Ralph Berkowitz will play the five 'cello and piano sonatas.

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 27 [illegible]

BERKSHIRE LISTS MUSIC SCHEDULE

Six All-Beethoven Programs Will Be Played at Fete—First Takes Place July 22

Six of the programs to be played by the Boston Symphony Orchestra at the Berkshire Festival this summer will be devoted wholly to Beethoven.

To give further emphasis to Beethoven, a seventh program will consist of a concert version of Act II of his "Fidelio" and excerpts from Wagner's "Goetterdaemmerung" with Margaret Harshaw.

The first all-Beethoven program, on July 22, will consist of the "Coriolan" Overture, the Violin Concerto played by Isaac Stern and the Seventh Symphony. The second, on July 24, will consist of the First, Fourth and Sixth Symphonies. The third, on July 30, will include the "Egmont" Overture, the Fifth Piano Concerto played by Rudolph Serkin and the "Eroica" Symphony.

The fourth will consist of a performance Aug. 5 of the "Missa Solemnis" in memory of Serge Koussevitzky, who was the guiding spirit of the festival for many years. The memorial will be led by Leonard Bernstein.

At the fifth Beethoven program on Aug. 7 the works will be the Fifth and Eighth Symphonies and the Fourth Piano Concerto played by Eugene Istomin. The sixth will close the festival on Aug. 14. It will consist of the "Leonore" Overture No. 3 and the Ninth Symphony.

The chamber orchestra concerts of July 8, 9, 10, 15, 16 and 17 will include Stravinsky's "Orpheus," Hindemith's "Der Schwanendreher" Honegger's Fourth Symphony and Milhaud's Serenade among its contemporary selections. There also will be a performance of Bach's B minor Mass, Mozart's "Linz" and "Prague" Symphonies, an all-Italian program and works by Haydn, Handel, Rameau and Fauré.

Non-Beethoven works in the full symphony concerts in the Shed will include Sessions' "Black Maskers," Strauss' "Death and Transfiguration," Handel's "Water Music," Barber's "Prayers of Kierkegaard," Brahms' First and Fourth Symphonies and his Double Concerto with Mr. Stern and Gregor Piatigorsky as the soloists, Debussy's "La Mer" and Ravel's "Daphnis et Chloe."

Cir. (D [illegible])

This Clipping From
WORCESTER, MASS.
GAZETTE

MAR 26 1955

Symphony Orch. Schedule For Tanglewood

There will be six weekends of concerts next Summer by the Boston Symphony Orchestra at the Berkshire Festival, at Tanglewood, Lenox.

Charles Munch announces that the concerts will be on Friday and Saturday evenings and on Sunday afternoons from July 8 to Aug. 14. There will be recitals of chamber music on the previous Wednesday evenings, beginning July 6.

These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works for Beethoven.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the theater as follows:

Friday, July 8: Bach—Sinfonia from the "Easter" Cantata; Bach — Suite No. 2 for Flute and Strings; Stravinsky—"Orpheus"; Mozard— "Prague" Symphony.

Saturday, July 9: Handel—Concerto Grosso, Op. 6, No. 12; Haydn—Symphonie Concertante; Hindemith—"Der Schwanendreher"; Haydn—Symphony No. 98; Guest Conductor, Thor Johnson.

Sunday, July 10: Bach—Mass in B minor, with the choruses from Harvard and Radcliffe.

Friday, July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel, Leonard Bernstein, Guest Conductor and piano soloist.

Saturday, July 16: Program of Italian music, including Cherubini — "Anacreon" Overture; Boccherini—Cello Concerto (Samuel Mayes); Vivaldi—Concerto Grosso for Four Violins; Vivaldi—Gloria (with chorus).

Sunday, July 17: French program including Rameau Suite from "Dardanus," Faure—"Pelleas and Melisande" Suite; Faure—Pavane; Milhaud—Serenade; Honegger—Fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

Friday, July 22: Beethoven—Overture to "Coriolan," violin concerto (Isaac Stern), and Seventh Symphony.

Saturday, July 23: Bach-Respighi—Pasacaglia; Beethoven—Second Symphony; Sessions—Suite from "The Black Maskers"; Strauss — "Death and Transfiguration"; guest conductor—Pierre Monteux.

Sunday, July 24: Beethoven—First, Fourth and Sixth Symphonies.

Friday, July 29: Handel — "Water Music"; Schumann — Fourth Symphony; Barber — "Prayers of Kierkegaard" with Leontyne Price; Brahms — Fourth Symphony.

Saturday, July 30: Beethoven—"Egmont" Overture, Fifth Piano Concerto" (Rudolf Serkin) and "Eroica Symphony.

Sunday, July 31: Brahms — Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; Guest Conductor, Pierre Monteux.

Friday, Aug. 5: Beethoven—Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Saturday, Aug. 6, Beethoven—Fidelio, Act II: Wagner—Excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sunday, Aug. 7: Beethoven Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

Friday, Aug. 12: Brahms—Haydn Variations; Bloch—"Schelomo" (Piatigorsky); Debussy—"La Mer"; Ravel—"Daphnis and Chloe," Second Suite.

Saturday, Aug. 13: Wagner—"Flying Dutchman" Overture; Brahms—Third Symphony; Debussy —Three Nocturnes; Strauss — "Der Rosenkavalier" Suite; Guest Conductor, Pierre Monteux.

Sunday, Aug. 14: Beethoven—Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloists).

Ticket information or information about the Berkshire Music Center, this orchestra's music school at Tanglewood, may be obtained at the Festival Office, Symphony Hall, Boston 15, Mass.

Cir. (D 13,210)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

MAR 24 1955

Smith Glee Club Head Named to Tanglewood

Miss Iva Dee Hiatt, who will direct the Smith college Glee club in a combined concert with the Williams Glee club Sunday afternoon at 3 in Chapin hall, has been appointed to the staff of the Berkshire Music Center at Tanglewood, Lenox, for this summer. The Williams Glee club is directed by Walter L. Nollner, assistant professor of music.

Miss Hiatt will be one of three staff members of the choral department at Tanglewood. One of the other members will be Hugh Ross, conductor of the Schola Cantorum in New York city, and for some time head of the choral department at Tanglewood.

Miss Hiatt and her two colleagues will prepare choruses for performances of large works with the Boston Symphony orchestra.

In addition, Miss Hiatt will be busy coaching student choral conductors, and conducting a small expert choir for a number of Tanglewood performances.

Miss Hiatt was graduated with honors from the University of California, after having studied with Ernst Bloch, Roger Sessions and Manfred Bukofzer. Randall Thompson selected her as first chorister of the University of California chorus, and later she became its first student conducting under Edward Lawton.

Cir. (D 26,991)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 26 1955

Beethoven Festival

Festival Program Released; Bernstein, Monteux Coming

Charles Munch today announced the programs in full for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, next summer.

The Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to August 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

The first two weekends will be devoted to the Bach-Mozart concerts by an orchestra of chamber proportions in the theatre as follows:

Fri., July 8: Bach—Sinfonia from the "Easter" Cantata; Bach—Suite No. 2 for Flute and Strings; Stravinsky — "Orpheus"; Mozart—"Prague" Symphony.

Sat., July 9: Handel — Concerto Grosso, Op. 6, No. 12; Haydn—Symphonie Concertante; Hindemith—"Der Schwanendreher"; Haydn—Symphony No. 98; Guest Conductor, Thor Johnson.

Sun., July 10: Bach—Mass in B minor, with the choruses from Harvard and Radcliffe.

Fri., July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Sat., July 16: Program of Italian music, including Cherubini—"Anacreon" Overture; Boccherini—Cello Concerto (Samuel Mayes); Vivaldi—Concerto Grosso for Four Violins; Vivaldi—Gloria (with chorus).

Sun., July 17: French program including Rameau Suite from "Dardanus," Faure—"Pelleas and Melisande" Suite; Faure — Pavane; Milhaud — Serenade; Honegger — Fourth Symphony.

Music Shed Concerts

The concerts in the Music Shed by the Boston Symphony Orchestra:

Fri., July 22: Beethoven—Overture to "Coriolan," Violin Concerto (Isaac Stern), and Seventh Symphony.

Sat., July 23: Bach-Respighi — Passacaglia; Beethoven — Second Symphony; Sessions — Suite from "The Black Maskers"; Strauss — "Death and Transfiguration"; guest conductor — Pierre Monteux.

Sun., July 24: Beethoven — First Fourth and Sixth Symphonies.

Fri., July 29: Handel — "Water Music"; Schumann — Fourth Symphony; Barber—"Prayers of Kierkegaard" (with Leontyne Price); Brahms — Fourth Symphony.

Sat., July 30: Beethoven — "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

Sun., July 31: Brahms — Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; guest conductor, Pierre Monteux.

Fri., Aug. 5: Beethoven — Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Sat., Aug. 6: Beethoven—Fidelio, Act II; Wagner — Excerpts from "The Dusk of the Gods' (soloists to include Margaret Harshaw).

Sun., Aug. 7: Beethoven Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

Fri., Aug. 12: Brahms — Haydn Variations; Bloch — "Schelomo" (Piatigorsky); Debussy — "La Mer"; Ravel — "Daphnis and Chloe," Second Suite.

Sat., Aug. 13: Wagner — "Flying Dutchman" Overture; Brahms — Third Symphony; Debussy — Three Nocturnes; Strauss — "Der Rosenkavalier" Suite; guest conductor Pierre Monteux.

Sun., Aug. 14: Beethoven — Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloists).

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

MAR 27 1955

Complete Listing Of Berkshire Music

Charles Munch announces the progra[illegible] full for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next summer. The Festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to August 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theater as follows:

FRIDAY, JULY 8: Bach—Sinfonia from the Easter Cantata; Bach—Suite No. 2 for Flute and Strings; Stravinsky—"Orpheus;" Mozart— "Prague" Symphony.

SATURDAY, JULY 9: Handel—Concerto Grosso, Op. 6, No. 12; Haydn— Symphonie Concertante; Hindemith—"Der Schwanendreher;" Haydn— Symphony No. 98; Guest Conductor, Thor Johnson.

SUNDAY, July 15: Bach—Mass in B minor, with the choruses from Harvard and Radcliffe.

FRIDAY, JULY 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, Guest Conductor and piano soloist.

SATURDAY, JULY 16: Program of Italian music, including Cherubini — "Anacreon" Overture; Boccherini—Cello Concerto (Samuel Mayes); Vivaldi—Concerto Grosso for Four Violins; Vivaldi—Gloria (with chorus).

SUNDAY, JULY 17: French program including Rameau Suite from "Dardanus," Faure—"Pelleas and Melisande" Suite; Faure—Pavane; Milhaud—Serenade; Honegger—fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

FRI., JULY 22: Beethoven—Overture to "Coriolan," Violin Concerto (Issac Stern), and Seventh Symphony.

SAT., JULY 23: Bach-Respighi—Passacaglia; Beethoven—Second Symphony; Sessions—Suite from "The Black Maskers..; Strauss — "Death and Transfiguration"; Guest Conductor—Pierre Monteux.

SUN., JULY 24: Beethoven—First, Fourth and Sixth Symphonies.

FRI., JULY 29: Handel—"Water Music"; Schumann—Fourth Symphony, Barber—"Prayers of Kierkegaard" with Leontyne Price); Brahms—Fourth Symphony.

SAT., JULY 30: Beethoven—"Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

SUN., JULY 31: Brahms—Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; Guest Conductor, Pierre Monteux.

FRI., AUGUST 5: Beethoven: Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

SAT., AUGUST 6: Beethoven—Fidelio, Act II: Wagner—Excepts from "The Dusk of the Gods" (soloists to include Margaert Harshaw).

SUN., AUGUST 7: Beeehoven Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

FRI., AUGUST 12: Brahms—Hadyn Variations; Bloch—"Schelomo" (Piatigorsky); Debussy—"La Mer"; Ravel—Daphanis and Chloe", Second Suite.

SAT., AUGUST 13: Wagner—"Flying Dutchman" Overture; Brahms—Third Symphony; Debussy — Three Nocturnes;; Strauss—"Der Rosenkavalier" Suite; Guest Conductor, Pierre Monteux.

SUN., AUGUST 14: Beethoven—Overture, "Leonore", No. 3 and Ninth Symphony (with chorus and soloists).

Cir. (D 98,860)

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN

MAR 27 1955

Beethoven Works Featured On Tanglewood Programs

Berkshire Festival Bookings Announced by Munch For Music Shed Concerts July 22-Aug. 14, Following Theater Events Starting July 8

Boston, March 26—Charles Munch announces the programs in full for the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, next summer. The festival will consist of six week ends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each week end preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6.

These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass Beethoven's principal orchestral and choral works. The first two week ends will be devoted to the Bach-Mozart concerts by an orchestra of chamber proportions in the Theater as follows:

Theater Concerts

Fri., July 8: Bach—Sinfonia from the "Easter" Cantata; Bach—Suite No. 2 for Flute and Strings; Stravinsky—"Orpheus"; Mozart—"Prague" Symphony.

Sat., July 9: Handel—Concerto Grosso, Op. 6, No. 12; Haydn—Symphonie Concertante; Hindemith—"Der Schwanendreher"; Haydn—Symphony No. 98; guest conductor, Thor Johnson.

Sun. July 10: Bach—Mass in B minor, with the choruses from Harvard and Radcliffe.

Fri., July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Sat., July 16: Program of Italian music, including Cherubini—"Anacreon" Overture; Boccherini—Cello Concerto (Samuel Mayes); Vivaldi Concerto Grosso for Four Violins; Vivaldi—Gloria (with chorus).

Sun., July 17: French program including Rameau Suite from "Dardanus," Faure—"Pelleas and Melisande" Suite; Faure—Pavane; Milhaud—Serenade; Honegger—Fourth Symphony.

Music Shed Concerts

Fri., July 22. Beethoven—Overture to "Coriolan," Violin Concerto (Isaac Stern). and Seventh Symphony.

Sat., July 23: Bach—Respighi—Passacaglia; Beethoven—Second Symphony; Sessions—Suite from "The Black Maskers"; Strauss—"Death and Transfiguration; Guest Conductor—Pierre Monteux.

Sun., July 24: Beethoven—First, Fourth and Sixth Symphonies.

Fri., July 29: Handel—"Water Music"; Schumann—Fourth Symphony; Barber—"Prayers of Kierkegaard" with Leontyne Price); Brahms—Fourth Symphony.

Sat., July 30: Beethoven—"Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

Sun., July 31: Brahms—Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; guest conductor, Pierre Monteux.

August Events

Fri., Aug. 5: Beethoven—Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Sat., Aug. 6: Beethoven—Fidelio, Act II; Wagner—Excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sun., Aug. 7: Beethoven Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

Fri., Aug. 12: Brahms—Haydn Variations; Bloch—"Schelomo" (Piatigorsky); Debussy — "La Mer"; Ravel—"Daphnis and Chloe," Second Suite.

Sat., Aug. 13: Wagner—"Flying Dutchman" Overture; Brahms—Third Symphony; Debussy—Three Nocturnes; Strauss—"Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

Sun., Aug. 14: Beethoven—Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloistts).

For ticket information or information about the Berkshire Music Center, this orchestra's music school at Tanglewood, address the Festival Office, Symphony Hall, Boston 15, Mass.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 27 1955

Tanglewood to Stress Beethoven

BEETHOVEN will be the featured composer of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., July 8 to Aug. 14, succeeding Berlioz who was top man there last summer.

Among the Beethoven works will be the "Missa Solemnis," to be performed in memory of Serge Koussevitzky, and a concert version of the second act of "Fidelio."

Assisting Charles Munch as guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson, conductor of the Cincinnati Symphony. Soloists will include Margaret Harshaw, Leontyne Price, Jennie Tourel, Leonard Bernstein, Samuel Mayes, Isaac Stern, Gregor Piatigorsky, Rudolf Serkin and Eugene Istomin.

Some revisions have been made in the order of the concerts combining last summer's arrangements and those of previous sessions. The schedule will contain six weekends of concerts on Friday and Saturdays evenings and Sunday afternoons and a Wednesday night chamber recital. The full orchestra plays in the Music Shed, the chamber orchestra in the Theater-Concert Hall.

The first two weekends will be "Bach-Mozart" chamber proportion music starting July 8 with the following program:

Sinfonia from the "Easter" Cantata, Bach; Suite No. 2 for Flute and Strings, Bach; "Orpheus," Stravinsky; "Prague" Symphony, Mozart.

July 9—Concerto Grosso, Op. 6, No. 12, Handel; Symphonie Concertante, Haydn; "Der Schwanendreher," Hindemith; Symphony No. 98, Haydn; Thor Johnson, guest conductor.

July 10—Mass in B Minor, Bach; Harvard and Radcliffe choruses.

July 15—Mozart program including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K.453, and arias by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

July 16—Italian music "Anacreon" Overture, Cherubini; Cello Concerto, Boccherini, Samuel Mayes, soloist; Concerto Grosso for Four Violins, "Gloria," Vivaldi.

July 17—French program, Suite from "Dardanus," Rameau; "Pelleas and Melisande" Suite, Faure; Pavane, Faure; Serenade, Milhaud; Fourth Symphony, Honegger.

Concerts by the full Boston Symphony Orchestra in the Music Shed are announced as follows:

July 22—Overture to "Coriolan," Violin Concerto (Isaac Stern), Seventh Symphony, Beethoven.

July 23—Passacaglia, Bach-Respighi; Second Symphony, Beethoven; Suite from "The Black Maskers," Sessions; "Death and Transfiguration," Strauss. Pierre Monteux, guest conductor.

July 24—First, Fourth and Sixth Symphonies, Beethoven.

July 29—"Water Music," Handel; Fourth Symphony, Schumann; "Prayers of Kierkegaard" (Leontyne Price), Barber; Fourth Symphony, Brahms.

July 30—"Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) "Eroica" Symphony, Beethoven.

July 31—"Academic" Overture, Concerto for Violin and 'Cello (Isaac Stern, Gregor Piatigorsky), Symphony No. 1, Brahms.

Aug. 5—"Missa Solemnis," Beethoven, Leonard Bernstein, guest conductor.

Aug. 6—Act II, "Fidelio," Beethoven; excerpts from "The Dusk of the Gods," Wagner soloists include Margaret Harshaw.

Aug. 7—Fifth and Eighth Symphonies, Fourth Piano Concerto (Eugene Istomin), Beethoven.

Aug. 12—Haydn Variations, Brahms "Schelomo" (Piatigorsky), Bloch; "La Mer," Debussy; "Daphnis and Chloe," Second Suite, Ravel.

Aug. 13—"The Flying Dutchman" Overture, Wagner; Third Symphony, Brahms; Three Nocturnes, Debussy; "Der Rosenkavalier" Suite, Strauss Pierre Monteux, guest conductor.

Aug. 14—Overture, "Leonore," No. 3, Ninth Symphony, Beethoven.

BURLINGTON, VT.
FREE PRESS

MAR 28 1955

Works of Beethoven to Be Featured At Berkshire Festival This Summer

The choral and orchestral works of Beethoven will be featured at this summer's season of the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood.

The festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theatre as follows:

Friday, July 8: Bach - Sinfonia from the "Easter" Cantata; Bach Suite No. 2 for Flute and Strings; Stravinsky ; "Orpheus"; Mozart-"Prague" Symphony.

Saturday, July 9: Handel, Concerto Grosso, Op. 6, No. 12; Haydn - Symphonie Concertante; Hindemith, "Der Schwanendreher" Haydn - Symphony No. 98; guest conductor, Thor Johnson.

Sunday, July 10: Bach, Mass in B minor, with the choruses from Harvard and Radcliffe.

Friday, July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16: Program of Italian music, including Cherubini, "Anacreon" Overture: Boccherini, Cello Concerto (Samuel Mayes); Vivaldi-Concerto Grosso for Four Violins; Vivaldi - Gloria (with chorus.)

Sunday, July 17: French program including Rameau Suite from "Dardanus," Faure - "Pelleas and Milisande" Suite; Faure - Pavanae; Milhaud - Serenade; Honegger-Fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

Friday, July 22: Beethoven, Overture to "Coriolan," Violin Concerto (Isaac Stern), and Seventh Symphony.

Saturday, July 23 Bach-Respighi Passacaglia; Beethoven - Second Symphony; Sessions - Suite from "The Black Maskers"; Strauss — - "Death and Transfiguration," guest conductor, Pierre Monteux.

Sunday, July 24 : Beethoven, First, Fourth and Sixth Symphonies.

Friday, July 29: Handel, "Water Music;" Schumann, Fourth Symphony; Barber, "Prayers of Kierkegaard," with Leontyne Price; Brahms, Fourth Symphony.

Saturday, July 30: Beethoven, "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

Sunday, July 31: Brahms - Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatiforsky), Symphony No. 1; guest conductor, Pierre Monteux.

Friday, August 5: Beethoven, Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Saturday, Aug. 6: Beethoven, Fidelio, Act II: Wagner - Excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sunday, Aug. 7: Beethoven, Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

Friday, Aug. 12: Brahms, Haydn Variations; Bloch, "Schelomo," (Piatigorsky); Debussy, "La Mer"; Ravel, "Daphnis and Chloe," Second Suite.

Saturday, Aug. 13: Wagner, "Flying Dutchman; Overture; Brahms, Third Symphony; Debussy, Three Nocturnes; Strauss, "Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

Sunday, Aug. 14: Beethoven Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloists).

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAR 30 1955

Noted Chamber Groups to Play At Tanglewood

Wednesday Night Concerts Will Feature Works Of Beethoven

Lenox, March 29—Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theater at Tanglewood as part of the Berkshire Festival to be given there next summer, July 6 - August 14, by the Boston Symphony Orchestra, Charles Munch, music director. The programs for the festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

List of Programs

They will be as follows:

Kroll String Quartet on Wednesday, July 6—Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20 — Violin Sonatas: Op. 12, No. 2; Op 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27 — String Quartets: Op. 18, No. 2; Op 127; Op. 132.

Rudolph Serkin on August 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on August 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theater, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office, Symphony Hall, Boston.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

APR 2 1955

Complete Berkshire Programs

Charles Munch announces the programs in full for the Berkshire Festival, to be given by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., this summer.

The Festival will consist of six week ends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each week end preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven. The concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

The first two week ends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the theater as follows:

Friday, July 8—Bach's Sinfonia from the "Easter" Cantata; Bach's Suite No. 2 for Flute and Strings; Stravinsky's "Orpheus"; Mozart's "Prague" Symphony.

Saturday, July 9—Handel's Concerto Grosso, Op. 6, No. 12; Haydn's Symphonie Concertante; Hindemith's "Der Schwanendreher"; Haydn's Symphony No. 98; guest conductor, Thor Johnson.

Sunday, July 10—Bach's Mass in B minor, with the choruses from Harvard and Radcliffe.

Friday, July 15—Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16—Program of Italian music, including Cheubini's "Anacreon" Overture; Boccherini's Cello Concerto (Samuel Mayes); Vivaldi's Concerto Grosso for Four Violins; Vivaldi's Gloria (with chorus).

Sunday, July 17—French program, including Rameau Suite from "Dardanus"; Fauré's "Pelléas and Mélisande" Suite; Fauré's Pavane; Milhaud's Serenade; Honegger's Fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

Friday, July 22—Beethoven's Overture to "Coriolan," Violin Concerto (Isaac Stern), and Seventh Symphony.

Saturday, July 23—Bach-Respighi: Passacaglia; Beethoven: Second Symphony; Sessions' Suite from "The Black Maskers"; Strauss's "Death and Transfiguration"; guest conductor, Pierre Monteux.

Sunday, July 24—Beethoven's First, Fourth, and Sixth Symphonies.

Friday, July 29—Handel's "Water Music"; Schumann's Fourth Symphony; Barber's "Prayers of Kierkegaard" (with Leontyne Price); Brahms' Fourth Symphony.

Saturday, July 30—Beethoven's "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin), and "Eroica" Symphony.

Sunday, July 31—Brahms' Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; guest conductor, Pierre Monteux.

Friday, Aug. 5—Beethoven's Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Saturday, Aug. 6—Beethoven's Fidelio, Act II; Wagner's Excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sunday, Aug. 7—Beethoven's Fifth and Eighth Symphonies and Fourth Piano Concerto (Eugene Istomin).

Friday, Aug. 12—Brahms' Haydn Variations; Bloch's "Schelomo" (Piatigorsky); Debussy's "La Mer"; Ravel's "Daphnis and Chloe," Second Suite.

Saturday, Aug. 13—Wagner's "Flying Dutchman" Overture Brahms' Third Symphony; Debussy's Three Nocturnes; Strauss's "Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

Sunday, Aug. 14—Beethoven's Overture, "Leonore," No. 3; and Ninth Symphony (with chorus and soloists).

For ticket information or information about the Berkshire Music Center, the Boston Symphony's music school at Tanglewood, please address the Festival Office, Symphony Hall, Boston 15, Mass.

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS

APR 2 1955

Berkshire Festival Program Announced

COMPLETE PROGRAM for the Berkshire Music Festival of the Boston Symphony at Tanglewood, Lenox, Mass., next Summer has been announced by Charles Munch, music director. The festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14. Each week-end will be preceded by a recital of chamber music on the preceding Wednesday evening, beginning July 6. The recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will include the composer's principal orchestral and choral works.

The six Wednesday evening programs will be given by the Kroll String Quartet, July 6; Beaux Arts Trio, July 13; Isaac Stern and Alexander Zakin, July 20; New Music String Quartet, July 27; Rudolf Serkin, Aug. 3; Gregor Piatogorsky and Ralph Berkowitz, Aug. 10.

Programs for the concerts in the Music Shed by the Boston Symphony Orchestra are as follows:

Fri., July 22: Beethoven—Overture to Coriolan; Violin Concerto (Mr. Stern), and Seventh Symphony.

Sat., July 23: Bach-Respighi Passacaglia; Beethoven's Second Symphony; Sessions' Suite from "The Black Maskers;" Strauss' "Death and Transfiguration." Guest conductor, Pierre Monteux.

Sun., July 24: Beethoven's Fourth and Sixth Symphonies.

Fri., July 29: Handel's Water Music; Schumann's Fourth Symphony; Barber's "Prayers of Kierkegaard," with Leontyne Price; Brahams' Fourth Symphony.

Sat., July 30: Beethoven's "Egmont" Overture, Fifth Piano Concerto (Mr. Serkin) and "Eroica" Symphony.

Sun., July 31: Brahams' Academic Overture, Concerto for Violin and Cello (Mr. Stern and Mr. Piatigorsky), Symphony No. 1. Guest conductor, Pierre Monteux.

Fri., Aug. 5: Beethoven's Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitsky.

Sat., Aug. 6: Beethoven's "Fidelio" (Act II); excerpts from Wagner's "The Dusk of the Gods," (soloists to include Margaret Harshaw).

Sun., Aug. 7: Beethoven's Fifth and Eight Symphonies and Fourth Piano Concerto (Eugene Istomin).

Fri., Aug. 12: Brahams' Hydn Variations; Bloch's "Schelomo" (Mr. Piatigorsky); Debussy's "La Mer;" Ravel's "Daphnis and Chloe" (second suite).

Saturday, August 13: Wagner's "Flying Dutchman" Overture; Brahms' Third Symphony, Debussy's Three Nocturnes; Strauss' "Der Rosenkavalier" Suite. Guest conductor, Pierre Monteux.

Sunday, August 14: Beethoven's Leonore Overture No. 3 and Ninth Symphony (with chorus and soloists).

Ticket information or information about the Berkshire Center, the Boston orchestra's music school at Tanglewood, may be obtained by writing the Festival Office, Symphony Hall, Boston 15, Mass.

DETROIT, MICH.
FREE PRESS

APR 10 1955

Beethoven To Rule at Tanglewood

Special to the Free Press

BOSTON — Famous chamber music groups will participate in the series of six Wednesday evening concerts in the Theater at Tanglewood, Lenox, Mass., as part of the Berkshire Festival.

The concerts will be devoted entirely to the music of Beethoven and will be as follows:

Kroll String Quartet, July 6, playing the quartets Opus 18, No. 4; Opus 95 and Opus 131; Beaux Arts Trio, July 13, Opus 1, No. 3; Opus 70, No. 1 (Ghost) and Opus 97 (Archduke).

* * *

ISAAC STERN and Alexander Slakin, July 20 in the Violin Sonatus Opus 12, No. 2; Opus 24 (Spring) and Opus 30, No. 2; New Music String Quartet, July 27, in the quartets Opus 18, No. 2, Opus 127 and Opus 132.

Rudolf Serkin, Aug. 3 in the Piano Sonatus Opus 10, Nos. 2 and 3, and Opus 106 (Hammerklavier); Gregor Piatigorsky and Ralph Berkowitz, Aug. 10, in the five cello sonatas, Opus 5, Nos. 1 and 2; Opus 69 and 102, Nos. 1 and 2.

NEW YORK, N. Y.
TIMES

APR 15 1955

Berkshire Auditions Slated

Final auditions for this summer's session of the Berkshire Music Center will be held at Carnegie Hall on Saturday, April 23, and Sunday, May 1. Applicants may obtain auditions by notifying the Registrar, Berkshire Music Center, Symphony Hall, Boston.

BOSTON, MASS.
RECORD

APR 15 1955

TANGLEWOOD AUDITIONS

Final auditions for instrumental applicants to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship und will be held at Symphony Hall Friday, April 29, at 10 a. m. 12 noon.

Cir. (D 46,023) (S 174,898)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

MAR 2 7 1955

Tanglewood to Stress Beethoven

BEETHOVEN will be the featured composer of the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., July 8 to Aug. 14, succeeding Berlioz who was top man there last summer.

Among the Beethoven works will be the "Missa Solemnis," to be performed in memory of Serge Koussevitzky, and a concert version of the second act of "Fidelio."

Assisting Charles Munch as guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson, conductor of the Cincinnati Symphony. Soloists will include Margaret Harshaw, Leontyne Price, Jennie Tourel, Leonard Bernstein, Samuel Mayes, Isaac Stern, Gregor Piatigorsky, Rudolf Serkin and Eugene Istomin.

Some revisions have been made in the order of the concerts combining last summer's arrangements and those of previous sessions. The schedule will contain six weekends of concerts on Friday and Saturdays evenings and Sunday afternoons and a Wednesday night chamber recital. The full orchestra plays in the Music Shed, the chamber orchestra in the Theater-Concert Hall.

The first two weekends will be "Bach-Mozart" chamber proportion music starting July 8 with the following program:

Sinfonia from the "Easter" Cantata, Bach; Suite No. 2 for Flute and Strings, Bach; "Orpheus," Stravinsky; "Prague" Symphony, Mozart.

July 9—Concerto Grosso, Op. 6, No. 12, Handel; Symphonie Concertante, Haydn; "Der Schwanendreher," Hindemith; Symphony No. 98, Haydn; Thor Johnson, guest conductor.

July 10—Mass in B Minor, Bach; Harvard and Radcliffe choruses.

July 15—Mozart program including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto , K.453, and arias by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

July 16—Italian music "Anacreon" Overture, Cherubini; Cello Concerto, Boccherini, Samuel Mayes, soloist; Concerto Grosso for Four Violins, "Gloria," Vivaldi.

July 17—French program, Suite from "Dardanus," Rameau; "Pelleas and Melisande" Suite, Faure; Pavane, Faure; Serenade, Milhaud; Fourth Symphony, Honegger.

Concerts by the full Boston Symphony Orchestra in the Music Shed are announced as follows:

July 22—Overture to "Coriolan," Violin Concerto (Isaac Stern), Seventh Symphony, Beethoven.

July 23—Passacaglia, Bach-Respighi; Second Symphony, Beethoven; Suite from "The Black Maskers," Sessions; "Death and Transfiguration," Strauss. Pierre Monteux, guest conductor.

July 24—First, Fourth and Sixth Symphonies, Beethoven.

July 29—"Water Music," Handel; Fourth Symphony, Schumann; "Prayers of Kierkegaard" (Leontyne Price), Barber; Fourth Symphony, Brahms.

July 30—"Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) "Eroica" Symphony, Beethoven.

July 31—"Academic" Overture, Concerto for Violin and 'Cello (Isaac Stern, Gregor Piatigorsky), Symphony No. 1, Brahms.

Aug. 5—"Missa Solemnis," Beethoven, Leonard Bernstein, guest conductor.

Aug. 6—Act II, "Fidelio," Beethoven; excerpts from "The Dusk of the Gods," Wagner soloists include Margaret Harshaw.

Aug. 7—Fifth and Eighth Symphonies, Fourth Piano Concerto (Eugene Istomin), Beethoven.

Aug. 12—Haydn Variations, Brahms "Schelomo" (Piatigorsky), Bloch; "La Mer," Debussy; "Daphnis and Chloe," Second Suite, Ravel.

Aug. 13—"The Flying Dutchman" Overture, Wagner; Third Symphony, Brahms; Three Nocturnes, Debussy; "Der Rosenkavalier" Suite, Strauss Pierre Monteux, guest conductor.

Aug. 14—Overture, "Leonore," No. 3, Ninth Symphony, Beethoven.

BURLINGTON, VT.
FREE PRESS
MAR 2 8 1955

Works of Beethoven to Be Featured At Berkshire Festival This Summer

The choral and orchestral works of Beethoven will be featured at this summer's season of the Berkshire Festival to be given by the Boston Symphony Orchestra at Tanglewood.

The festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theatre as follows:

Friday, July 8: Bach - Sinfonia from the "Easter" Cantata; Bach Suite No. 2 for Flute and Strings; Stravinsky ; "Orpheus"; Mozart-"Prague" Symphony.

Saturday, July 9: Handel, Concerto Grosso, Op. 6, No. 12; Haydn - Symphonie Concertante; Hindemith, "Der Schwanendreher" Haydn - Symphony No. 98; guest conductor, Thor Johnson.

Sunday, July 10: Bach, Mass in B minor, with the choruses from Harvard and Radcliffe.

Friday, July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16: Program of Italian music, including Cherubini, "Anacreon" Overture: Boccherini, Cello Concerto (Samuel Mayes); Vivaldi-Concerto Grosso for Four Violins; Vivaldi - Gloria (with chorus.)

Sunday, July 17: French program including Rameau Suite from "Dardanus," Faure - "Pelleas and Milisande" Suite; Faure - Pavanae; Milhaud - Serenade; Honegger-Fourth Symphony.

The concerts in the Music Shed by the Boston Symphony Orchestra:

Friday, July 22: Beethoven, Overture to "Coriolan," Violin Concerto (Isaac Stern), and Seventh Symphony.

Saturday, July 23 Bach-Respighi Passacaglia; Beethoven - Second Symphony; Sessions - Suite from "The Black Maskers"; Strauss — - "Death and Transfiguration," guest conductor, Pierre Monteux.

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Saturday, July 30: Beethoven, "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

Sunday, July 31: Brahms - Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatiforsky), Symphony No. 1; guest conductor, Pierre Monteux.

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Saturday, Aug. 13: Wagner, "Flying Dutchman; Overture; Brahms, Third Symphony; Debussy, Three Nocturnes; Strauss, "Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

Sunday, Aug. 14: Beethoven Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloists).

Cir. (D 78,153)

This Clipping From
SPRINGFIELD, MASS.
MORNING UNION

MAR 3 0 1955

Noted Chamber Groups to Play At Tanglewood

Wednesday Night Concerts Will Feature Works Of Beethoven

Lenox, March 29—Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theater at Tanglewood as part of the Berkshire Festival to be given there next summer, July 6 - August 14, by the Boston Symphony Orchestra, Charles Munch, music director. The programs for the festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

List of Programs

They will be as follows:

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Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20 — Violin Sonatas: Op. 12, No. 2; Op 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27 — String Quartets: Op. 18, No. 2; Op 127; Op. 132.

Rudolph Serkin on August 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on August 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theater, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office, Symphony Hall, Boston.

Cir. (D 172,699)

This Clipping From
BOSTON, MASS.
Christian Science Monitor

APR 2 1955

CompleteBerkshirePrograms

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The Festival will consist of six week ends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each week end preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven. The concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

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Sunday, July 10—Bach's Mass in B minor, with the choruses from Harvard and Radcliffe.

Friday, July 15—Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16—Program of Italian music, including Cheubini's "Anacreon" Overture; Boccherini's Cello Concerto (Samuel Mayes); Vivaldi's Concerto Grosso for Four Violins; Vivaldi's Gloria (with chorus).

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The concerts in the Music Shed by the Boston Symphony Orchestra:

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Friday, July 29—Handel's "Water Music"; Schumann's Fourth Symphony; Barber's "Prayers of Kierkegaard" (with Leontyne Price); Brahms' Fourth Symphony.

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Sunday, July 31—Brahms' Academic Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; guest conductor, Pierre Monteux.

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For ticket information or information about the Berkshire Music Center, the Boston Symphony's music school at Tanglewood, please address the Festival Office, Symphony Hall, Boston 15, Mass.

Cir. (D 287,116)

This Clipping From
BUFFALO, N. Y.
NEWS

APR 2 1955

Berkshire Festival Program Announced

COMPLETE PROGRAM for the Berkshire Music Festival of the Boston Symphony at Tanglewood, Lenox, Mass., next Summer has been announced by Charles Munch, music director. The festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14. Each week-end will be preceded by a recital of chamber music on the preceding Wednesday evening, beginning July 6. The recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will include the composer's principal orchestral and choral works.

The six Wednesday evening programs will be given by the Kroll String Quartet, July 6; Beaux Arts Trio, July 13; Isaac Stern and Alexander Zakin, July 20; New Music String Quartet, July 27; Rudolf Serkin, Aug. 3; Gregor Piatogorsky and Ralph Berkowitz, Aug. 10.

Programs for the concerts in the Music Shed by the Boston Symphony Orchestra are as follows:

Fri., July 22: Beethoven—Overture to Coriolan; Violin Concerto (Mr. Stern), and Seventh Symphony.

Sat., July 23: Bach-Respighi Passacaglia; Beethoven's Second Symphony; Sessions' Suite from "The Black Maskers;" Strauss' "Death and Transfiguration." Guest conductor, Pierre Monteux.

Sun., July 24: Beethoven's Fourth and Sixth Symphonies.

Fri., July 29: Handel's Water Music; Schumann's Fourth Symphony; Barber's "Prayers of Kierkegaard," with Leontyne Price; Brahams' Fourth Symphony.

Sat., July 30: Beethoven's "Egmont" Overture, Fifth Piano Concerto (Mr. Serkin) and "Eroica" Symphony.

Sun., July 31: Brahams' Academic Overture, Concerto for Violin and Cello (Mr. Stern and Mr. Piatigorsky), Symphony No. 1. Guest conductor, Pierre Monteux.

Fri., Aug. 5: Beethoven's Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitsky.

Sat., Aug. 6: Beethoven's "Fidelio" (Act II); excerpts from Wagner's "The Dusk of the Gods," (soloists to include Margaret Harshaw).

Sun., Aug. 7: Beethoven's Fifth and Eight Symphonies and Fourth Piano Concerto (Eugene Istomin).

Fri., Aug. 12: Brahams' Hydn Variations; Bloch's "Schelomo" (Mr. Piatigorsky); Debussy's "La Mer;" Ravel's "Daphnis and Chloe" (second suite).

Saturday, August 13: Wagner's "Flying Dutchman" Overture; Brahms' Third Symphony, Debussy's Three Nocturnes; Strauss' "Der Rosenkavalier" Suite. Guest conductor, Pierre Monteux.

Sunday, August 14: Beethoven's Leonore Overture No. 3 and Ninth Symphony (with chorus and soloists.

Ticket information or information about the Berkshire Center, the Boston orchestra's music school at Tanglewood, may be obtained by writing the Festival Office, Symphony Hall, Boston 15, Mass.

DETROIT, MICH.
FREE PRESS

APR [illegible]

Beethoven To Rule at Tanglewood

Special to the Free Press

BOSTON — Famous chamber music groups will participate in the series of six Wednesday evening concerts in the Theater at Tanglewood, Lenox, Mass., as part of the Berkshire Festival.

The concerts will be devoted entirely to the music of Beethoven and will be as follows:

Kroll String Quartet, July 6, playing the quartets Opus 18, No. 4; Opus 95 and Opus 131; Beaux Arts Trio, July 13, Opus 1, No. 3; Opus 70, No. 1 (Ghost) and Opus 97 (Archduke).

* * *

ISAAC STERN and Alexander Slakin, July 20 in the Violin Sonatus Opus 12 No. 2; Opus 24 (Spring) and Opus 30, No. 2: New Music String Quartet, July 27, in the quartets Opus 18, No. 2, Opus 127 and Opus 132.

Rudolf Serkin, Aug. 3 in the Piano Sonatus Opus 10, Nos. 2 and 3, and Opus 106 (Hammerklavier); Gregor Piatigorsky and Ralph Berkowitz Aug 10, in the five cello sonatas, Opus 5, Nos. 1 and 2; Opus 69 and 102, Nos. 1 and 2.

NEW YORK, N. Y.
TIMES

APR 1 5 1955

Berkshire Auditions Slated

Final auditions for this summer's session of the Berkshire Music Center will be held at Carnegie Hall on Saturday, April 23, and Sunday, May 1. Applicants may obtain auditions by notifying the Registrar, Berkshire Music Center, Symphony Hall, Boston.

BOSTON, MASS.
RECORD

APR 1 5 1955

TANGLEWOOD AUDITIONS

Final auditions for instrumental applicants to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at Symphony Hall Friday, April 29, at 10 a. m. to 12 noon.

WAKEFIELD, Mass.
Independent
Circ. 5,603

APR 29 1955

Jazz Takes Place Beside Symphony at Famed Tanglewood

The Berkshire Music Barn, the first Summer music hall devoted to concert jazz and related music, will open July 2, at Lenox, just a mile down the road from ~~the Boston~~ Symphony's famous Music Shed.

The Music Barn, sponsored by Stephanie and Philip Barber, will be hospitable to all phases of Jazz and Folk Music. Among the musicians scheduled are Count Basie, Richard Dyer-Bennet, Dizzy Gillespie, Coleman Hawkins.

During five weeks of the Tanglewood Season, however, the emphasis will definitely be on modern jazz in the form of a modern jazz workshop. During this period, young musicians, who are endeavoring to push forward the boundaries of jazz, will be in residence at the Music Barn. Housed and fed at nearby music inn, the musicians will work creatively together on compositions and arrangements, perhaps inter-reacting with the classical musicians of the area. Thus for the first time, the Summer Boston Symphony audiences and musicians will readily be able to get a taste of some of the new developments in Jazz.

Public performances of Modern Jazz will be presented every Sunday night during the Tanglewood season, starting on July 10, with well-known modern jazz musicians featured. Among the groups already signed are Art Farmer, Thelonius Monk, Teddy Charles, Dizzy Gillespie, and The Modern Jazz Quartet.

Count Basie and his band will appear on Thursday, July 28.

On five Saturday afternoons at 4, the Berkshire Music Barn will present Richard Dyer-Bennet, America's foremost singer of English and American Folk ballads. In this series of five concerts, each one different, Mr. Dyer-Bennet will present a comprehensive sweep of songs and ballads of Europe, The British Isles and America. As far as is known, no similar opportunity to hear as wide a range of balladry has ever been available.

The Berkshire Music Barn is the direct result of the growing interest in Professor Marshall Stearns' Folk and Jazz Roundtable held annually in Lenox since 1950, and which this year will take place from Aug. 14 to Sept. 5 at the Music Barn. It will cover the repertory of American jazz and related folk music, with concerts Thursday, Saturday and Sunday evenings; and demonstrations, lectures or jam sessions on the other days. Dr. Stearns, director of the roundtable, is widely known for his pioneering courses in jazz given at New York University and the New School, and is also associated with the Newport Jazz Festival.

The Music Barn, converted from a great wagonbarn and courtyard on a countess' former estate, will seat about 700 people with possibilities for future expansion.

Manager of the Music Barn will be Robert Reisner, who for the last two years has been presenting modern jazz on Sunday nights at the Open Door in New York City, and is librarian of the Institute of Jazz Studies.

SPRINGFIELD, MASS.
MORNING UNION

APR 15 1955

Music Auditions Will Be April 29

Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be at Symphony Hall, April 29, from 10 a. m. to noon.

Pianist and string players may apply for the chamber music division as a full-time activity. All applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

New Milford Times
4/7/55

Auditions For Music Center To Be Held

Instrumental auditions for admission to The Berkshire Music Center will be held while the Boston Symphony Orchestra is in New York on its final trip of the season. The auditions are scheduled for March 9 from 1 to 5 in Carnegie Recital Hall, New York City as follows: Strings 1 to 2:30 p.m., Woodwinds 2:30 to 3:30 p.m., Brass 3:30 to 5:00 p.m. Harp, Tympani and Percussion auditions will be held backstage at 7:00 p.m. The audition committee consists of the principals of the Boston Symphony Orchestra.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

The school's newest department, the Tanglewood Study Group, will be under the direction of Ingolf Dahl. It accepts enrollment for two, four or six weeks.

Applicants planning to attend these auditions should, if possible, notify Miss E. Bossler, Registrar, Symphony Hall, Boston 15, Massachusetts.

Application forms may be obtained at the time of audition, or by writing to the Registrar.

MIDDLETOWN, N. Y.
TIMES-HERALD

APR 4 1955

Tanglewood Auditions Set for This Month

BOSTON, Mass. — Auditions for admission to the Opera Department of the Berkshire Music Center, Tanglewood, will be held at Carnegie Recital Hall, New York, April 14, from one to three p. m. An accompanist will be present.

The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood, Lenox, Mass., which is in its 13th year. This summer's session will be from July fourth to Aug. 14. Applicants should notify the school office of their intention to attend the auditions by writing the Registrar, Symphony Hall, Boston, 15, Mass.

TOLEDO, OHIO
BLADE

APR 10 1955

Boston Symphony To Perform For Munch, Guest Conductors

Special to The Blade

BOSTON, April 9—Charles Munch has announced programs in full for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., next summer.

The festival will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to Aug. 14, each preceded by chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the theater as follows:

Friday, July 8: Bach — Sinfonia from the "Easter" Cantata; Bach — Suite No. 2 for Flute and Strings; Stravinsky — "Orpheus"; Mozart — "Prague" symphony.

Saturday, July 9: Handel—Concerto Grosso, Opus 6, No. 12; Haydn—Symphonie Concertante; Hindemith — "Der Schwanendreher;" Haydn—Symphony No. 98; guest conductor, Thor Johnson.

Sunday, July 10: Bach—Mass in B Minor, with the choruses from Harvard and Radcliffe.

Friday, July 15: Mozart — "Don Giovanni" overture, "Linz" symphony, Piano Concerto in G (K. 453) and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16: Program of Italian music—Cherubini "Anacreon" overture; Boccherini — 'Cello Concerto (Samuel Mayes); Vivaldi —Concerto Grosso for Four Violins; Vivaldi—"Gloria" (with chorus).

Sunday, July 17: French program Rameau, suite from "Dardanus," Faure—"Pelleas Et Melisande" suite; Faure — "Pavane;" Milhaud—Serenade; Honegger fourth symphony.

* * *

MUSIC SHED CONCERTS

Friday, July 22: Beethoven —overture to "Coriolan;" violin concerto (Isaac Stern) and seventh symphony.

Saturday, July 23: Bach-Respighi — Passacagalia; Beethoven — second symphony; Sessions — suite from "The Black Maskers;" Strauss—"Death and Transfiguration;" guest conductor — Pierre Monteux.

Sunday, July 24: Beethoven — First, fourth and sixth symphonies.

Friday, July 29: Handel — "Water Music;" Schumann —Fourth Symphony; Barber — "Prayers of Kierkegaard" (with Leontyne Price); Brahms — fourth symphony.

Saturday, July 30: Beethoven —"Egmont" overture; fifth piano concerto (Rudolf Serkin) and "Eroica" symphony.

Sunday, July 31: Brahms — "Academic Festival" overture; Concerto for Violin and 'Cello (Isaac Stern and Gregor Piatigorsky): Symphony No. 1; guest conductor, Pierre Monteux.

Friday, Aug. 5: Beethoven —"Missa Solemnis," conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Saturday, Aug. 6: Beethoven —"Fidelio," Act. 2; Wagner—excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sunday, Aug. 7: Beethoven — Fifth and eight symphonies and fourth piano concerto (Eugene Istomin).

Friday, Aug. 12: Brahms— "Haydn" Variations; Bloch—"Schelomo" (Piatigorsky); Debussy — "La Mer;" Ravel — "Daphnis et Chloe," second suite.

Saturday, Aug. 13: Wagner — "Flying Dutchman" overture; Brahms — third symphony; Debussy — Three Nocturnes; Strauss — "Der Rosenkavalier" suite; guest conductor, Pierre Monteux.

Sunday, Aug. 14: Beethoven —overture, "Leonore," No. 3 and ninth symphony (with chorus and soloists).

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,468

APR 29 1955

Munch Announces Soloists For Berkshire Festival

047

Charles Munch will bring the 74th season of the Boston Symphony Orchestra to a close tomorrow night in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Munch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox.

The principal works of Beethoven occupying a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for Missa Solemnis, to be conducted by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on Aug. 6, with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theatre Concert Hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

The concerts in the Music Shed through the last four weekends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolf Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 30 (Brahms' Concerto for Violin and Cello); Eugene Istomin, August 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by the Kroll String Quartet, Beaux Arts Trio, Isaac Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

KINGSTON, N.Y
PRESS
4/7/55

Berkshire Festival Program Announced

Charles Munch, music director for the Boston Symphony Orchestra has announced the programs to be given this summer at Tanglewood.

The Festival which annually attracts many local music lovers will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to August 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6. These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will encompass the principal orchestral and choral works of Beethoven.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theatre as follows:

FRIDAY, JULY 8: Bach—Sinfonia from the "Easter" Cantata; Bach—Suite No. 2 for Flute and Strings; Stravinsky — "Orpheus"; Mozart—"Prague" Symphony.

SATURDAY, JULY 9: Handel—Concerto Grosso, Op. 6, No. 12; Haydn — Symphonie Concertante; Hindemith — "Der Schwanendreher"; Haydn — Symphony No. 98; Guest Conductor, Thor Johnson.

SUNDAY, JULY 10: Bach — Mass in B minor, with the choruses from Harvard and Radcliffe.

This Clipping From
DALLAS, TEX.
NEWS
APR 4 1955

Beethoven Only On Berkshire's Chamber Series

Special to The News

BOSTON, Mass. — Six chamber music concerts will be devoted to works of Beethoven this summer at the Berkshire Festival, in Tanglewood, Lenox, Mass.

The Kroll String Quartet will open the Wednesday series on July 6. Other ensembles include the Beaux Arts Trio and the New Music String Quartet.

Rudolf Serkin will play a program of piano sonatas, Isaac Stern will be accompanied by Alexander Zakin in violin sonatas and Gregor Piatigorsky and Ralph Berkowitz will offer the five cello sonatas.

BRIDGEPORT, CONN.
POST
APR 3 1955

Auditions for admission to the Opera department of the Berkshire Music Center—Tanglewood—will be conducted at Carnegie recital hall in New York city on Thursday, April 14, from 1 to 3 p. m. An accompanist will be present. Applicants should notify the school office of their intention to attend the audition.... Arthur Herzog, Jr., was in the city to do a bit of drum beating for the still-unreleased United Artists movie "Not As a Stranger"....The Oakdale Musical Circus in Wallingford bows for its second season on June 3 with "Guys and Dolls" ...."The Honeys," which opened in New Haven, has delayed its Broadway premiere and will stay on the road for another week....A twin movie bill that is really doing business at the box office is at the Beverly and Hi-Way—"On the Waterfront" and "Caine Mutiny." The theaters are playing to standees.

PITTSBURGH, PA.
SUN-TELEGRAPH

APR 18 1955

Auditions Set

Final auditions for admission to Berkshire Music Center and tuition scholarships from the Tanglewood Scholarship Fund, will be held in Carnegie Tech Exhibition Hall on April 29 from 10 a. m. to 1 p. m. Applicants should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for forms and catalog.

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

APR 3 1955

Auditions for admission to the Opera department of the Berkshire Music Center—Tanglewood—will be conducted at Carnegie recital hall in New York city on Thursday, April 14, from 1 to 3 p. m. An accompanist will be present. Applicants should notify the school office of their intention to attend the audition.... Arthur Herzog, Jr., was in the city to do a bit of drum beating for the still-unreleased United Artists movie "Not As a Stranger".... The Oakdale Musical Circus in Wallingford bows for its second season on June 3 with "Guys and Dolls" ...."The Honeys," which opened in New Haven, has delayed its Broadway premiere and will stay on the road for another week.... A twin movie bill that is really doing business at the box office is at the Beverly and Hi-Way—"On the Waterfront" and "Caine Mutiny." The theaters are playing to standees.

W. 19th St., NEW YORK
Tel. CHelsea 3-8860

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 3 1955

Berkshire Festival Lists Beethoven Chamber Music Series

Famous chamber groups are announced for a series of six Wednesday evenings concerts in the Theatre at Tanglewood, Lenox, Mass., as part of the Berkshire Festival to be given there next Summer (July 6-Aug. 14) by the Boston Symphony Orchestra, Charles Munch, Music Director. The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

They will be as follows:

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20—Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on Aug. 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on Aug. 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theatre, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office, Symphony Hall, Boston, Massachusetts.

PITTSBURGH, PA.
POST-GAZETTE

APR 19 1955

Berkshire Center Auditions April 29

Final auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood revolving scholarship fund will be held Friday, April 29, from 11:30 a. m. to 2:30 p. m. in Exhibition Hall at Carnegie Tech.

Those who intend to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 3 - 19

Top Chamber Groups At Berkshire Fete

Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theatre at Tanglewood, Lenox, Mass. as part of the Berkshire Festival to be given there next summer (July 6-August 14) by the Boston Symphony Orchestra, Charles Munch, Music Director. The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartet: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20 — Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on August 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on August 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 109, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theatre, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office Symphony Hall, Boston.

LAWRENCE, Mass.
Independent
Circ. 34,905

APR 29 1955

EASTERN STAR NIGHT AT "POPS" 047

Members and friends of Lawrence Chapter No. 78 Order of the Eastern Star will be welcomed by Mrs. Mary Morton, W.M., at the annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S. This concert will benefit the benevolences of the order.

SPRINGFIELD, MASS.
REPUBLICAN

APR 3 - 1955

Auditions Next Week For Opera Departmen

Boston, April 2—Auditions for admission to the opera department of the Berkshire Music Center, Tanglewood, will be held at Symphony Hall here Saturday morning, the 16th, from 10 to 12 noon. An accompanist will be present. This summer will mark the 13th summer session and will extend from July 4 to Aug. 14.

Applicants should notify the school office of their intention to attend these auditions. Address the Registrar, Symphony Hall, Boston 15, Mass. Catalog and ap-

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PITTSBURGH, PA.
PRESS

APR 17 1955

Music Scholarship Auditions to Be Held

Final auditions for admission to the Berkshire Music Center and for tuition scholarships will be held at Carnegie Institute of Technology from 10 a. m. to 1 p. m., April 29.

Applicants must apply to the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 3 1955

Berkshire Opera Auditions, April 16

Auditions for admission to the opera department of the Berkshire Music Center, Tanglewood, will be held at Symphony Hall, Boston, on Saturday morning, April 16 from 10 to 12 noon. An accompanist will be present.

The Berkshire Music Center is the Summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood—Lenox, Mass. This Summer marks the 13th session and will extend from July 4 to Aug. 14.

Applicants should notify the school office of their intention to attend these auditions. Address: The Registrar, Symphony Hall, Boston 15, Mass. Catalogue and application forms may be obtained by writing to the above address.

SPRINGFIELD, MASS.
REPUBLICAN

APR 17 1955

FINAL AUDITIONS FOR TANGLEWOOD

Boston, April 16—Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at: Symphony Hall Friday, the 29th, 10 a. m. to 12 noon (enter back stage door).

Pianists and string players may apply for the chamber music division as a full-time activity. All applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra as an opportunity for six weeks of music study during the summer in connection with the concerts of the Berkshire Festival. This summer from July 4 to Aug. 14, the 13 session of the school will be held. Charles Munch is the director, and a distinguished faculty includes principals and other members of the Boston Symphony Orchestra.

HARTFORD, CONN.
COURANT

APR 3 - 1955

Tanglewood Auditions In New York April 14

Auditions for admission to the Opera Department of the Berkshire Music Center — Tanglewood—will be held at Carnegie Recital Hall — New York City —on Thursday, April 14 from 1 to 3 p.m. An accompanist will be present. The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival—Tanglewood —Lenox, Massachusetts. This summer marks the thirteenth session and extends from July 4 to August 14. Applicants should notify the school office of their intention to attend these auditions. Address — The Registrar, Symphony Hall, Boston 15, Massachusetts.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 2 1955

Tanglewood Opera Auditions Apr. 14

Tanglewood opera department auditions wil be held Apr. 14 from 1 to 3 p. m. in Carnegie Hall, New York. Applicants for admission to this 13th session of the Boston Symphony's Summer school of music should notify the registrar at Symphony Hall, Boston 15, Mass. School will run July 4 to Aug. 14 at Lenox, Mass., in connection with the Berkshire Music Festival.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

APR 11 1955

Down the Scale

Piano Teachers'

By RUTH K. NOLAN

(Franck); "Sonatine, Opus 13," oboe and piano (Mihalovici); and "Trio, E Flat" (Brahms).

Students will be admitted at a reduce [illegible]

Easte [illegible]
Set by [illegible]

The annual [illegible] night of the studio of [illegible] Beeson Fry will be held at the studio, 2 Orchard Parway, on Wednesday at [illegible]

Berkshire Auditions Slated for Thursday

Westchester singers who wish to take part in the auditions for admission to the Opera Department of the Berkshire Music Center at Tanglewood this season may attend the auditions on Thursday from 1 to 3 P.M. at the Carnegie Recital Hall in New York. An accompanist will be present. The Center is the music school maintained by the Boston Symphony Orchestra in connection with the Berkshire Music Festival, which this Summer marks its 13th session and extends from July 4 to Aug. 14

Miss W

BOSTON, MASS.
AMERICAN

APR 15 1955

Final Tanglewood Auditions

Final auditions for instrumental applicants to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at Symphony Hall on Friday, April 29, from 10 a. m. to 12 noon. All applicants intending to audition should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

PHILADELPHIA, PA.
INQUIRER

APR 17 1955

Tanglewood Auditions Listed Here April 30

Final auditions for admission to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at the Academy of Vocal Arts, 1920 Spruce st., April 30 from 1 to 4 P. M.

Applicants intending to audition should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra as an opportunity for six weeks of study in connection with the Berkshire Festival concerts from July 4 to Aug. 14.

Ralph Berkowitz, dean, and William Kroll, of the chamber music department, will be present for the auditions and interviews.

Auditions April 16 For Berkshire Opera

Ap 3 HERALD

Auditions for admission to the Opera Department of the Berkshire Music Center — Tanglewood — will be held at Symphony Hall, Boston on Saturday morning April 16 from 10 to 12 noon. An accompanist will be present. The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood—Lenox, Mass. This summer marks the thirteenth session and will extend from July 4 to August 14. Applicants should notify the school office of their intention to attend these auditions. Address—The Registrar, Symphony Hall, Boston 15, Mass. Catalogue and application forms may be obtained by writing to the above address.

BURLINGTON, VT.
NEWS

APR 17 1955

Tanglewood Auditions

BOSTON —Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at Symphony Hall on Friday, April 29 from 10 a. m. to 12 noon.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

MAY 2 - 1955

Jazz at Tanglewood

Those eyebrows which rose at the of a jazz center near *Tanglewood* well go back to normal. No harm w done.

For many delightful years now, Ta wood has been making its disting record as the country's foremost S center of music. The Boston Sy and the many soloists who have app in the big Music Shed, and the sm ensembles of one kind or another w have enriched the Tanglewood pro through the years, have helped to b a great tradition. Tanglewood has a place in America's musical life, and place is secure. It is a fine memori the late Koussevitzky.

But the classics of music have monopoly claim on the Berkshire Harsh as jazz may be to some wh exclusively for Brahms and Bach, it n theless has its place, and the people now propose a jazz center this Su near Tanglewood think that place is portant. Oddly enough, there are a many music enthusiasts who like l quantities of both classics and m conventional and jazz. At Tanglewood Summer they will have a choice. T may be converts to both schools.

PITTSBURGH, PA.
SUN-TELEGRAPH

APR 18 1955

Auditions Set

Final auditions for admission to Berkshire Music Center and tuition scholarships from the Tanglewood Scholarship Fund, will be held in Carnegie Tech Exhibition Hall on April 29 from 10 a. m. to 1 p. m. Applicants should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for forms and catalog.

Cir. (D 74,995) (S 59,910)

This Clipping From
BRIDGEPORT, CONN.
POST

APR 3 1955

Auditions for admission to the Opera department of the Berkshire Music Center—Tanglewood—will be conducted at Carnegie recital hall in New York city on Thursday, April 14, from 1 to 3 p. m. An accompanist will be present. Applicants should notify the school office of their intention to attend the audition.... Arthur Herzog, Jr., was in the city to do a bit of drum beating for the still-unreleased United Artists movie "Not As a Stranger".... The Oakdale Musical Circus in Wallingford bows for its second season on June 3 with "Guys and Dolls" ...."The Honeys," which opened in New Haven, has delayed its Broadway premiere and will stay on the road for another week.... A twin movie bill that is really doing business at the box office is at the Beverly and Hi-Way—"On the Waterfront" and "Caine Mutiny." The theaters are playing o standees.

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220 W. 19th St., NEWYORK 11,...
Tel. CHelsea 3-8860

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 3 1955

Berkshire Festival Lists Beethoven Chamber Music Series

Famous chamber groups are announced for a series of six Wednesday evenings concerts in the Theatre at Tanglewood, Lenox, Mass., as part of the Berkshire Festival to be given there next Summer (July 6-Aug. 14) by the Boston Symphony Orchestra, Charles Munch, Music Director. The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

They will be as follows:

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20—Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on Aug. 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on Aug. 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theatre, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office, Symphony Hall, Boston, Massachusetts.

Tel. CHelsea 3-8860

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

APR 3 - 195

Top Chamber Groups At Berkshire Fete

Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theatre at Tanglewood, Lenox, Mass. as part of the Berkshire Festival to be given there next summer (July 6-August 14) by the Boston Symphony Orchestra, Charles Munch, Music Director. The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartet: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20 — Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on August 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on August 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 109, Nos. 1 and 2.

These Wednesday concerts, representing the music of Beethoven in smaller forms, will precede concerts each week on Friday evening, Saturday evening, and Sunday afternoon; the first two weeks in the Theatre, the last four weeks in the great Music Shed. Inquiries should be addressed to the Festival Office Symphony Hall, Boston.

LAWRENCE, Mass.
Independent
Circ. 34,905

APR 29 1955

EASTERN STAR NIGHT AT "POPS"

647

Members and friends of Lawrence Chapter No. 78 Order of the Eastern Star will be welcomed by Mrs. Mary Morton, W.M., at the annual Eastern Star night at Pops at Symphony Hall in Boston, Thursday, May 26.

The floor and first balcony have been reserved until May 16, by the Grand Chapter of Massachusetts, O.E.S. This concert will benefit the benevolences of the order.

SPRINGFIELD, MASS.
REPUBLICAN

APR 3 - 1955

Auditions Next Week For Opera Departmen

Boston, April 2—Auditions for admission to the opera department of the Berkshire Music Center, Tanglewood, will be held at Symphony Hall here Saturday morning, the 16th, from 10 to 12 noon. An accompanist will be present. This summer will mark the 13th summer session and will extend from July 4 to Aug. 14.

Applicants should notify the school office of their intention to attend these auditions. Address the Registrar, Symphony Hall, Boston 15, Mass. Catalog and ap-

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PITTSBURGH, PA.
PRESS

APR 17 1955

Music Scholarship Auditions to Be Held

Final auditions for admission to the Berkshire Music Center and for tuition scholarships will be held at Carnegie Institute of Technology from 10 a. m. to 1 p. m., April 29.

Applicants must apply to the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

PITTSBURGH, PA.
POST-GAZETTE

APR 19 1955

Berkshire Center Auditions April 29

Final auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood revolving scholarship fund will be held Friday, April 29, from 11:30 a. m. to 2:30 p. m. in Exhibition Hall at Carnegie Tech.

Those who intend to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston.

Tel. CHelsea 3-8860

Cir. (D 124,110) (S 382,056)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

APR 3 1955

Berkshire Opera Auditions, April 16

Auditions for admission to the opera department of the Berkshire Music Center, Tanglewood, will be held at Symphony Hall, Boston, on Saturday morning, April 16 from 10 to 12 noon. An accompanist will be present.

The Berkshire Music Center is the Summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood—Lenox, Mass. This Summer marks the 13th session and will extend from July 4 to Aug. 14.

Applicants should notify the school office of their intention to attend these auditions. Address: The Registrar, Symphony Hall, Boston 15, Mass. Catalogue and application forms may be obtained by writing to the above address.

SPRINGFIELD, MASS.
REPUBLICAN

APR 17 1955

FINAL AUDITIONS FOR TANGLEWOOD

Boston, April 16—Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at: Symphony Hall Friday, the 29th, 10 a. m. to 12 noon. (enter back stage door).

Pianists and string players may apply for the chamber music division as a full-time activity. All applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra as an opportunity for six weeks of music study during the summer in connection with the concerts of the Berkshire Festival. This summer from July 4 to Aug. 14, the 13 session of the school will be held. Charles Munch is the director, and a distinguished faculty includes principals and other members of the Boston Symphony Orchestra.

HARTFORD, CONN.
COURANT

APR 3 - 1955

Tanglewood Auditions In New York April 14

Auditions for admission to the Opera Department of the Berkshire Music Center — Tanglewood—will be held at Carnegie Recital Hall — New York City —on Thursday, April 14 from 1 to 3 p.m. An accompanist will be present. The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival—Tanglewood —Lenox, Massachusetts. This summer marks the thirteenth session and extends from July 4 to August 14. Applicants should notify the school office of their intention to attend these auditions. Address — The Registrar, Symphony Ha" Boston 15, Massachusetts.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

APR 2 1955

Tanglewood Opera Auditions Apr. 14

Tanglewood opera department auditions wil be held Apr. 14 from 1 to 3 p. m. in Carnegie Hall, New York. Applicants for admission to this 13th session of the Boston Symphony's Summer school of music should notify the registrar at Symphony Hall, Boston 15, Mass. School will run July 4 to Aug. 14 at Lenox, Mass., in connection with the Berkshire Music Festival.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

APR 11 1955

Down the Scale

Piano Teachers' I

By RUTH K. NOLAN

13d...

(Franck); "Sonatine, Opus 13," oboe and piano (Mihalovici); and "Trio, E Flat" (Brahms).

Students will be auditioned at a reduced [illegible]

Easte[illegible] Set b[illegible]

The annual East[illegible] guest night of the studio of [illegible]ne Beeson Fry will be held at the studio, 2 Orchard Parway, on Wednesday at 8 [illegible]

Berkshire Auditions Slated for Thursday

Westchester singers who wish to take part in the auditions for admission to the Opera Department of the Berkshire Music Center at Tanglewood this season may attend the auditions on Thursday from 1 to 3 P.M. at the Carnegie Recital Hall in New York. An accompanist will be present. The Center is the music school maintained by the Boston Symphony Orchestra in connection with the Berkshire Music Festival, which this Summer marks its 13th session and extends from July 4 to Aug. 14

Miss W

BOSTON, MASS.
AMERICAN

APR 15 1955

Final Tanglewood Auditions

Final auditions for instrumental applicants to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at Symphony Hall on Friday, April 29, from 10 a. m. to 12 noon. All applicants intending to audition should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

PHILADELPHIA, PA.
INQUIRER

APR 17 1955

Tanglewood Auditions Listed Here April 30

Final auditions for admission to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at the Academy of Vocal Arts, 1920 Spruce st., April 30 from 1 to 4 P. M.

Applicants intending to audition should notify the Registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra as an opportunity for six weeks of study in connection with the Berkshire Festival concerts from July 4 to Aug. 14.

Ralph Berkowitz, dean, and William Kroll, of the chamber music department, will be present for the auditions and interviews.

Auditions April 16 For Berkshire Opera

Ap3
HERALD

Auditions for admission to the Opera Department of the Berkshire Music Center — Tanglewood — will be held at Symphony Hall, Boston on Saturday morning April 16 from 10 to 12 noon. An accompanist will be present. The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival at Tanglewood—Lenox, Mass. This summer marks the thirteenth session and will extend from July 4 to August 14. Applicants should notify the school office of their intention to attend these auditions. Address—The Registrar, Symphony Hall, Boston 15, Mass. Catalogue and application forms may be obtained by writing to the above address.

BURLINGTON, VT.
NEWS

APR 17 1955

Tanglewood Auditions

BOSTON —Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be held at Symphony Hall on Friday, April 29 from 10 a. m. to 12 noon.

Telegram (m)
WORCESTER, Mass.
Republican
Circ. 55,423

MAY 2 - 1955

Jazz at Tanglewood

Those eyebrows which rose at the of a jazz center near *Tanglewood* may well go back to normal. No harm will be done.

For many delightful years now, Tanglewood has been making its distinguished **record** as the country's foremost Summer **center** of music. The Boston Symphony **and** the many soloists who have appeared **in** the big Music Shed, and the smaller **ensembles** of one kind or another which **have** enriched the Tanglewood program **through** the years, have helped to build up **a great** tradition. Tanglewood has a high **place** in America's musical life, and that **place** is secure. It is a fine memorial to **the** late Koussevitzky.

But the classics of music have no **monopoly** claim on the Berkshire hills. **Harsh** as jazz may be to some who go **exclusively** for Brahms and Bach, it nevertheless has its place, and the people who **now** propose a jazz center this Summer **near** Tanglewood think that place is important. Oddly enough, there are a great **many** music enthusiasts who like large **quantities** of both classics and modern **conventional** and jazz. At Tanglewood this **Summer** they will have a choice. They **may** be converts to both schools.

TIGHT BINDING

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

MAY 2 - 1955

Soloists Announced For Tanglewood Concerts by Munch

Vocal and instrumental soloists who will appear with the Boston Symphony orchestra at the Berkshire Music festival at Tanglewood, Lenox, this summer, were announced today by Charles Munch, music director of the orchestra.

Munch on Vacation

Mr. Munch, who closed the 74th Boston concert season of the orchestra Saturday night, will fly early next week to France for a two-month vacation, returning for the opening of Tanglewood July 8.

The principal works of Beethoven, including the nine symphonies choral works, concertos and chamber works, will comprise a large part of this year's festival program, requiring a large number of soloists.

A quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky, will be comprised of Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth symphony, with which Mr. Munch will close the festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the second act of Beethoven's "Fidelio" in concert form Aug. 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given July 10 with the following soloists: Adele Addison, Florence Koeleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

In Small Concerts

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the theater-concert hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's 'Cello concerto).

The concerts in the music shed through the last four week-ends will include Isaac Stern, July 22 (Beethoven's violin concerto); Rudolf Serkin, July 30 (Beethoven's Fifth piano concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' concerto for violin and 'cello); Eugene Istomin, Aug. 7 (Beethoven's Fourth piano concerto); and Gregor Piatigorsky, Aug. 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by the Kroll string quartet, Beaux Arts trio, Isaac Stern, the New Music String quartet, Rudolf Serkin and Gregor Piatigorsky.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,468

MAY 1 9 1955

Scholarships Aid Summer Students At Tanglewood

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 3-August 14, in connection with its annual Berkshire Festival at Tanglewood, Lenox. Charles Munch, music director of the Boston Symphony, is the school's director; Richard Burgin, concertmaster of the orchestra, is acting assistant director; Ralph Berkowitz is dean.

The principal aid to the 400 students selected annually from applicants from all over the U.S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students. Established in 1947 by gifts from the RCA-Vivtor Division of the Radio Corporation of America, and since augmented from other sources, the fund is drawn upon each year to aid students selected as instrumentalists, conductors, singers and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Symphony Season Ends; Munch Vacations; Berkshire Festival Soloists Announced

Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close last night in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Munch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental.

The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm.

Mr. Munch will also conduct the second act of Beethoven's "Fidelio" in concert form on Aug. 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan.

Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

Jennie Tourel, soprano, will sing airs of Mozart on July 15.

Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Bach-Mozart Concerts

Instrumental soloists in the Bach-Mozart concerts during the first two week-ends in the Theatre Concert Hall will include Doriot Anthony Dwyer, flute, July 8, (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

Soloists for the concerts in the Music Shed through the last four week-ends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolph Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' Concerto for Violin and Cello); Eugene Istomin, Aug. 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, Aug. 12 (Bloch's "Schelomo").

Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by the Kroll String Quartet, Beaux Arts Trio, Isaac Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets are still being sold at the Subscription Office, in Symphony Hall, the season sale to end June 1.

HARTFORD, Conn.
Independent Democrat
Circ. 109,680

1 4 1955

Tanglewood Has Rival in Jazz

New York—(UP)—Just a mile down the road from the Boston Symphony's famous "Music Shed" at Tanglewood in the Berkshires, there will be a "Music Barn" this summer, and in this barn such musicians as Count Basie and Dizzy Gillespie will hold forth.

The "Music Shed" is the core of the long-established Berkshire Summer Festival which attracts tens of thousands of music-lovers and big-name performing musicians devoted to so-called "classical" or "serious" music.

The "Music Barn," sponsored by Stephanie and Philip Barber, plans a five-week season, beginning July 10, devoted to modern jazz, folk music, and to a "modern jazz workshop." Among the scheduled performers, in addition to Basie and Gillespie, are Coleman Hawkins and Richard Dyer-Bennet, folk singer.

American
ELLSWORTH, Me.
Weekly Non-Partisan
Circ. 2,567

MAY 1 8 1955

Music Supervisor To Study At Tanglewood

Morton Gold, music supervisor of the Ellsworth Public Schools, has been a [illegible] active student in The Coral Conducting Department at Tanglewood, Mass., and has been awarded a full scholarship to study there this summer. Tanglewood, is a center for advanced study maintained by the Boston Symphony Orchestra, and is the home of the Berkshire Music Center. At Tanglewood, Mr. Gold will work under the guidance of the internationally known conductor, High Ross.

MORTON GOLD

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 1 - 1955

Munch Ends Season, Summer Soloists Set

Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close last night in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Munch will fly to France early next week for two months vacation. He will return to open in July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupyinga a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd tenor; and Mac Morgan, bass The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

MAY 14 1955

Series of Grants to Aid Music School in Lenox

BOSTON, May 14 (AP)—The Boston Symphony Orchestra's Summer music school at Tanglewood in Lenox, will benefit from a series of grants from the Rockefeller Foundation.

Beginning this Summer, the Rockefeller Foundation will donate a sum matching money raised from other sources for the support of the Berkshire music center, the only school of music in the country maintained by a symphony orchestra. A spokesman said the five announced donations can amount to $125,000.

Grants totalling $65,000 in 1940-41 enabled the Boston Symphony to start the Summer music school. The future assistance will maintain the undertaking on a secure financial basis.

Henry B. Cabot, president of the Boston Symphony trustees, said "If the friends of the Berkshire music center will really rally to its support the future of the school is assured."

Contributions to the music school last year totalled some $2[illegible],000. This year a goal of at least $35,000 is sought.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,685

MAY 2 - 1955

Soloists Named For Berkshire Festival in July

BOSTON — Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close Saturday in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Münch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Festival (July 6 - August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontype Price, soprano, will sing in Barber's "Prayers of Keirkegaard" on July 29.

Instrumental soloists in the "Bach - Mozart" concerts during the first two weekends in the Theatre Concert Hall will include Doriot Anthony Rwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto.)

The concerts in the Music Shed through the last four weekends will include Isaac Stern, July 22 Beethoven's Violin Concerto); Rudolph Serkin, July 30 to); Isaac Stern and Gregor Piatigorsky, July 31 (Brahm's Concerto for Violin and Cello); Eugene Istomin, August 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by The Kroll String Quartet, Beaux Arts Trio, Isaas Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets are still being sold at the Subscription Office, in Symphony Hall, the season sale to end June 1.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 2 - 1955

Evening Concerts at Tanglewood

Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theater at Tanglewood, Lenox, Mass. as part of the Berkshire Festival to be given there next summer (July 6-August 14) by the Boston Symphony Orchestra, Charles Munch, Music Director. The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20—Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on Aug. 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on Aug. 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

TIGHT BINDING

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

MAY 2 - 1955

Soloists Announced For Tanglewood Concerts by Munch

Vocal and instrumental soloists who will appear with the Boston Symphony orchestra at ~~the Berkshire Music festival~~ at Tanglewood, Lenox, this summer, were announced today by Charles Munch, music director of the orchestra.

Munch on Vacation

Mr. Munch, who closed the 74th Boston concert season of the orchestra Saturday night, will fly early next week to France for a two-month vacation, returning for the opening of Tanglewood July 8.

The principal works of Beethoven, including the nine symphonies choral works, concertos and chamber works, will comprise a large part of this year's festival program, requiring a large number of soloists.

A quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky, will be comprised of Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth symphony, with which Mr. Munch will close the festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the second act of Beethoven's "Fidelio" in concert form Aug. 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given July 10 with the following soloists: Adele Addison, Florence Koeleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

In Small Concerts

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the theater-concert hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's 'Cello concerto).

The concerts in the music shed through the last four week-ends will include Isaac Stern, July 22 (Beethoven's violin concerto); Rudolf Serkin, July 30 (Beethoven's Fifth piano concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' concerto for violin and 'cello); Eugene Istomin, Aug. 7 (Beethoven's Fourth piano concerto); and Gregor Piatigorsky, Aug. 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by the Kroll string quartet, Beaux Arts trio, Isaac Stern, the New Music String quartet, Rudolf Serkin and Gregor Piatigorsky.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,468

MAY 19 1955

Scholarships Aid Summer Students At Tanglewood

More than a dozen special cholarships and tuition aids to ummer music students are being ffered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July ~~3-August 14,~~ in connection with its annual Berkshire Festival at Tanglewood, Lenox. Charles Munch, music director of the Boston Symphony, s the school's director; Richard Burgin, concertmaster of the orchestra, is acting assistant director; Ralph Berkowitz is dean.

The principal aid to the 400 students selected annually from applicants from all over the U.S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students. Established in 1947 by gifts from the RCA-Vivtor Division of the Radio Corporation of America, and since augmented from other sources, the fund is drawn upon each year to aid students selected as instrumentalists, conductors, singers and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

MAY 1 - 1955

Symphony Season Ends; Munch Vacations; Berkshire Festival Soloists Announced

Charles Munch brought the 74th season ~~of the Boston~~ Symphony Orchestra to a close last night in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Munch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental.

The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass.

The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm.

Mr. Munch will also conduct the second act of Beethoven's "Fidelio" in concert form on Aug. 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan.

Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

Jennie Tourel, soprano, will sing airs of Mozart on July 15.

Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Bach-Mozart Concerts

Instrumental soloists in the Bach-Mozart concerts during the first two week-ends in the Theatre Concert Hall will include Doriot Anthony Dwyer, flute, July 8, (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

Soloists for the concerts in the Music Shed through the last four week-ends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolph Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' Concerto for Violin and Cello); Eugene Istomin, Aug. 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, Aug. 12 (Bloch's "Schelomo").

Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by the Kroll String Quartet, Beaux Arts Trio, Isaac Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets are still being sold at the Subscription Office, in Symphony Hall, the season sale to end June 1.

HARTFORD, Conn.
Independent Democrat
Circ. 109,680

1 1955

Tanglewood Has Rival in Jazz

New York—(UP)—Just a mile down the road from the Boston Symphony's famous "Music Shed" at Tanglewood in the Berkshires, there will be a "Music Barn" this summer, and in this barn such musicians as Count Basie and Dizzy Gillespie will hold forth.

The "Music Shed" is the core of the long-established Berkshire Summer Festival which attracts tens of thousands of music-lovers and big-name performing musicians devoted to so-called "classical" or "serious" music.

The "Music Barn," sponsored by Stephanie and Philip Barber, plans a five-week season, beginning July 10, devoted to modern jazz, folk music, and to a "modern jazz workshop." Among the scheduled performers, in addition to Basie and Gillespie, are Coleman Hawkins and Richard Dyer-Bennet, folk singer.

American
ELLSWORTH, Me.
Weekly Non-Partisan
Circ. 2,567

MAY 18 1955

Music Supervisor To Study At Tanglewood

Morton Gold, music supervisor of the Ellsworth Public Schools,, has been a[illegible] active student in The Coral Conducting Department at Tanglewood, Mass., and has been awarded a full scholarship to study there this summer. Tanglewood, is a center for advanced study maintained by the ~~Boston Symphony~~ Orchestra, and is the home of the Berkshire Music Center. At Tanglewood, Mr. Gold will work under the guidance of the internationally known conductor, High Ross.

MORTON GOLD

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 1 - 1955

Munch Ends Season, Summer Soloists Set

Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close last night in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Munch will fly to France early next week for two months vacation. He will return to open in July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupyinga a considerable part of the programs in the course of the Festival (July 6-August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd tenor; and Mac Morgan, bass The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

14 1955

Series of Grants to Aid Music School in Lenox

BOSTON, May 14 (AP)—The Boston Symphony Orchestra's Summer music school at Tanglewood in Lenox, will benefit from a series of grants from the Rockefeller Foundation.

Beginning this Summer, the Rockefeller Foundation will donate a sum matching money raised from other sources for the support of the Berkshire music center, the only school of music in the country maintained by a symphony orchestra. A spokesman said the five announced donations can amount to $125,000.

Grants totalling $65,000 in 1940-41 enabled the Boston Symphony to start the Summer music school. The future assistance will maintain the undertaking on a secure financial basis.

Henry B. Cabot, president of the Boston Symphony trustees, said "If the friends of the Berkshire music center will really rally to its support the future of the school is assured."

Contributions to the music school last year totalled some $25,000. This year a goal of at least $35,000 is sought.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,685

MAY 2 - 1955

Soloists Named For Berkshire Festival in July

BOSTON — Charles Munch brought the 74th season of the Boston Symphony Orchestra to a close Saturday in Symphony Hall with Beethoven's Fifth Symphony. Having completed his sixth year with this orchestra, Mr. Münch will fly to France early next week for two months of vacation. He will return to open on July 8 the Berkshire Festival given by his orchestra in Tanglewood, Lenox, Mass.

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Festival (July 6 - August 14) will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth Symphony, with which Mr. Munch will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd and Donald Gramm. Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Keirkegaard" on July 29.

Instrumental soloists in the "Bach - Mozart" concerts during the first two weekends in the Theatre Concert Hall will include Doriot Anthony Rwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto.)

The concerts in the Music Shed through the last four weekends will include Isaac Stern, July 22 Beethoven's Violin Concerto); Rudolph Serkin, July 30 to); Isaac Stern and Gregor Piatigorsky, July 31 (Brahm's Concerto for Violin and Cello); Eugene Istomin, August 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by The Kroll String Quartet, Beaux Arts Trio, Isaas Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets are still being sold at the Subscription Office, in Symphony Hall, the season sale to end June 1.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 2 - 1955

Evening Concerts at Tanglewood

Famous chamber groups are announced for a series of six Wednesday evening concerts in the Theater at Tanglewood, Lenox, Mass. as part of the Berkshire Festival to be given there next summer (July 6-August 14) by the Boston Symphony Orchestra, Charles ~~Munch, Music Director,~~ The programs for the Festival will not only include the larger works of Beethoven, but will have these six programs of his chamber music.

The Kroll String Quartet on Wednesday, July 6—Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

Beaux Arts Trio on July 13—Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op. 97 ("Archduke").

Isaac Stern and Alexander Zakin on July 20—Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

New Music String Quartet on July 27—String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

Rudolf Serkin on Aug. 3—Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

Gregor Piatigorsky and Ralph Berkowitz on Aug. 10—The Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

[100]

Springfield Republican; May 17th, 1955

Symphony Chorus Has Role In Program at Tanglewood

Group to Sing With Boston Orchestra On Aug. 14; Furnans Re-elected as President

The Springfield Symphony Chorus will participate in the Boston Symphony Orchestra's presentation of Beethoven's Ninth Symphony on Aug. 14 at the Berkshire Festival in Tanglewood.

Invites Group

Dr. Hugh Ross, choral director at Tanglewood, invited the group to participate last night as he addressed about 40 members of the chorus association at its annual meeting in Blake's Restaurant.

The presentation will include solos by Adele Addison, Springfield soprano; David Lloyd, tenor; Catherine Akos, contralto, and Donald Gramm, bass. Charles Munch will conduct the Boston Symphony.

Ernest Furnans, Jr., president of the chorus, said that the invitation to the Springfield body was a great tribute to the late Dr. Alexander Leslie, who founded the local orchestra and chorus. He pointed out that the local chorus had been selected to sing at the Berkshire Festival last year in Berlioz' Requiem.

Furnans Re-elected

Dr. Ross said that he hoped more singers from Springfield would be available for the Ninth Symphony performance than were available last year. Only 50 choristers from this city participated in the presentation of the Requiem.

During the business portion of last night's meeting, Furnans was re-elected president. Others re-elected were: corresponding secretary, Mrs. Louise Folsom; treasurer, Miss Helen Zea, and assistant treasurer, Emerald F. Abbott. Newly-elected officers were vice-president, Mrs. Ruth Gebo; recording secretary, Mrs. Helen Ritscher, and librarian Leslie Bezanson.

Dr. Ross told the group that Dr. Leslie had been a brilliant man. Referring to the work accomplished by the late conductor here in Springfield, he said it was a "one-man achievement" and pointed out the difficulty in finding a man to fill Dr. Leslie's shoes.

Praises Dr. Leslie

"You need someone who can carry on your affairs both as a prophet and a missionary," said the speaker. "I have heard that you had 125 applications for the conductor's job and I'm not surprised."

Dr. Ross said that no one had expected that Dr. Leslie would do what he accomplished here in Springfield. He pointed out that the late conductor had managed to put into the same pot an orchestra, a chorus and a junior symphony.

The speaker suggested that in an attempt to increase its popularity, the chorus might bring in name musicians, vocalists or dancers to appear with it in concerts. He said that many established artists are often willing to come into a community for a small fee merely because they are interested in the artistic life of that community.

Dr. Ross hailed the upsurge of choral compositions being written by American composers. He declared, "We are living today in a rennaissance of writing for the chorus. This is particularly true in America."

During the meeting, tribute was paid by the president to both Dr. Leslie and Dr. Alfred M. Glickman, former president of the Springfield Symphony Association, who also died within the past year.

MUSIC ON TAPE

Ernest Furnans Jr., left, president of the Springfield Symphony Chorus, and Dr. Hugh Ross, choral director at the Berkshire Festival at Tanglewood, look over several Springfield Symphony Orchestra and Chorus tape recordings at the annual meeting of chorus last night in Blake's Restaurant. Dr. Ross was the main speaker.

Lowell, Mass. Independent; May 13, 1955

MUSIC

ALFRED W. BURKE

LOWELL — The Chelmsford high school band will present its annual concert the latter part of this month. The occasion will find the band being joined by the baton twirlers, mixed choral group and guest soloist.

The band is made up of young instrumentalists who have gained much of the way of success and experience through a long series of programs of various types. For this occasion the band will play a concert list of selections well within the playing ability of advanced students.

Paul E. Bordeleau of this city is band director in Chelmsford. During the past season he has developed the group into a fine unit. Added to this has been his interest in the other musical groups connected with the music system in the town.

The newly organized dramatic club at the State Teachers college will present two performances of a famous production next Thursday and Friday evenings at the Little Theater at the college.

The Berkshire Music center, the summer school of music operated by the Boston Symphony orchestra annually since 1940 at Tanglewood, Lenox, in connection with its Berkshire festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

A delightful musical was presented last Monday evening by the students of Paul E. Bordeleau. Following is the program:

"Pledging My Love"
Robey and Washington
"Melody of Love"
Glazer and Engleman
Paul Turcotte
Side By Side......Harry Woods
Angel's Serenade
Arr. by A. Small
Parade of the Wooden Soldiers
Leon Jessel
Paul Metros
Ballad of Davy Crockett
Blackburn and Burns
Moonlight Serenade
Glenn Miller
Faith Baldwin
Naila Waltz.......Leo Delibes
Allegro Ritmico...Joseph Haas
Paul Stamas
Tap Dancer ....Eckestein
Prelude .... Chopin
Romona....Arr. by G. Shearing
Mary Frances Hall
Theme from Scheherazade
Rimsky-Karsokov
Theme from 2nd Piano Concerto ....Rachmaninoff
Always ....Irving Berlin
Jean Devlin
March of Space Cadets
Paul Bordeleau
Tea for Two......V. Youmans
James King
Strike Up the Band
G. Gershwin
James King and Paul Bordeleau

The Guardian
BOSTON, Mass.
Weekly Independent

MAY 14 1955

Music Box

BY MAXINE SHAW

"Our Best" is the title of a new LP on the Clef Label. The title fits the Musical package like a glove. To Norman Granz, the Labels head man, we owe a vote of thanks. The selections and artists include: Oscar Peterson, tenderly; Lester Young, up 'N Adam; Roy Eldridge, Dale's Wail; Flip Phillips, Flying Home; Charlie Parker, Bloomido; Johnny Hodges, Castle Rock; Gene Krupa, St. Louis Blues; Billie Holiday, Yesterdays; Count Basie, Paradise Squat; Illinois Jacquet, Port of Rico; Chico O'Farrill, The Carioca; and Stan Getz, with his version of "Stars Fell On Alabama".

Stephanie and Phil Barber have lined up Coleman Hawkins, Art Farmer, Dizzy Gillespie, Teddy Charles and others for a series of jazz concerts at their Berkshires Music Barn this summer. Their club is on the same street as the Boston Symphony's music shed. For those who like the heavy types of music, go to the music shed during the Tanglewood season. If you tire of Mozart and Brahms, drop in to the Barn and hear the "Cool Sounds".

Rudy Vallee will play himself in the Vagabond Lover. The trade feels the biofilm should be a big box office draw. We know a lot of fans who agree.

David Carroll's Orchestra, under the direction of Jerry Mercer, are currently on a one nighter tour. The Mercury-Recording Ochestra is proving to be a top-draw. Their record versions of "Buck Dance", "In A Little Spanish Town" and "Gadabout" are still top sellers.

"Concert in the Sky," by Teddy Phillips and his band, is a very nice tribute to the Great Musicians of Yesterday. The Phillips crew offers impressions of Bunny Berigan, Eddy Duchin, Russ Columbo, Dave Tough, Ben Bernie, and other musical stars of bygone years. Disc Jockey Howard Miller narrates. A Decca LP.

Les Elgart and the band recently closed at the Hotel Statler in New York. The Elgart Aggregation features vocalist Don Forbes, Drummer Ted Sommers and the Alto Sax of Larry Elgart. Their is a strong possibiltdy of the crew playing the New England area this summer.

Gene Krupa and Cozy Cole are still teaching Drummers how it's done. They even have a correspondance course for those who can't make it to their New York Studio. Both are still active in recording and club dates.

NEW YORK POST, WEDNESDAY, MAY 25, 1955 76

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens July 6

Now that the warm, humid weather has thrust its sticky personality upon us, the thought of outdoor music under the stars and away from the city's hubbub is more than tempting.

The symphonic concerts at Lewisohn Stadium, which begin June 20th, offer us solace in this direction with little travel involved. But for those who don't mind a four-hour ride by train or car, the Berkshire Festival, which opens Wednesday, July 6, at Tanglewood, Lenox, Mass., offers the pleasure of music mixed with cooler breezes, country atmosphere together with high hills, plus a Music Shed and Theater Concert Hall, each with a roof overhead in the event of rain.

In case I sound paradoxical about this music business under the stars, the 6,000-seat Music Shed is open on three sides, and the Theater Concert Hall, holding about 1,200, is pretty vacant too in the back and on the sides. Also, there is always the extensive grass for those with or without blankets, who yearn to sit outside for little money and have music wafted to them from a slightly longer distance.

Kroll Quartet Opens

The opening Wednesday, July 6th, chamber music concert will be played by the Kroll Quartet in the Theater Concert Hall, which will house all of the programs for the initial two weeks.

All-Beethoven will be the schedule, as follows: Quartets in C Minor, Op. 18, No. 4; in F Minor, Op. 95; in C Sharp Minor, Op. 131.

Friday night, July 8th, Charles Munch and the Boston Symphony Orchestra will play the Bach Suite No. 2 for Flute and Strings with the ensemble's lady flutist, Doriot Anthony Dwyer, as soloist. Mozart's "Prague" Symphony, K. 504, Stravinsky's "Orpheus," and Bach's Sinfonia from the "Easter" Cantata complete the program.

Saturday, July 9, Thor Johnson, conductor of the Cincinnati Symphony, will be guest maestro for a program which includes two works by Haydn, the Symphonie Concertante with Oboe, Bassoon, Violin and Cella; and the Symphony in B Flat, No. 98. Hindemith's "Der Schwandendreher" with Joseph de Pasquale as viola soloist, and Handel's Concerto Grosso, Op. 6, No. 12, complete the concert.

Sunday afternoon, July 10, the final event of the first week-end features the "Mass in B Minor" by Bach with the Harvard Glee Club and the Radcliffe Choral Society assisting. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Subscription tickets are being sold until June first at reduced rates over the single ticket price, at Symphony Hall, Boston. The Festival comprises six week-ends, ending Sunday, Aug. 14.

Music Tonight . . .

All City High School chorus and Orchestra. Carnegie Hall, 8:30.

Opera Workshop of Manhattan School of Music. "The Fatal Oath" by Boris Koutzen, world premiere. "Love Triumphant" by Cimarosa. American premiere. Hugh Ross, conductor. Hunter College Auditorium, 8:15.

Sunday Telegram
PORTLAND, Me.
Indep. Republican
Circ. 86,046

MAY 15 1955

Constance Anton, Katherine C

The Music World

Jazz Workshop To Share Scene With Symphony At Tanglewood

NEW YORK, May 14 (UP)—Just a mile down the road from the Boston Symphony's famous "Music Shed" at Tanglewood in the Berkshires, there will be a "Music Barn" this summer, and in this barn such musicians as Count Basie and Dizzy Gillespie will hold forth.

The "Music Shed" is the core of the long-established Berkshire Summer Festival which attracts tens of thousands of music-lovers and big-name performing musicians devoted to so-called "classical" or "serious" music.

The "Music Barn," sponsored by Stephanie and Philip Barber, plans a five-week season, beginning July 10, devoted to modern jazz, folk music, and to a "modern jazz workshop." Among the scheduled performers, in addition to Basie and Gillespie, are Coleman Hawkins and Richard Dyer-Bennet, folk singer.

In addition to the Dodgers Brooklyn now has a symphony orchestra. The Brooklyn Philharmonic made its debut with a series of three all-Beethoven programs on May 3, 5, and 7. It was organized under the guidance of Marks Levine, president of the National Concert and Artists Corporation and Julius Bloom, director of the Brooklyn Academy of Music.

The Philadelphia Orchestra is on its annual mid-western tour, with performances in Youngstown, O., Pittsburgh, Detroit, and Ann Arbor, Mich. Its musical director, Eugene Ormandy, was in charge and was doing most of the conducting.

Next month the orchestra sets out on a 30-day tour of Europe in which it will make 28 appearances.

Claudio Arrau, pianist, plans four New York concerts next season in which he will play all the authenticated solo piano music of Mozart. Next season marks the 200th anniversary of the birth of the composer.

Jack Buhler of Mountain View, Calif., who sells records and recording machines, has come up with a neat advertising gimmick that whets the appetite of music-lovers.

Each week Buhler makes a master tape recording of musical and religious programs and then invites owners of tape recorders for a re-recording session free of charge.

Through a "patch" system, Buhler can handle six recorders working off his master tape.

Springfield Republican; May 12th, 1955

Symphony Chorus Has Role In Program at Tanglewood

Group to Sing With Boston Orchestra On Aug. 14; Furnans Re-elected as President

The Springfield Symphony Chorus will participate in the Boston Symphony Orchestra's presentation of Beethoven's Ninth Symphony on Aug. 14 at the Berkshire Festival in Tanglewood.

Invites Group

Dr. Hugh Ross, choral director at Tanglewood, invited the group to participate last night as he addressed about 40 members of the chorus association at its annual meeting in Blake's Restaurant.

The presentation will include solos by Adele Addison, Springfield soprano; David Lloyd, tenor; Catherine Akos, contralto, and Donald Gramm, bass. Charles Munch will conduct the Boston Symphony.

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Dr. Ross told the group that Dr. Leslie had been a brilliant man. Referring to the work accomplished by the late conductor here in Springfield, he said it was a "one-man achievement" and pointed out the difficulty in finding a man to fill Dr. Leslie's shoes.

Praises Dr. Leslie

"You need someone who can carry on your affairs both as a prophet and a missionary," said the speaker. "I have heard that you had 125 applications for the conductor's job and I'm not surprised."

Dr. Ross said that no one had expected that Dr. Leslie would do what he accomplished here in Springfield. He pointed out that the late conductor had managed to put into the same pot an orchestra, a chorus and a junior symphony.

The speaker suggested that in an attempt to increase its popularity, the chorus might bring in name musicians, vocalists or dancers to appear with it in concerts. He said that many established artists are often willing to come into a community for a small fee merely because they are interested in the artistic life of that community.

Dr. Ross hailed the upsurge of choral compositions being written by American composers. He declared, "We are living today in a rennaissance of writing for the chorus. This is particularly true in America."

During the meeting, tribute was paid by the president to both Dr. Leslie and Dr. Alfred M. Glickman, former president of the Springfield Symphony Association, who also died within the past year.

MUSIC ON TAPE

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Lowell, Mass. Independent; May 13, 1955

MUSIC

ALFRED W. BURKE

LOWELL — The Chelmsford high school band will present its annual concert the latter part of this month. The occasion will find the band being joined by the baton twirlers, mixed choral group and guest soloist.

The band is made up of young instrumentalists who have gained much of the way of success and experience through a long series of programs of various types. For this occasion the band will play a concert list of selections well within the playing ability of advanced students.

Paul E. Bordeleau of this city is band director in Chelmsford. During the past season he has developed the group into a fine unit. Added to this has been his interest in the other musical groups connected with the music system in the town.

The newly organized dramatic club at the State Teachers college will present two performances of a famous production next Thursday and Friday evenings at the Little Theater at the college.

The Berkshire Music center, the summer school of music operated by the Boston Symphony orchestra annually since 1940 at Tanglewood, Lenox, in connection with its Berkshire festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

A delightful musical was presented last Monday evening by the students of Paul E. Bordeleau. Following is the program:

"Pledging My Love"
Robey and Washington
"Melody of Love"
Glazer and Engleman
Paul Turcotte
Side By Side......Harry Woods
Angel's Serenade
Arr. by A. Small
Parade of the Wooden Soldiers
Leon Jessel
Paul Metros
Ballad of Davy Crockett
Blackburn and Burns
Moonlight Serenade
Glenn Miller
Faith Baldwin
Naila Waltz.......Leo Delibes
Allegro Ritmico...Joseph Haas
Paul Stamas
Tap Dancer ....Eckestein
Prelude .... Chopin
Romona....Arr. by G. Shearing
Mary Frances Hall
Theme from Scheherazade
Rimsky-Karsokov
Theme from 2nd Piano Concerto ....Rachmaninoff
Always ....Irving Berlin
Jean Devlin
March of Space Cadets
Paul Bordeleau
Tea for Two......V. Youmans
James King
Strike Up the Band
G. Gershwin
James King and Paul Bordeleau

The Guardian
BOSTON, Mass.
Weekly Independent

MAY 14 1955

Music Box

BY MAXINE SHAW

"Our Best" is the title of a new LP on the Clef Label. The title fits the Musical package like a glove. To Norman Granz, the Labels head man, we owe a vote of thanks. The selections and artists include: Oscar Peterson, tenderly; Lester Young, up 'N Adam; Roy Eldridge, Dale's Wail; Flip Phillips, Flying Home; Charlie Parker, Bloomido; Johnny Hodges, Castle Rock; Gene Krupa, St. Louis Blues; Billie Holiday, Yesterdays; Count Basie, Paradise Squat; Illinois Jacquet, Port of Rico; Chico O'Farrill, The Carioca; and Stan Getz, with his version of "Stars Fell On Alabama".

Stephanie and Phil Barber have lined up Coleman Hawkins, Art Farmer, Dizzy Gillespie, Teddy Charles and others for a series of jazz concerts at their Berkshires Music Barn this summer. Their club is on the same street as the ~~Boston Symphony's music~~ shed. For those who like the heavy types of music, go to the music shed during the Tanglewood season. If you tire of Mozart and Brahms, drop in to the Barn and hear the "Cool Sounds".

Rudy Vallee will play himself in the Vagabond Lover. The trade feels the biofilm should be a big box office draw. We know a lot of fans who agree.

David Carroll's Orchestra, under the direction of Jerry Mercer, are currently on a one nighter tour. The Mercury-Recording Ochestra is proving to be a top-draw. Their record versions of "Buck Dance", "In A Little Spanish Town" and "Gadabout" are still top sellers.

"Concert in the Sky," by Teddy Phillips and his band, is a very nice tribute to the Great Musicians of Yesterday. The Phillips crew offers impressions of Bunny Berigan, Eddy Duchin, Russ Columbo, Dave Tough, Ben Bernie, and other musical stars of bygone years. Disc Jockey Howard Miller narrates. A Decca LP.

Les Elgart and the band recently closed at the Hotel Statler in New York. The Elgart Aggregation features vocalist Don Forbes, Drummer Ted Sommers and the Alto Sax of Larry Elgart. Their is a strong possibiltdy of the crew playing the New England area this summer.

Gene Krupa and Cozy Cole are still teaching Drummers how it's done. They even have a correspondance course for those who can't make it to their New York Studio. Both are still active in recording and club dates.

NEW YORK POST, WEDNESDAY, MAY 25, 1955 76

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens July 6

Now that the warm, humid weather has thrust its sticky personality upon us, the thought of outdoor music under the stars and away from the city's hubbub is more than tempting.

The symphonic concerts at Lewisohn Stadium, which begin June 20th, offer us solace in this direction with little travel involved. But for those who don't mind a four-hour ride by train or car, the Berkshire Festival, which opens Wednesday, July 6, at Tanglewood, Lenox, Mass., offers the pleasure of music mixed with cooler breezes, country atmosphere together with high hills, plus a Music Shed and Theater Concert Hall, each with a roof overhead in the event of rain.

In case I sound paradoxical about this music business under the stars, the 6,000-seat Music Shed is open on three sides, and the Theater Concert Hall, holding about 1,200, is pretty vacant too in the back and on the sides. Also, there is always the extensive grass for those with or without blankets, who yearn to sit outside for little money and have music wafted to them from a slightly longer distance.

Kroll Quartet Opens

The opening Wednesday, July 6th, chamber music concert will be played by the Kroll Quartet in the Theater Concert Hall, which will house all of the programs for the initial two weeks.

All-Beethoven will be the schedule, as follows: Quartets in C Minor, Op. 18, No. 4; in F Minor, Op. 95; in C Sharp Minor, Op. 131.

Friday night, July 8th, Charles Munch and the Boston Symphony Orchestra will play the Bach Suite No. 2 for Flute and Strings with the ensemble's lady flutist, Doriot Anthony Dwyer, as soloist. Mozart's "Prague" Symphony, K. 504, Stravinsky's "Orpheus," and Bach's Sinfonia from the "Easter" Cantata complete the program.

Saturday, July 9, Thor Johnson, conductor of the Cincinnati Symphony, will be guest maestro for a program which includes two works by Haydn, the Symphonie Concertante with Oboe, Bassoon, Violin and Cella; and the Symphony in B Flat, No. 98. Hindemith's "Der Schwandendreher" with Joseph de Pasquale as viola soloist, and Handel's Concerto Grosso, Op. 6, No. 12, complete the concert.

Sunday afternoon, July 10, the final event of the first week-end features the "Mass in B Minor" by Bach with the Harvard Glee Club and the Radcliffe Choral Society assisting. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Subscription tickets are being sold until June first at reduced rates over the single ticket price, at Symphony Hall, Boston. The Festival comprises six week-ends, ending Sunday, Aug. 14.

Music Tonight . .

All City High School chorus and Orchestra. Carnegie Hall, 8:30.

Opera Workshop of Manhattan School of Music. "The Fatal Oath" by Boris Koutzen, world premiere. "Love Triumphant" by Cimarosa. American premiere. Hugh Ross, conductor. Hunter College Auditorium. 8:15.

Sunday Telegram
PORTLAND, Me.
Indep. Republican
Circ. 86,046

stance Anton, Katherine C

The Music World

Jazz Workshop To Share Scene With Symphony At Tanglewood

NEW YORK, May 14 (UP)—Just a mile down the road from the Boston Symphony's famous "Music Shed" at Tanglewood in the Berkshires, there will be a "Music Barn" this summer, and in this barn such musicians as Count Basie and Dizzy Gillespie will hold forth.

The "Music Shed" is the core of the long-established Berkshire Summer Festival which attracts tens of thousands of music-lovers and big-name performing musicians devoted to so-called "classical" or "serious" music.

The "Music Barn," sponsored by Stephanie and Philip Barber, plans a five-week season, beginning July 10, devoted to modern jazz, folk music, and to a "modern jazz workshop." Among the scheduled performers, in addition to Basie and Gillespie, are Coleman Hawkins and Richard Dyer-Bennet, folk singer.

In addition to the Dodgers Brooklyn now has a symphony orchestra. The Brooklyn Philharmonic made its debut with a series of three all-Beethoven programs on May 3, 5, and 7. It was organized under the guidance of Marks Levine, president of the National Concert and Artists Corporation and Julius Bloom, director of the Brooklyn Academy of Music.

The Philadelphia Orchestra is on its annual mid-western tour, with performances in Youngstown, O., Pittsburgh, Detroit, and Ann Arbor, Mich. Its musical director, Eugene Ormandy, was in charge and was doing most of the conducting.

Next month the orchestra sets out on a 30-day tour of Europe in which it will make 28 appearances.

Claudio Arrau, pianist, plans four New York concerts next season in which he will play all the authenticated solo piano music of Mozart. Next season marks the 200th anniversary of the birth of the composer.

Jack Buhler of Mountain View, Calif., who sells records and recording machines, has come up with a neat advertising gimmick that whets the appetite of music-lovers.

Each week Buhler makes a master tape recording of musical and religious programs and then invites owners of tape recorders for a re-recording session free of charge.

Through a "patch" system, Buhler can handle six recorders working off his master tape.

..y knows what."

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..AN, SPRINGFIELD, MASS., JUNE 19, 1955

SO. BERKSHIRE RESORTS HOPE FOR BUSY YEAR

Hotel Owners Predict Good Summer Season Ahead

By ROSS LAFONTANA

Great Barrington, June 18—June is the month when hotel and lodging house proprietors in the Southern Berkshire area, begin in earnest to prepare their places for the summer resort season, for with the closing of schools, families become free to either go to their country camp or home, or spend a vacation in one of the area's vacation spots.

Many Activities

Southern Berkshire, steeped in historical lore, has always been the vacationland for metropolitan visitors for several generations. Its scenic views, quiet drives, and typical small New England villages lends an air of relaxation and enchantment. Its numerous lakes and streams enables water enthusiasts to enjoy boating, fishing or swimming. And then on the cultural side there is music, dance and drama.

What will the season of 1955 be like in this area? Resort owners are hopeful that it will be a good one, although some hotels this season didn't open as early as in times past. Mrs. William O. Brusie, secretary of the Southern Berkshire Chamber of Commerce when asked for a comparison with other years remarked that the inquiries thus far haven't been as heavy as in other years, but added that in many cases, former visitors make reservations for the next season, after booking them through the local bureau in the first place. Thus it is impossible to ascertain what the correct figure is regarding the number of visitors vacationing in the area.

Reservations Ahead

James J. Joyce, landlord of the Berkshire Inn, in Great Barrington, is quite optimistic about this season's business. He said that he has received more inquires this year than he did last. Last season the Inn wasthe scene of many conventions, which began early in May and continued throughout the summer. This year, the bookings in this respect haven't been as heavy, but Mr. Joyce said, inquiries for other accommodations have been very satisfactory. The Inn by the way opened for its 115th season last week.

George E. Turain owner, and manager of the Curtis Hotel in Lenox, one of the oldest and best known establishments in the Western Massachusetts area, is looking forward to a good year. The Curtis opened last week Friday for the 1955 session. Mr. Turain has several conventions booked at his establishments and the Curtis, during the peak of the music festival season, is filled with music lovers who make the hotel their headquarters.

The two best known hosteleries in Stockbridge which had been in the Treadway family for over 90 years changed hands recently when the Heaton Hall, was sold to Mr. and Mrs. John Rock, and the Red Lion Inn, sold to Byrne Bauer.

Mr. and Mrs. Rock, had managed Heaton Hall for several seasons, before buying it this spring. Mr. Bauer, the new owner of the Red Lion Inn, plans to keep his establishment open on a year-round basis.

Entertainment at Home

Four places in the area offer a full program of entertainment for its guests right at the place. They include Eastover in Lenox, the Oak 'N Spruce in South Lee, the G. Bar S. in Great Barrington, and the Jug End Barn in South Egremont. These places open all year round offer a variety of programs for its guests, and in this way enjoy a good patronage 12 months of the year.

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Numerous Inns

Visitors won't be lacking in accommodations in the Berkshire, for besides the larger hotels, there are numerous other inns and private homes which cater to the visitor during the peak of the resort season.

Getting back to the variety of programs offered for the visitor's enjoyment, there is the main feature of the summer season, the six weeks of the music festival at Tanglewood, Lenox, featuring the Boston Symphony orchestra under the direction of Dr. Charles Munch. Also, another old established summer resort attraction is Jacob's Pillow, the studio of the dance in Becket, operated by Ted Shawn, who this season is bringing back many of the old favorites which have enjoyed great popularity with the Berkshire audiences. Then of course, for the theater lover there is the Stockbridge Playhouse, with its varied program as offered by Williams Miles, the director.

For nature lovers, there will be the annual laurel festival on Mount Washington this month. The laurel at the Mount Everett reservation in Mount Washington has for years been one of the main attractions for nature lovers in the area. Last year, the Sheffield Grange spearheaded a move to conduct a laurel festival, with other organizations co-operating. It met with such fine response that it will be an annual event from now on.

Charles K. Freeman
Westchester Group Newspapers

THE BERKSHIRE FESTIVAL, which is a dynamo of musical energy and has made Lenox, Mass. a center of national attraction, goes into high gear for its season commencing July 3rd and continuing through August 14th in the six weeks of music Beethoven will be given preference and a feats of the composer's works has been planned.

The Berkshire music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 will benefit this season from a series of grants from the Rockefeller Foundation. This largesse in the next five seasons will amount to $125,000 in five annual appropriations.

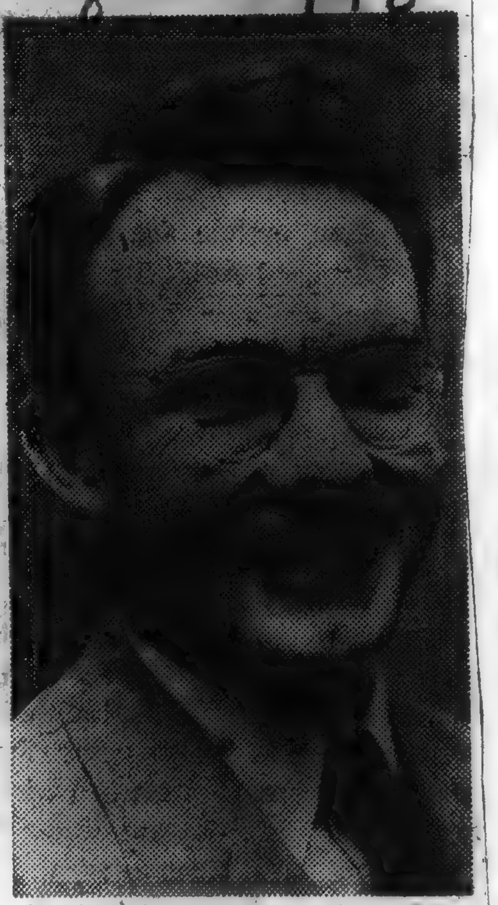
Also more than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music which has Charles Munch, Music Director of the Boston Symphony, as the school director. The principal aid to the 400 students selected annually from applicants all over the U.S., Canada and abroad, is the Tanglewood Revolving Scholarship fund, which in 1954 awarded grants for the tuition of 196 students. Leonard Bernstein as head of the orchestra conducting departments works with equally top music men to lend their knowledge and beat to the students.

* * *

1955 Festival Subscriptions Exceed All Previous Records

Eagle 6/18

TANGLEWOOD — Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra for concerts held on four Friday evenings, July 22-Aug. 12; four Saturday evenings, July 23-Aug. 13; and four Sunday afternoons, July 24-Aug. 14 in the Music Shed, have surpassed all previous records, Manager Thomas D. Perry Jr. announces. The six-week festival of 1954 saw an all time record attendance of 135,775 persons.



Thomas D. Perry Jr.

All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9 a.m. to 5 p.m. The box office will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt. Checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted.

This year's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos, and three overtures.

Soloists Coming

Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm, David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist.

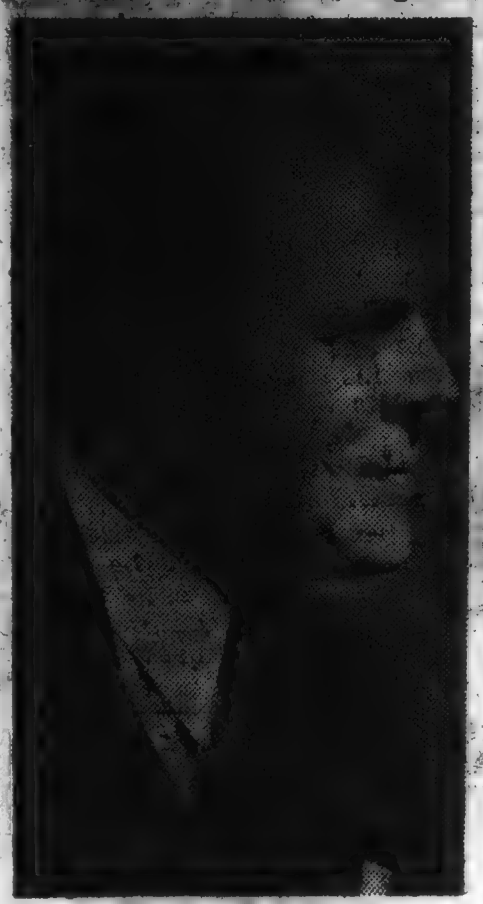
The Berkshire Festival Shed series is preceded this year by two weekends of performances by the chamber section of the Boston Symphony Orchestra, the Bach-Mozart concerts which are given in the 1,200-seat Theater-Concert Hall, under the direction of Charles Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross as guest conductors. Seats for these two weekends, July 8, 9, 10 and July 15, 16, 17, are already scarce, with Mr. Bernstein's all-Mozart concert of Friday, July 15, with the conductor doubling as piano soloist and Jennie Tourel as soprano soloist, almost sold out. Other soloists in this preliminary series are vocalists Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; and from the first chairs of the Boston Symphony, Joseph de Pasquale, violist, Samuel Mayes, cellist, and Doriot Anthony Dwyer, flutist.

Six Wednesday evening chamber music concerts, to be held in the Theater-Concert Hall, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund, are all devoted to Beethoven's chamber music, including string quartets, trios, and violin, piano and cello sonatas. Rudolf Serkin, Isaac Stern (accompanied by Alexander Zakin), Gregor Piatigorsky (accompanied by Ralph Berkowitz), the Kroll String Quartet, the Beaux Arts Trio, and the New Music String Quartet are the performers.

Eagle June 28

Music Center Enrollment 375; School To Open Over Weekend

TANGLEWOOD—Enrollment of students for the 13th annual session of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, has now passed 375, according to Miss Edith A. Bossler, registrar.



Richard Burgin

Full enrollment for the six-week session, starting this weekend is expected to be about 400.

Scholarship grants have been awarded to 174 students, including 102 members of the student symphony orchestra. So far, Miss Bossler reports, 18 students have declined scholarship tuitions.

Foreign students registered in the music school number 28, including nine Canadians, three Japanese and two each from France and Hawaii.

Richard Burgin, concertmaster of the Boston Symphony, is acting as assistant director of the school this summer, in the absence of Aaron Copland. Charles Munch, music director of the BSO, will again act as director of the Music Center. Ralph Berkowitz is dean; Gail W. Rector, executive secretary.

Ingolf Dahl is in charge of Department V, the Tanglewood Study Group, with which 88 of the 375 students are registered. This department offers advanced students a chance of spending periods of from two to six weeks playing works for chamber orchestra and unusual combinations of instruments.

Other departments are orchestra playing and conducting, under Leonard Bernstein; chamber music, with first-chair members of the BSO; choral singing and conducting, under Hugh Ross; composition, with Roger Sessions and Boris Blacher; and opera, with instruction from Boris Goldovsky.

Eagle June 28

. . . New manager Byrne Bauer of Stockbridge's Red Lion Inn would seem to be making a wise move in lining up a full schedule of mid-week entertainment to be offered guests throughout the summer. With Tanglewood in session, the problem isn't to get people to the Berkshires weekends but to keep them here after the Sunday concert is over . . . A belated happy birthday to the town of Florida, which has just observed the 150th anniversary of its incorporation. At this late date we won't quibble about the logic of naming the coldest and most mountainous town in the Berkshires after the hottest and flattest state in the union . . .

Eagle June 28

Pops Orchestra Will Revive Ravel's 'Jazz'

BOSTON (UP)—Maurice Ravel's jazzy Piano Concerto in G will be returning home when Arthur Fiedler and the Boston Pops Orchestra play it in Symphony Hall Wednesday night.

Ravel came here in 1928 to conduct the Boston Symphony Orchestra in a program of his own serious works. But after the concert he asked musician Boaz Piller to take him on a tour of Boston night spots.

The two musicians headed for the Hotel Brunswick's Brazilian Room where Leo Reisman and his orchestra were playing "polite jazz" for the edification of Boston Brahmins.

Ravel returned to France with the swingy strains of Reisman's music pounding in his ear. Three years later, Ravel wrote his first piano concerto, and in the final section included reminiscences of the Reisman tunes.

The concerto received a double premiere in 1932 — by Serge Koussevitzky and the Boston Symphony Orchestra and by the Philadelphia Symphony Orchestra.

Bernard Kritzman, a Boston University student, will play the work under Fiedler's direction Wednesday night. It will be the second performance of the concerto in Boston in 10 years.

...nly knows what."

[illegible]

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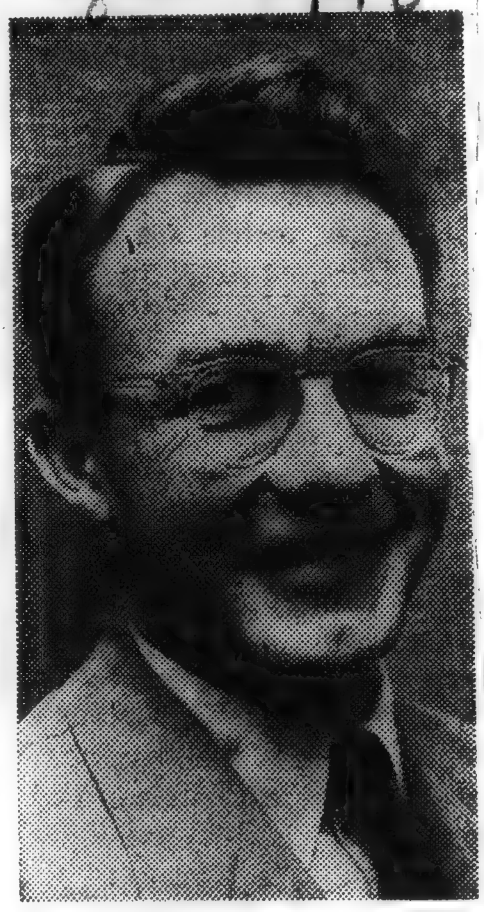


Thomas D. Perry Jr.

TANGLEWOOD — Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra for concerts held on four Friday evenings, July 22-Aug. 12; four Saturday evenings, July 23-Aug. 13; and four Sunday afternoons, July 24-Aug. 14 in the Music Shed, have surpassed all previous records, Manager Thomas D. Perry Jr. announces. The six-week festival of 1954 saw an all time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9 a.m. to 5 p.m. The box office will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt. Checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted.

This year's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos, and three overtures.

Soloists Coming

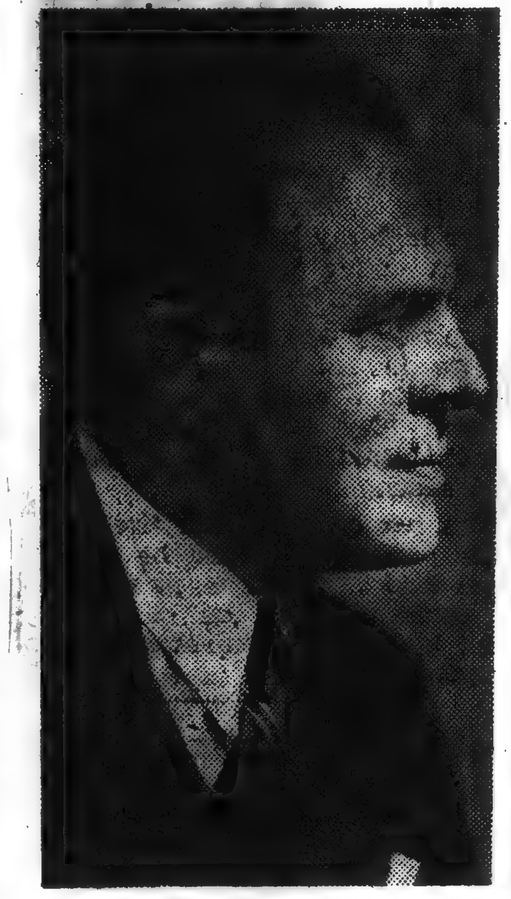
Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm, David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist.

The Berkshire Festival Shed series is preceded this year by two weekends of performances by the chamber section of the Boston Symphony Orchestra, the Bach-Mozart concerts which are given in the 1,200-seat Theater-Concert Hall, under the direction of Charles Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross as guest conductors. Seats for these two weekends, July 8, 9, 10 and July 15, 16, 17, are already scarce, with Mr. Bernstein's all-Mozart concert of Friday, July 15, with the conductor doubling as piano soloist and Jennie Tourel as soprano soloist, almost sold out. Other soloists in this preliminary series are vocalists Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; and from the first chairs of the Boston Symphony, Joseph de Pasquale, violist, Samuel Mayes, cellist, and Doriot Anthony Dwyer, flutist.

Six Wednesday evening chamber music concerts, to be held in the Theater-Concert Hall, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund, are all devoted to Beethoven's chamber music, including string quartets, trios, and violin, piano and cello sonatas. Rudolf Serkin, Isaac Stern (accompanied by Alexander Zakin), Gregor Piatigorsky (accompanied by Ralph Berkowitz), the Kroll String Quartet, the Beaux Arts Trio, and the New Music String Quartet are the performers.

Music Center Enrollment 375; School To Open Over Weekend

TANGLEWOOD—Enrollment of students for the 13th annual session of the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, has now passed 375, according to Miss Edith A. Bossler, registrar.



Richard Burgin

Full enrollment for the six-week session, starting this weekend is expected to be about 400.

Scholarship grants have been awarded to 174 students, including 102 members of the student symphony orchestra. So far, Miss Bossler reports, 18 students have declined scholarship tuitions.

Foreign students registered in the music school number 28, including nine Canadians, three Japanese and two each from France and Hawaii.

Richard Burgin, concertmaster of the Boston Symphony, is acting as assistant director of the school this summer, in the absence of Aaron Copland. Charles Munch, music director of the BSO, will again act as director of the Music Center. Ralph Berkowitz is dean; Gail W. Rector, executive secretary.

Ingolf Dahl is in charge of Department V, the Tanglewood Study Group, with which 88 of the 375 students are registered. This department offers advanced students a chance of spending periods of from two to six weeks playing works for chamber orchestra and unusual combinations of instruments.

Other departments are orchestra playing and conducting, under Leonard Bernstein; chamber music, with first-chair members of the BSO; choral singing and conducting, under Hugh Ross; composition, with Roger Sessions and Boris Blacher; and opera, with instruction from Boris Goldovsky.

Eagle June 28

. . .

New manager Byrne Bauer of Stockbridge's Red Lion Inn would seem to be making a wise move in lining up a full schedule of mid-week entertainment to be offered guests throughout the summer. With Tanglewood in session, the problem isn't to get people to the Berkshires weekends but to keep them here after the Sunday concert is over . . . A belated happy birthday to the town of Florida, which has just observed the 150th anniversary of its incorporation. At this late date we won't quibble about the logic of naming the coldest and most mountainous town in the Berkshires after the hottest and flattest state in the union . . .

Eagle June 28

Pops Orchestra Will Revive Ravel's 'Jazz'

BOSTON (UP)—Maurice Ravel's jazzy Piano Concerto in G will be returning home when Arthur Fiedler and the Boston Pops Orchestra play it in Symphony Hall Wednesday night.

Ravel came here in 1928 to conduct the Boston Symphony Orchestra in a program of his own serious works. But after the concert he asked musician Boaz Piller to take him on a tour of Boston night spots.

The two musicians headed for the Hotel Brunswick's Brazilian Room where Leo Reisman and his orchestra were playing "polite jazz" for the edification of Boston Brahmins.

Ravel returned to France with the swingy strains of Reisman's music pounding in his ear. Three years later, Ravel wrote his first piano concerto, and in the final section included reminiscences of the Reisman tunes.

The concerto received a double premiere in 1932 — by Serge Koussevitzky and the Boston Symphony Orchestra and by the Philadelphia Symphony Orchestra.

Bernard Kritzman, a Boston University student, will play the work under Fiedler's direction Wednesday night. It will be the second performance of the concerto in Boston in 10 years.

June 26 Spring'f'ld Rep.

Heavy Student Registrations At Berkshire Music Center

Most of Expected 400 Already Enrolled at Tanglewood, Many From Foreign Countries

Lenox, June 25—Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports, with additional applications being processed daily, until the full enrollment of some 400 is reached.

Students from most of the 48 states, Canada and many foreign countries will arrive in the hills of Western Massachusetts for the opening of the 13th session of the school on Sunday, July 3, when they will be welcomed by Charles Munch, music director of the Boston Symphony Orchestra, in hiis capacity as director of the Berkshire Music Center.

Ahead of 1954

While composer Aaron Copland, assistant director of the school is on leave of absence this summer, his post is being filled by Richard Burgin, concertmaster of the orchestra. Ralph Berkowitz is dean of the school; and Gail W. Rector is executive secretary.

Enrollment is ahead of last year, when 350 students had registered at this time. The 375 students to date have been chosen from 635 applications, which resulted from some 1500 inquiries, of which 927 were new this year. Berkshire Music Center scholarship grants have been awarded to 174, including 102 who comprise members of the student symphony orchestra. This year, Miss Bossler reports, so far 18 students have declined scholarship tuitions, although eligible for them, twelve in the orchestra, two in composition, four in opera dramatics.

The 375 students to date include 88 with the three-year-old Dept. 5, the Tanglewood Study Group, 40 of whom are registered for the full six weeks, 15 for four weeks, two for three weeks, 31 for two weeks. Dept. 5 offers advanced students of music, professional or amateur, an opportunity to spend their vacations in extensive chamber orchestra reading and practice also in early compositions for unusual ensemble. Ingolf Dahl returns to Tanglewood to head this increasingly popular department this summer.

Twenty-eight foreign students have registered in the music school, nine from Canada, three from Japan, two from Hawaii and France, one each from Chile, Puerto Rico, Israel, Greece, New Zealand, Mexico, Argentina, Iran, Brazil, Netherlands-Antilles, Austria and Finland. The Tanglewood Study Group includes four of the Canadians, one of the Hawaiians, and the student from Brazil.

Eagle June 28

Tanglewood Tales

Staff Discusses Plans For Handling Visitors

Plans for handling visitors to Tanglewood and Berkshire Festival crowds were discussed at a dinner meeting at the Country Club of Pittsfield recently. Guests were staff assistants, section heads of the Music Shed ushering staff and principal ticket-takers, who are under the general supervision of Willard M. Sistare of Pittsfield. Gail W. Rector, assistant manager of the Boston Symphony Orchestra, and Stoddard G. Spader, who is in charge of visitors to Tanglewood and who heads the staff of college guides, represented the Berkshire Music Center.

* * *

Harvard, Radcliffe Group To Be Heard July 10

The Boston Symphony chamber orchestra will perform Bach's Mass in B minor on the first Sunday afternoon, July 10, of its Bach-Mozart series in the Theater-Concert Hall at Tanglewood, with the assistance of some 80 members of the Harvard Glee Club and the Radcliffe Choral Society, trained under the direction of G. Wallace Woodworth.

The Harvard-Radcliffe singers have been invited to Tanglewood to participate in the concert, because it is scheduled too soon after the opening of the Berkshire Music Center for the Festival Chorus, made up of students from the choral, opera and Tanglewood Study Group departments, to learn and rehearse the massive work. The housing of the 80 young people, who will arrive Wednesday for rehearsals, over four days, will be solved through the generosity of Pittsfield and area residents. Those who can open their homes to the Harvard and Radcliffe students are invited to contact D. Ross Edman, South Street, Pittsfield, a Harvard student and former Tanglewood staff member, who has volunteered to help in housing arrangements.

* * *

Lukas Foss To Conduct Four Weeks in Europe

A Tanglewood faculty member on leave of absence is Lukas Foss, young American composer-pianist-conductor, who writes from his home in Beverly Hills, Calif.:

"This year I find I have taken on more commitments than I am able to handle. I have been teaching at the University of California in Los Angeles; directing the university orchestra; conducting my own orchestra, the Los Angeles Chamber Symphony; conducting a pair of concerts with the St. Louis Symphony; conducting the Los Angeles Philharmonic at home and on tour; performing my piano concerto with Fritz Reiner in Chicago."

Mr. Foss puts in about six hours of composition daily, working on an orchestral composition commissioned by the Albert Schweitzer Foundation which the Boston Symphony Orchestra will perform next season, its 75th anniversary; a fairy-tale opera, "Griffelkin," which the Television Opera Department of the National Broadcasting Co. will premiere Oct. 30; the Psalm, "I Lift Up Mine Eyes Unto the Hills" for the Stockbridge Bowl Assn.; a commission from the Juilliard School of Music and one from the Koussevitzky Music Foundation. The composer declined five weeks of St. Louis summer concerts, but plans to leave for Europe in November for four weeks of guest conducting.

* * *

Thor Johnson Returns For Concert July 9

Thor Johnson, a Tanglewood student of conducting in the Berkshire Music Center's first two sessions, 1940 and 1941, and since 1947 music director of the Cincinnati Symphony, returns to his alma mater here this summer, as guest conductor of the Boston Symphony's chamber orchestra in its first Saturday evening Bach-Mozart concert, July 9 in the Theater-Concert Hall. Mr. Johnson has just returned from the Far East where he conducted concerts by the touring Symphony of the Air. June 21 he opened the third American Moravian music festival at Winston-Salem, B.C. Mr. Johnson is the son o fa Moravian pastor.

* * *

Barber's Composition Scheduled July 29

Samuel Barber's "Players of Kierkegaard" to which the Boston Symphony Orchestra gave a world premiere last season, will be performed for the first time at Tanglewood this summer, on Charles Munch's concert of Friday, July 29, with soprano Leontyne Price (a former Berkshire Music Center student and a guest at Tanglewood on Parade in 1953) as soloist. This newest composition by the noted American composer, who was the Berkshire Music Center's guest teacher of composition in the summer of 1947, has recently been heard in Europe with performances in Vienna and London led by Massimo Freccia. Next season Herbert von Karajan will conduct it in Berlin, Rome and Turin.

* * *

Serkin Plays July 30

Rudolf Serkin, the noted pianist who will perform Beethoven's "Emperor" Concerto, No. 5, with the Boston Symphony Orchestra, Mr. Munch conducting, at the Berkshire Festival concert of Saturday July 30 in Tanglewood's Music Shed, performed the same work at the opening concert of New York's Lewisohn Stadium summer series June 21 with Dimitri Mitropolous conducting.

* * *

Students Take Part In Milhaud's Opera

At the recent festival of creative arts of Brandeis University in Waltham, an opera and ballet were presented by French composer Darius Milhaud, guest teacher of composition at the Berkshire Music Center in 1948. In the cast of his opera, "Medea," which Izler Solomon conducted, were three young singers who will be Berkshire Festival soloists this summer: Eunice Alberts, contralto, who will sing in the Beethoven "Missa Solemnis" under Leonard Bernstein's direction on Aug. 5; John McCollum, tenor, and Donald Gramm, bass, who both sing in the Bach Mass in B minor, Sunday afternoon July 10, Mr. Munch conducting.

Berkshire Festival to Feature Boston Symphony Under Munch

Beginning early in July and continuing through mid-August, thousands of music lovers from throughout the world will pour into the beautiful Berkshire hills of Western Massachusetts for the world famous Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood.

World-famous conductors and artists will participate in the six-weeks long music festival including Charles Munch, Pierre Monteux, Isaac Stern and Gregor Piatigorsky.

Situated on a large estate near the little town of Lenox, the festival grounds will resound weekly to the music of the masters. Concerts of the Boston Symphony are held in the acoustically perfect shed, which has a capacity of 6,000.

In previous summers up to 4,000 more concert-goers have been accommodated on the spacious lawns which surround the shed. Chamber music concerts are held in the Theatre-concert Hall which seats 1,500. Like the shed concerts, though, many bring their blankets or folding chairs and enjoy the music from the lawn around the auditorium.

Additional music is in store for those who become 'friends' of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra to provide an opportunity for music study at Tanglewood in connection with the Berkshire Festival Concerts. By supporting the school through a contribution, a "friend' is invited to the concerts presented by the students of the Center — their programs of opera, orchestra, chorus, student compositions and chamber music.

Charles Munch, music director of the Boston Symphony has announced the concert schedule for the 1955 Berkshire Festival, which begins its season July 6.

This year's Festival will feature the music of Ludwig van Beethoven. In addition to all nine of Beethoven's symphonies, the Festival will present the Missa Solemnis, the Emperor Concerto, and the Violin Concerto. Until August 14 there will be twenty-five festival concerts on the Tanglewood grounds and an equal number of student programs.

Chamber groups to be heard in the chamber music series include the Kroll Quartet, the Beaux Arts Trio, and the New Music Quartet. Also included in the chamber music series will be sonata recitals by Isaac Stern, Rudolf Serkin, and Gregor Piatigorsky.

Conductors who will appear in the chamber orchestra and Boston Symphony Orchestra concerts are Charles Munch, music director of Leonard Bernstin, and Thor Johnson. Soloists for the festival include Jennie Tourel, Isaac Stern, Leontyne Price, Gregor Piatigorsky, Rudolf Serkin, Margaret Harshaw, David Lloyd, and Eugene Istomin.

The Festival performances, together with activities of the Berkshire Music Center, make concerts at Tanglewood an almost daily occurrence. A brochure with complete information is available by writing the Berkshire Festival, Tanglewood, Lenox, Massachusetts.

Charles Munch Conducts Boston Symphony Orchestra at Bershire Festival

Columbia, S.C. State.

Eagle June 24

Tanglewood Tales

Physical Changes

Tanglewood is moving into second gear these days, in preparation for the arrival of its 400 summer music students of the Berkshire Music Center on Sunday, July 3, and for the opening of the Berkshire Festival on Wednesday, July ges will be this season. the Boston s carpenter, den have been office under the ines, near the gate, for manager Thomas D. Perry Jr., who is expected from Boston next week with his wife and sons. Near the press gate a new office has been built for Rosario Mazzeo, personnel manager of the orchestra, and new quarters have been installed for the telephone switchboard.

61 on Staff

Although the opening is still a week away, all departments are operating. The Berkshire Music Center, with Dean Ralph Berkowitz, executive secretary Gail Rector, and register Edith Bossler, is processing student applications; finding them housing at the Lenox School, Wheatleigh and in Lenox and area homes; and arranging schedules for classes and student concerts. The office of the Friends of the Music School, through contributions to which the public may attend the more than 25 student performances listed this summer, is again under the direction of Mrs. Lucy Putnam, assisted by Roger Hinman, of Lenox, Miss Margo Miller of Pittsfield, Miss Josephine Swan of Boston, and joined next week by Michael d'Amelio of New York. Joseph LaPlante is preparing the book store where students and the public may buy scores, music books and records, assisted by Relly Raffman of Worcester, Celia Salata of Boston, and William Verner of Princeton. Photographer Gus Manos of Columbia, S.C., arrives next week. The press office, under the direction of Walter Alford of New York, is staffed this year by Martin Bookspan of, Boston, radio and television co-ordinator; Gerhard Kemper of New York, and Walter Howard of Tyringham and Yale University. Allan Smith is assisted in the boxoffice by Richard D. Sawyer of the Lenox School, Leon W. Bills, Mrs. Priscilla Chase of Pittsfield, Gordon Simpson, Bob Edwards and Richard Berry. Katherine Mealey and Jan Bookspan man the switchboard. Ten college student guides will arrive next week, to be under the direction of Stoddard G. Spader. Victor Alpert, librarian, and his assistants, James E. Whitaker and Betty Burnett, will be on hand next week, as will Arthur Kerr, lifeguard at the Stockbridge Bowl lake front, and Ralph Pottle. Other arrivals soon will be James Brosnahan, treasurer; Robin Brooks and Dorothy Sullivan, bookkeepers; John N. Burk, program annotator, and his secretary, Corinne Paul; Leonard Burkat, secretary to music director Charles Munch; Margaret Burk, secretary to Rosario Mazzeo; Mary Smith, secretary to Thomas Perry; Irene MacKenzie, secretary to Mr. Brosnahan. Altogether Tanglewood's 1955 staff comprises 61 persons.

69 Pianos Being Installed

Sixty-nine new Baldwin pianos for Festival concerts and rehearsals, for lessons and practice by students, including 14 grands on which such soloists will perform as Rudolf Serkin, Eugene Istomin, Leonard Bernstein, Ralph Berkowitz, Alexander Zakin, 55 upright pianos, and an electric organ, are being installed at Tanglewood. Shipped overland from Cincinnati, they are being installed by Harvey Genereux, Boston Symphony Orchestra stage manager, and his assistant, Rodman Henry, under the supervision of John Ortiz, of New York, artists' manager for the Baldwin Piano Co.

Orchestra Men Busy

Prior to the Tanglewood season a number of well-known members of the Boston Symphony Orchestra have been far afield. First horn player James Stagliano journeyed to the Far East with New York's Symphony of the Air, the former NBC Symphony which Arturo Toscanini conducted. First violist Joseph de Pasquale recently returned from a tour of Europe with the Philadelphia Orchestra; Eugene Ormandy's orchestra gave its first performance abroad in the same Paris Opera House where Mr. de Pasquale performed in May, 1952, as a member of the BSO. Oboist Ralph Gomberg and bassoonist Sherman Walt were delegates to the recent national meeting of the Symphony Orchestra League in Evansville, Ind., and delivered a symposium on woodwinds.

Tours With Piatigorsky

Dean Ralph Berkowitz of the Berkshire Music Center, who will be paired with the celebrated cellist Gregor Piatigorsky in a Berkshire Festival chamber music concert on Aug. 10 at Tanglewood, accompanied Mr. Piatigorsky on a tour of some 15 concerts last season in England, Italy and Israel; vacationed in Rome for two months; then gave a number of recitals in Scandinavia with violinist Eudice Shapiro of California. A noted modern painter, Mr. Berkowitz has recent samples from his palette in his Tanglewood office.

Copland in Europe

The American composer Aaron Copland, who is on leave of absence this summer from his duties as assistant director of the Berkshire Music Center and head of its composition department, is in Europe. He attended the concert by the traveling Philadelphia Orchestra, recently performed in Paris, where a number of his songs were sung by baritone William Warfield, who was a Berkshire Festival soloist in 1953. In an interview with the Paris Herald Tribune's Art Buchwald, Mr. Copland said there are about 350 composers of serious music in the U.S. "The American composer is a member of a badly publicized society," the Pulitzer Prize winner said. "Our incomes have never caused any excitement at the Internal Revenue Department. There are only about ten of us who can make a living at it . . . But we are making headway. American opera is being produced all over the country thanks to Menotti, and American symphony orchestras are playing our music. But we have the devil of a time being heard in Europe. The European public thinks the only music we have to offer from America is jazz. They are reluctant to admit we can write serious music. They say: 'You make the bathtubs and automobiles, but we'll keep the arts'."

THE SPRINGFIELD SUNDAY REPUBLICAN. SPRINGFIELD, MASS., JUNE 26, 1955

Outdoor Music Class at Tanglewood

Typical of the music studies at the Berkshire Music Center at Tanglewood, Lenox, soon to open for the summer season, is this outdoor class in flute playing, conducted by Doriot Anthony Dwyer (left), first flutist of the Boston Symphony Orchestra. Some 400 students, from most of the 48 states and many foreign countries, are expected to attend the six-week summer school this year.

Tanglewood Topics

BY WALTER ALFORD

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* * *

Departments Open

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* * *

Back From Iceland

Seven members of the Boston Symphony Orchestra have just returned from Reykjavik, Iceland, where they performed without pay as a chamber orchestra, assisting noted organist E. Power Biggs in organ concertos and other instrumental works, a number of them by American composers. The musicians' trip was sponsored by the International Exchange Program of the Tmerican National Theater and Academy and the U..S State Department, and was designed to demonstrate the culture of the western world to Iceland, a democratic country of 160,000, about equal to the population of Springfield, to offset a cultural "cold war" by Russia, which during June planned to send a ballet troupe, an opera company and many other musicians to "sell" the little country on the benefits of communism.

From the Boston Symphony the following members traveled by air to Iceland for the concerts with Mr. Biggs: Rosario Mazzeo, bass clarinetist; Emil Kornsand, violinist; Louis Speyer, English horn player; cellist Alfred Zighera; French horn player Roger Voisin; violist George Humphrey; and concertmaster Richard Burgin.

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Copland and Foss

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[104]

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69 New Pianos

Sixth-nine Baldwin pianos for Festival concerts and rehearsals, for lessons and practice by students, all new instruments, including 14 grands on which such soloists will perform as Rudolf Serkin, Eugene Istomin, Leoard Bernstein, Ralph Berkowitz, Alexander Zakin; 55 upright pianos and an electric organ, are being installed at Tanglewood, upon their overland shipment from Cincinnati, by Harvey Genereux, Boston Symphony Orchestra stage manager and his assistant Rodman Henry, under the supervision of John Ortiz, of New York, artists' manager for the Baldwin Piano Co.

* * *

Prior to the Tanglewood season a number of well-known members of the Boston Synphony Orchestra have been far afield. First horn player James Stagliano journeyed to the Far East with New York's Symphony of the Air, the former NBC Sumphony which Arturo Toscanini conducted. First violist Joseph de Pasquale has recently returned from a tour of Europe with the Philadelphia Orchestra: Eugene Ormandy's orchestra gave its first performance abroad in the same Paris Opera House where Mr. de Pasquale performed in May, 1952, as a member of the BSO. Oboist Ralph Gomberg and bassoonist Sherman Walt were delegates to the recent national meeting of the Symphony Orchestra League in Evansville, Ind., and delivered a symposium on woodwinds.

* * *

Back From Iceland

Seven members of the Boston Symphony Orchestra have just returned from Reykjavik, Iceland, where they performed without pay as a chamber orchestra, assisting noted organist E. Power Biggs in organ concertos and other instrumental works, a number of them by American composers. The musicians' trip was sponsored by the International Exchange Program of the Tmerican National Theater and Academy and the U..S State Department, and was designed to demonstrate the culture of the western world to Iceland, a democratic country of 160,000, about equal to the population of Springfield, to offset a cultural "cold war" by Russia, which during June planned to send a ballet troupe, an opera company and many other musicians to "sell" the little country on the benefits of communism.

From the Boston Symphony the following members traveled by air to Iceland for the concerts with Mr. Biggs: Rosario Mazzeo, bass clarinetist; Emil Kornsand, violinist; Louis Speyer, English horn player; cellist Alfred Zighera; French horn player Roger Voisin; violist George Humphrey; and concertmaster Richard Burgin.

* * *

Dean Ralph Berkowitz of the Berkshire Music Center, who will be paired with the celebrated cellist Gregor Piatigorsky in a Berkshire Festival chamber music concert on aAug. 10 at Tanglewood, accompanied Piatigorsky on a tour of some 15 concerts last season in England, Italy and Israel; vacationed in Rome for two months; then gave a number of recitals in Scandinavia with violinist Eudice Shapiro of California. A noted modern painter, Mr. Berkowitz has recent samples from his pallette in his Tanglewood office.

Copland and Foss

* * *

Distinguished American composer Aaron Copland, who is on leave of absence this summer from his duties as assistant director of ony,more more motre more more the Berkshire Music Center and head of its composition department, is in Europe. He attended the concert by the traveling Philadelphia Orchestra, recently performed in Paris, where a number of his songs were sung by baritone William Warfield, who was a Berkshire Festival soloist in 1953.

Another Tanglewood faculty member on leave of absence will be missed this summer is Lukas Foss, young American composer-pianist-conductor, who writes from his home in Beverly Hills, Cal., "This year I find I have taken on more committments than I am able to handle. I have been teaching at the University of California in Los Angeles; directing the University orchestra; conducting my own orchestra, the Los Angeles Chamber Symphony; conducting a pair of concerts with the St. Louis Symphony; conducting the Los Angeles Philharmonic at home and on tour; performing my piano concerto with Fritz Reiner in Chicago."

Foss puts in about six hours of composition daily. One piece he is working on an orchestral composition commissioned by the Albert Schweitzer Foundation which the Boston Symphony Orchestra will perform next season, its 75th aniverary.

Eagle June 24

Tanglewood Tales

Physical Changes

Tanglewood is moving into second gear these days, in preparation for the arrival of its 400 summer music students of the Berkshire Music Center on Sunday, July 3, and for the opening of the Berkshire Festival on Wednesday, July 6. Some physical changes will be noted on the grounds this season. Under the direction of the Boston Symphony Orchestra's carpenter, Harry Porter, workmen have been constructing a new office under the Hawthorne Pines, near the gate, for manager Thomas D. Perry Jr., who is expected from Boston next week with his wife and sons. Near the press gate a new office has been built for Rosario Mazzeo, personnel manager of the orchestra, and new quarters have been installed for the telephone switchboard.

61 on Staff

Although the opening is still a week away, all departments are operating. The Berkshire Music Center, with Dean Ralph Berkowitz, executive secretary Gail Rector, and register Edith Bossler, is processing student applications; finding them housing at the Lenox School, Wheatleigh and in Lenox and area homes; and arranging schedules for classes and student concerts. The office of the Friends of the Music School, through contributions to which the public may attend the more than 25 student performances listed this summer, is again under the direction of Mrs. Lucy Putnam, assisted by Roger Hinman, of Lenox, Miss Margo Miller of Pittsfield, Miss Josephine Swan of Boston, and joined next week by Michael d'Amelio of New York. Joseph LaPlante is preparing the book store where students and the public may buy scores, music books and records, assisted by Relly Raffman of Worcester, Celia Salata of Boston, and William Verner of Princeton. Photographer Gus Manos of Columbia, S.C., arrives next week. The press office, under the direction of Walter Alford of New York, is staffed this year by Martin Bookspan of, Boston, radio and television co-ordinator; Gerhard Kemper of New York, and Walter Howard of Tyringham and Yale University. Allan Smith is assisted in the boxoffice by Richard D. Sawyer of the Lenox School, Leon W. Bills, Mrs. Priscilla Chase of Pittsfield, Gordon Simpson, Bob Edwards and Richard Berry. Katherine Mealey and Jan Bookspan man the switchboard. Ten college student guides will arrive next week, to be under the direction of Stoddard G. Spader. Victor Alpert, librarian, and his assistants, James E. Whitaker and Betty Burnett, will be on hand next week, as will Arthur Kerr, lifeguard at the Stockbridge Bowl lake front, and Ralph Pottle. Other arrivals soon will be James Brosnahan, treasurer; Robin Brooks and Dorothy Sullivan, bookkeepers; John N. Burk, program annotator, and his secretary, Corinne Paul; Leonard Burkat, secretary to music director Charles Munch; Margaret Burk, secretary to Rosario Mazzeo; Mary Smith, secretary to Thomas Perry; Irene MacKenzie, secretary to Mr. Brosnahan. Altogether Tanglewood's 1955 staff comprises 61 persons.

69 Pianos Being Installed

Sixty-nine new Baldwin pianos for Festival concerts and rehearsals, for lessons and practice by students, including 14 grands on which such soloists will perform as Rudolf Serkin, Eugene Istomin, Leonard Bernstein, Ralph Berkowitz, Alexander Zakin, 55 upright pianos, and an electric organ, are being installed at Tanglewood. Shipped overland from Cincinnati, they are being installed by Harvey Genereux, Boston Symphony Orchestra stage manager, and his assistant, Rodman Henry, under the supervision of John Ortiz, of New York, artists' manager for the Baldwin Piano Co.

Orchestra Men Busy

Prior to the Tanglewood season a number of well-known members of the Boston Symphony Orchestra have been far afield. First horn player James Stagliano journeyed to the Far East with New York's Symphony of the Air, the former NBC Symphony which Arturo Toscanini conducted. First violist Joseph de Pasquale recently returned from a tour of Europe with the Philadelphia Orchestra; Eugene Ormandy's orchestra gave its first performance abroad in the same Paris Opera House where Mr. de Pasquale performed in May, 1952, as a member of the BSO. Oboist Ralph Gomberg and bassoonist Sherman Walt were delegates to the recent national meeting of the Symphony Orchestra League in Evansville, Ind., and delivered a symposium on woodwinds.

Tours With Piatigorsky

Dean Ralph Berkowitz of the Berkshire Music Center, who will be paired with the celebrated cellist Gregor Piatigorsky in a Berkshire Festival chamber music concert on Aug. 10 at Tanglewood, accompanied Mr. Piatigorsky on a tour of some 15 concerts last season in England, Italy and Israel; vacationed in Rome for two months; then gave a number of recitals in Scandinavia with violinist Eudice Shapiro of California. A noted modern painter, Mr. Berkowitz has recent samples from his palette in his Tanglewood office.

Copland in Europe

The American composer Aaron Copland, who is on leave of absence this summer from his duties as assistant director of the Berkshire Music Center and head of its composition department, is in Europe. He attended the concert by the traveling Philadelphia Orchestra, recently performed in Paris, where a number of his songs were sung by baritone William Warfield, who was a Berkshire Festival soloist in 1953. In an interview with the Paris Herald Tribune's Art Buchwald, Mr. Copland said there are about 350 composers of serious music in the U.S. "The American composer is a member of a badly publicized society," the Pulitzer Prize winner said. "Our incomes have never caused any excitement at the Internal Revenue Department. There are only about ten of us who can make a living at it . . . But we are making headway. American opera is being produced all over the country thanks to Menotti, and American symphony orchestras are playing our music. But we have the devil of a time being heard in Europe. The European public thinks the only music we have to offer from America is jazz. They are reluctant to admit we can write serious music. They say: 'You make the bathtubs and automobiles, but we'll keep the arts'."

Second Thoughts in Music

Spfld Rep 6/19

Concerts in Music Shed Rich in Beethoven Works

Munch, Monteux and Bernstein to Conduct Symphony Orchestra in Series Starting July 22; Adele Addison Soloist On Three Programs

By WILLARD M. CLARK

Last summer at Tanglewood we were treated to a goodly portion of the works of Hector Berlioz. As many of these works are not heard often, the "Te Deum" for example, there was considerable interest in these programs, with the performance of the "Requiem" quite the finest we had heard.

This summer, Charles Munch is turning to Beethoven for the major portion of the Shed concerts by the Boston Symphony Orchestra. It will be interesting to see just what interest will bring thousands of people to Tanglewood to hear what they are able to hear most any time during the winter season. Mr. Munch is not recognized as a superior interpreter of the works of Beethoven. However, the works speak for themselves and if one lets the music do the interpreting the results are usually well worth hearing.

Shed Concerts

The concerts in the Music Shed by the Boston Symphony Orchestra start Friday night, July 22, The program will open with Beethoven's overture to "Coriolan." Isaac Stern will be heard in the violin concerto and the program will conclude with the seventh symphony.

Saturday night, July 23, Pierre Monteux will conduct the orchestra in the following program: Bach-Respighi's "Passacaglia"; Beethoven's second symphony; Sessions' suite from "The Black Maskers" and Strauss' "Death and Transfiguration."

Sunday afternoon, July 24, Mr. Munch will conduct a performance of the Bach Mass in B minor, using the Harvard Glee Club and Radcliffe Choral Society. Adele Addison, Springfield soprano, will be one of the solo quartet.

The week end opening Friday, July 29, finds Charles Munch opening the program with Handel's "Water Music" suite. Then follows Schumann's fourth symphony and Samuel Barber's "Players of Kierkegaard," with Jennie Tourel as soloist. The program will conclude with the fourth symphony of Brahms.

Serkin Soloist

On Saturday night, July 30, Mr. Munch will devote the program to Beethoven's overture to "Egmont," the fifth piano concerto, with Rudolf Serkin as soloist and the third symphony.

Sunday afternoon, Pierre Monteux will take over a Brahms program opening with the "Academic Festival" Overture and including the violin and cello concerto, played by Isaac Stern and Gregor Piatagorsky. The first symphony will conclude the program.

The third week end, opening Aug. 5, will open with a performance of Beethoven's "Missa Solemnis" by the Festival chorus and soloists, among them Adele Addison. This performance is in memory of Serge Koussevitzky and will be conducted by Leonard Bernstein.

Saturday night Mr. Munch will direct a performance of the second act of Beethoven's opera "Fidelio." Margaret Harshaw, soprano, will be heard in this and also in the Immolation Scene from "Gotterdammerung." Other excerpts from the "Gotterdammerung" will be "Siegfried's Rhine Journey" and the "Death Music."

Istomin at Piano

Sunday afternoon will again turn to Beethoven, including on the program the fifth and eighth symphonies and the fourth piano concerto with Eugene Istomin as soloist.

Gregor Piatigorsky, cellist, will be be featured in the Bloch "Schelomo on the Friday, Aug. 12, program. Mr. Munch will also include the Brahms "Variations on a Theme by Haydn"; "La Mer" by Debussy and Ravel's "Daphnis et Chloe," the second Suite.

Pierre Monteux will conduct Saturday, Aug. 13. The program will open with the overture to "The Flying Dutchman" by Wagner, and include the third symphony of Brahms, Debussy's "Three Nocturnes" and the Strauss "Rosenkalier" suite.

The final program, Aug. 14, finds Mr. Munch opening the program with the Overture "Leonore" No. 3, and then directing a performance of Beethoven Sympony No. 9 in D minor. Miss Addison will also be soprano soloist in this work.

Eagle 6/22

Music Center Adds New Faculty Members

Assistants Named For Summer School At Tanglewood

Arthur Schoep **Miss Iva Dee Hiatt** **John Kreuger**

TANGLEWOOD — There will be a number of new faces on the Tanglewood campus this summer. Four of the five departmental assistants are former Berkshire Music Center students, who have joined the teaching staff for the first time.

Miss Iva Dee Hiatt

Miss Iva Dee Hiatt, assistant professor of music at Smith College, Northampton, will assist Hugh Ross in the school's department of choral music. Miss Hiatt studied choral conducting under Mr. Ross at Tanglewood in 1947, and was the first woman to conduct a work for chorus and orchestra in the Music Shed. Miss Hiatt graduated from the University of California in 1948, receiving both B.A. and M.A. degrees. She became the first student conductor of the University of California Chorus, and gave West Coast premieres to compositions by Copland, Britten and Stravinsky. At Smith College, where she directs choral music, she founded the Smith College Chamber Singers, an ensemble which has made three successful tours of Europe. During 1953-54, she was associate conductor of the Cecilia Society of Boston.

John Kreuger

John Krueger, of Youngstown, Ohio, will also be an assistant to Hugh Ross this summer. He is a former Berkshire Music Center student (1951) of choral and orchestra conducting. Patrons of Tanglewood student concerts will recall his conducting a Bartok suite in a choral concert, and a Bach cantata on that year's Koussevitzky Memorial Concert. Born in Wisconsin, Mr. Krueger received his degree in music from the Cincinnati Conservatory in 1943, took his M.A. in composition at Colorado College in 1948. A member of the faculty of the University of Tennessee from then until 1951, he conducted the Oak Ridge Community Chorus for two seasons, and the Knoxville Civic Opera in 1951. That year also he founded the Youngstown Philharmonic Orchestra, and the following year the Youngstown Community Chorus. His composition studies have been with Roy Harris and Hugh Ross.

Goldovsky's Assistants

Boris Goldovsky will have three new assistants in the opera department, two of them from Tanglewood students. Arthur Schoep and Robert Gay, both alumni, will serve as assistant stage directors to Sarah Caldwell. Mr. Schoep studied at the University of South Dakota, the Eastman School of Music in Rochester, N.Y., and the New England Conservatory in Boston. He attended summer sessions at Tanglewood, was active in major opera productions in 1946, 1948, 1952 and 1953. For some time he was a teacher at several Texas colleges, and, winner of a Fulbright scholarship, sang in Holland and Germany. In the U.S. he has sung with opera companies in the South, with the Rochester Civic Opera, and since 1946 with Boris Goldovsky's New England Opera Theater. Mr. Schoep recently sang the role of Pelleas in Debussy's "Pelleas and Melisande" at the Theatre Royale de la Monnale in Brussels, under the baton of Pierre Monteux. He has assisted Boris Goldovsky in opera workshops in Pittsburgh and Wheeling, W.Va.

Robert Gay

Robert Gay, as a student in Tanglewood's opera department in 1946, sang in the American premiere of Benjamin Britten's "Peter Grimes." He was in the first production of Menotti's "The Old Maid and the Thief" and the first English performance in the U.S. of "Pelleas and Melisande." Born in Chicago, he studied at Northwestern University, the Curtis Institute of Music, Mannes College of Music and Boston University. From 1938 to 1942 he was with the Philadelphia Opera Company, and was soloist with the Philadelphia Orchestra during those years. In 1941 he was at the Memphis Open Air Theater, and since 1946 has been with the New England Opera Theater.

Replacing John Blankenchip as the opera department's stage designer this summer is David Hays, who spent last winter as a teaching fellow at Boston University, designing, lighting and costuming productions for the university theater. Mr. Hays was assistant to the designer at the Brattle Theater in Boston from 1949 to 1952, the year he took his B.A. from Harvard. He won a Fulbright scholarship in 1952, and worked for designers at the famed Old Vic Theater in London during 1952-53. After a winter at the Yale University Theater, he worked as a designer at Green Mansions, N.Y., summer of 1954.

Berkshire Festival Now In 16th Season

Spfld Rep 6/25

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the sixteenth summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of Western Massachusetts. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales."

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire eFstival has attracted crowds from all over the world.

In 1954—Music Director Charles Munch's fourth summer with the 104-piece Boston Symphony Orchestra at Tanglewood—all attendance records were broken. In the six weeks from early July to mid-August, the Festival concert attendance totaled 135,775 (as compared with 117,950 in 1953), and total paid admissions were $330,033 (in 1953 $311,600). Attendance at Six Chamber Music Concerts in the 1,152-seat capacity Theater-Concert Halls was 8,750, an average of 1,358. Attendance at the six "Bach-Mozart" concerts by members of the Boston Symphnoy Orchestra in the same auditorium totaled 16,50, an average of 2,275. Twelve concerts by the full orchestra given in the Music Shed, capacity 6,000 persons, attracted audiences of 129,925, an average of 9,197.

In addition, 30,800 persons attended the 30-odd concerts and lemonstrations by students of the Berkshire Music Center, the summer school of music maintained by e Boston Symphony Orchestra in njunction with the Festival, and e school's annual benefit, "Tanwood On Parade," drew an alle record of 10,050.

BSO Box Office At Tanglewood Is Now Open

LENOX—The box office and the administrative department of the Boston Symphony Orchestra opened this week at Tanglewood. Allan Smith is in charge of the ticket office which will be open from 9 a.m. to 5 p.m.

Gail W. Rector, assistant manager of the BSO, arrived in Lenox last week. In the Music Center office, Miss Edith Bossler, the registrar, is now taking applications for music students. Two secretaries, Miss Josephine Testa and Miss Mary Parsons, are now working in the offices.

Berkshire Music Center Signs Up 375 Students

Spfld Un 6/23

Lenox, June 22—Student registration at the Berkshire Music Center, the six-week summer music school maintained by the Boston Symphony in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports. The full enrollment will be 400.

The school will be held July 3 to August 14. Charles Munch, music director of the Boston Symphony, is director of the center and Richard Burgin, concertmaster of the orchestra, will act as assistant director.

Students at the center will study orchestra playing and conducting, choral singing and conducting, composition, opera or chamber music.

Enrollment at the school may be for a two, four or six week period.

NY Times / 6/27

. . . More people have bought subscription tickets for the forthcoming Berkshire Music Festival than subscribed for the festival last summer. . . In the

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Spfd 6/20

purple blur . . . The report that Tanglewood's advance ticket orders point to a probable all-time record attendance this summer is fine news both for Berkshire businessmen and for the Boston Symphony management, which always approaches this annual June barometer with considerable trepidation . .

$325,000 Potential

Eagle

Tanglewood School Gets Big Rockefeller Grant

LENOX — The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra, will benefit from a series of grants which can amount to $125,000 from the Rockefeller Foundation, it was announced today.

To Match Funds

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum equal to money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The appropriations will be made annually.

This is the second time the Rockefeller Foundation has come to the support of the Berkshire Music Center. Grants amounting to $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school.

Commenting on the grant today, Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, said "the future of the school is assured if the Friends of the Berkshire Music Center will really rally to its support."

Goal $35,000 This Year

In 1954 contributions to the music center totaled about $25,000. This year a goal of at least $35,000 is being sought, BSO officials revealed.

Donations are made by music lovers who each summer attend the concerts by the 400 students who are enrolled at the school, as well as by individuals and organizations who assist the center through tax-exempt donations to the organization. Through the Rockefeller Foundation grants, it was explained, the Berkshire Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

$325,000 Potential

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1949 largely from a series of gifts from the RCA Victor division of the Radio Corp. of America. The original capital of $50,000, while drawn upon annually to assist the 4,575 students from all parts of the U.S. and many foreign lands who have been enrolled in the school during its 12 sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1959 is estimated at $325,000.

The Berkshire Music Center commences its 13th session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Bernstein as head of orchestra conducting, Richard Burgin and William Kroll heads of chamber music; choral music, with Hugh Ross in charge; composition, with composers Roger Sessions (U.S.A.) and Boris Blacher (Germany) this year's guest teachers; opera, headed by Boris Boldovsky; and the new Tanglewood Study Group, aimed at lovers of music on a non-professional basis which Ingolf Dahl heads. Charles Munch is director of the Berkshire Music Center; Aaron Copland, assistant director; Ralph Berkowitz, dean.

Berkshire Festival To Have 24 Concerts

Tanglewood Series Will Run July 6 - August 11

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the 16th summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of western Massachusetts. Since 1937, this orchestra has played in Tanglewood, at Lenox, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate, and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, the Berkshire Festival has attracted crowds from all over the world.

The Berkshire Festival will consist of 24 concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerts of Beethovens chamber music by noted aggregations and soloists. The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, on Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8.

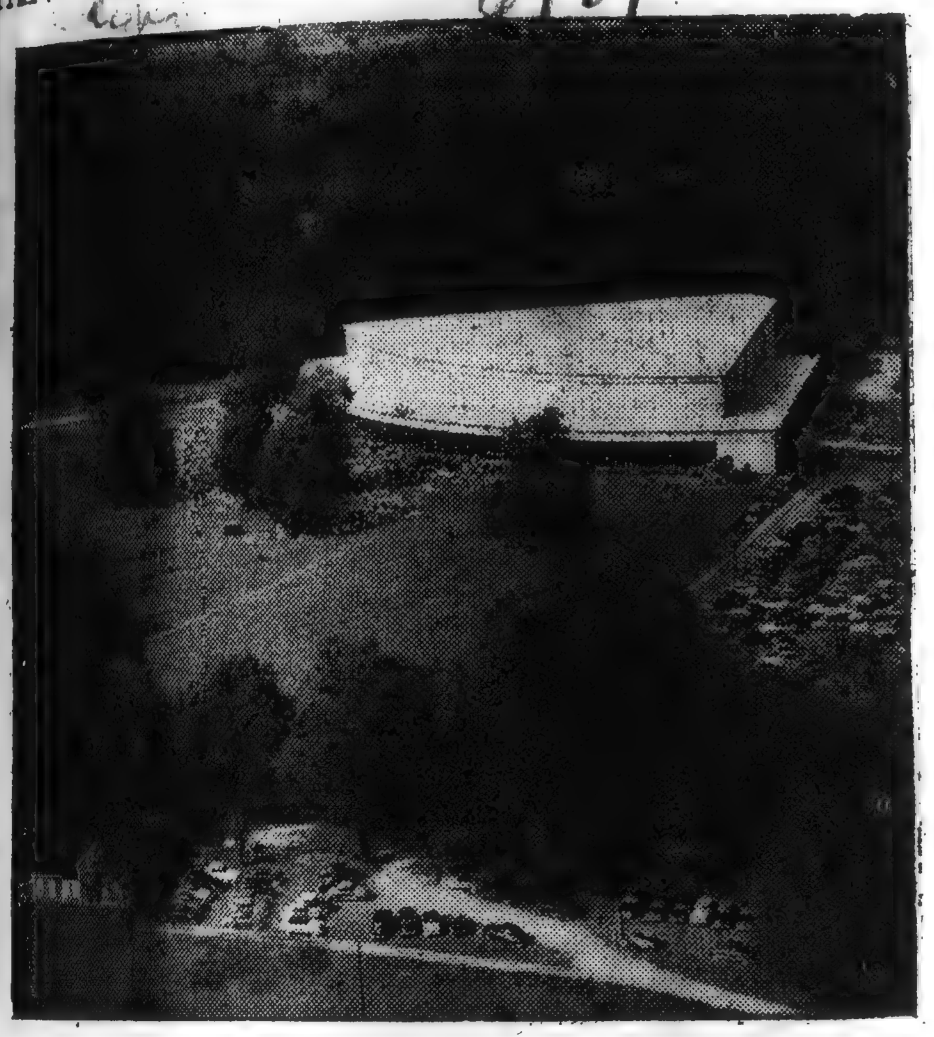
The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor. July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jenr Tourel, mezzo-soprano, will heard in three arias.

Charles Munch, with the assistance of Pierre Monteux and Leonard Bernstein, will lead the Boston Symphony Orchestra in the 12 Music Shed concerts, on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

The Festival concerts for 1955, as planned by Mr Munch, will feature the music of Beethoven, including all nine symphonies, "Fidelio" (Act II) in concert performance, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis", in memory of Serge Koussevitzky.

TANGLEWOOD SEASON AT HAND!

(6/21)



Scene Outside the Shed at a recent Concert

The Boston Symphony Orchestra is preparing these days for its huge annual "Operation Tanglewood". For the sixteenth summer its music will be presented in an idyllic setting near Lenox, Mass. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire Festival has attracted crowds from all over the world. Last Summer (Music Director Charles Munch's fourth with the 104-piece Boston Symphony) all attendance records were broken.

Music lovers, indeed, have shown their increasing awareness of the Berkshire Festival's accessibility from the Connecticut, Mohawk and Hudson valleys by expressway, state highway, bus, train, airplane, and shown also a welcome for the plan inaugurated last year to increase the number of concerts within the Festival's six-week scope.

A voluntary contribution to the tax-exempt organization known as the Friends of the Berkshire Music Center admits music-lovers to the student concerts which take place almost every day and are of comparable interest to the professional Festival concerts.

Ticket sale for the Berkshire Festival concerts has been opened. Programs and ticket information may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass., or by telephoning Lenox 600.

MISS HIATT BACK AS CHORAL TEACHER

Lenox, June 25 — Miss Iva D. Hiatt, assistant professor of music at Smith College, Northampton, will assist Hugh Ross in the Berkshire Music Center's department of choral music this summer. Miss Hiatt studied choral conducting under Mr. Ross at Tanglewood in 1947, and was the first woman to conduct a work for chorus and orchestra in the Music Shed. Miss Hiatt graduated from the University of California in 1948, receiving both B. A. and M. A. degrees.

She became the first student conductor of the University of California Chorus, and gave West Coast premieres to compositions by Copland, Britten and Stravinsky. At Smith, where she directs choral music, she founded the Smith College Chamber Singers, an ensemble which has made three successful tours of Europe. During 1953-4, she was associate conductor of the Cecilia Society of Boston.

June 16, 1955 The New Milford Times Sect. 3 Pg. 3

Berkshire Festival Concerts To Open At Lenox, July 6

The Berkshire Festival at Tanglewood, Lenox, Mass., this year will consist of twenty-four concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerst of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present the works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

Bernstein Conducts

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias.

Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series; Doriot Anthony Dwyer, flute, on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of th Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria."

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Premieres

Tanglewood premieres- music given for the first time by the Boston Symphony Orchestra in the Berkshire hills- will include this summer: Bach, "Sinfonia from the Easter Oratorio"; Stravinsky, "Orpheus", Hindemith,

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUL 1 1955

Festival Concerts Open Next Week

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening at Tanglewood, Lenox, of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the 16th summer since the Boston Symphony Orchestra has participated concerts will be given for six weeks, July 6 to August 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening (July 6) with an all Beethoven program by the Kroll String Quartet. On Friday evening (July 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of Symphony in conjunction with music maintained by the Boston its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard glee club and Radcliffe Choral Society and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200 seat theatre concert hall at Tanglewood, evenings at 8:30, Sunday afternoons at 2:30.

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts within the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists. Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-August 14, when 12 weekend concerts are held in the 6,000 seat Music Shed, erected in 1938, and open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

Elm Court Guests

David H. Wood, resident manager of Elm Court, today announced that the following guests associated with the Boston Symphony Orchestra will be guests this summer: Dr. Charles Munch, director of the Boston Symphony; Gregor Piatigorsky, on the advisory staff of Music Department 1 and guest cellist with the orchestra this summer; Isaac Stern, a former student at Tanglewood and guest violinist for three concerts; and Pierre Monteux, who will be a guest conductor at Tanglewood.

Other guests include Mrs. Sarah Backer, owner of the Hotel Berkshire in New York City, and her daughter, Mrs. Milton Heller.

Mr. Wood said that Elm Court will open its dining room and cocktail lounge to the public.

B. E. Eagle
June 30, /55

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TANGLEWOOD • Lenox, Mass. • JULY 6 to AUG. 14

Berkshire Festival

BY THE **BOSTON SYMPHONY ORCHESTRA**

CHARLES MUNCH, *Music Director*

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ART

NY Times June 13

[106]

Berkshire Festival To Have 24 Concerts

Tanglewood Series Will Run July 6 - August 11

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the 16th summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of western Massachusetts. Since 1937, this orchestra has played in Tanglewood, at Lenox, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate, and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, the Berkshire Festival has attracted crowds from all over the world.

The Berkshire Festival will consist of 24 concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerts of Beethovens chamber music by noted aggregations and soloists. The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, on Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8.

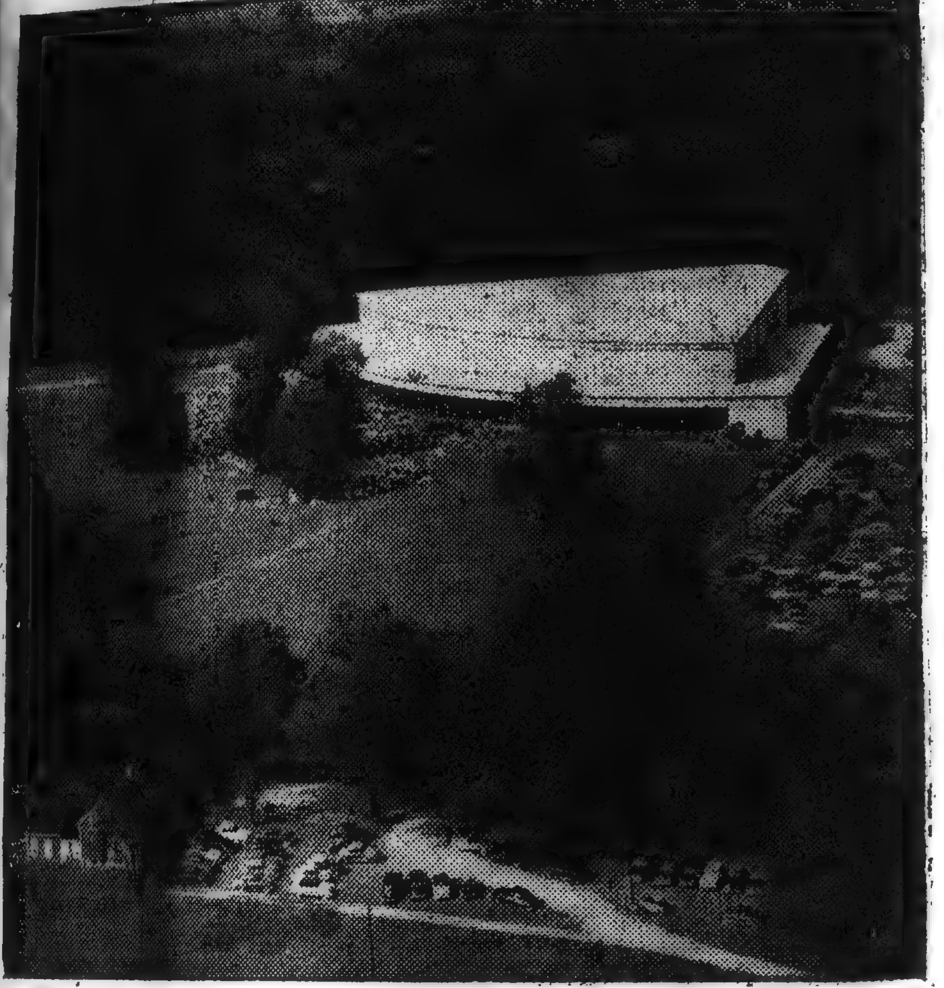
The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor. July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias.

Charles Munch, with the assistance of Pierre Monteux and Leonard Bernstein, will lead the Boston Symphony Orchestra in the 12 Music Shed concerts, on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

The Festival concerts for 1955, as planned by Mr Munch, will feature the music of Beethoven, including all nine symphonies, "Fidelio" (Act II) in concert performance, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis", in memory of Serge Koussevitzky.

TANGLEWOOD SEASON AT HAND!

6/21



Scene Outside the Shed at a recent Concert

The Boston Symphony Orchestra is preparing these days for its huge annual "Operation Tanglewood". For the sixteenth summer its music will be presented in an idyllic setting near Lenox, Mass. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire Festival has attracted crowds from all over the world. Last Summer (Music Director Charles Munch's fourth with the 104-piece Boston Symphony) all attendance records were broken.

Music lovers, indeed, have shown their increasing awareness of the Berkshire Festival's accessibility from the Connecticut, Mohawk and Hudson valleys by expressway, state highway, bus, train, airplane, and shown also a welcome for the plan inaugurated last year to increase the number of concerts within the Festival's six-week scope.

A voluntary contribution to the tax-exempt organization known as the Friends of the Berkshire Music Center admits music-lovers to the student concerts which take place almost every day and are of comparable interest to the professional Festival concerts.

Ticket sale for the Berkshire Festival concerts has been opened. Programs and ticket information may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass., or by telephoning Lenox 600.

MISS HIATT BACK AS CHORAL TEACHER

Lenox, June 25 — Miss Iva D. Hiatt, assistant professor of music at Smith College, Northampton, will assist Hugh Ross in the Berkshire Music Center's department of choral music this summer. Miss Hiatt studied choral conducting under Mr. Ross at Tanglewood in 1947, and was the first woman to conduct a work for chorus and orchestra in the Music Shed. Miss Hiatt graduated from the University of California in 1948, receiving both B. A. and M. A. degrees.

She became the first student conductor of the University of California Chorus, and gave West Coast premieres to compositions by Copland, Britten and Stravinsky. At Smith, where she directs choral music, she founded the Smith College Chamber Singers, an ensemble which has made three successful tours of Europe. During 1953-4, she was associate conductor of the Cecilia Society of Boston.

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mes June 16, rd Times Sect. 3 Pg. 3

Berkshire Festival Concerts To Open At Lenox, July 6

The Berkshire Festival at Tanglewood, Lenox, Mass., this year will consist of twenty-four concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerst of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present the works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

Bernstein Conducts

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Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series; Doriot Anthony Dwyer, flute, on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of th Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria."

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene I stomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Premieres

Tanglewood premieres- music given for the first time by the Boston Symphony Orchestra in the Berkshire hills- will include this summer: Bach, "Sinfonia from the Easter Oratorio"; Stravinsky, "Orpheus", Hindemith, "Der Schwanendreher"; Haydn, Symphony in B flat, No. 98; Mozart, Overture to "Don Giovanni"; Boccherini, Concerto for Cello; Vivaldi, Concerto Grosso in B minor, Op. 3, No. 10 and "Gloria" (with chorus); Faure, "Pavane"; Milhaud, "Serenade"; Honegger, Symphony No. 4; Sessions, Suite from "The Black Maskers"; Barber, "Prayers of Kierkegaard"; Beethoven, "Fidelio" Act II; Bloch, "Schelomo"; Strauss, Suite from "Der Rosenkavalier."

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NY Times June 13

ART

[106]

1955 THE TANGLEWOOD TIMES

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Pittsfield Lady Made U. S. Debut Possible

SERKIN

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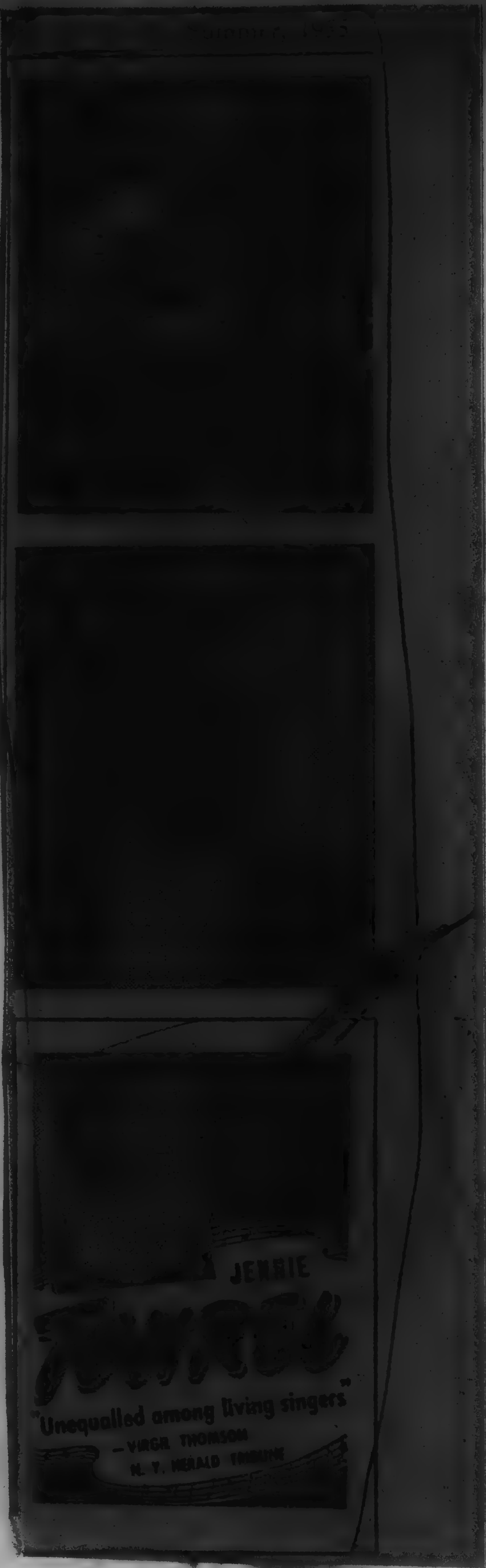
"A busy life makes for a full man," says Serkin. What with his concerts, his wife and five children, his farm (and he does farm), and his summer music school at Marlboro College, he is leading a life that proves this maxim to be true.

We highly recommend Serkin's Columbia Masterworks Records of the CASALS FESTIVAL with Pablo Casals, cellist . . . Beethoven's Sonatas 1 thru 5. Ditto, Serkin's Columbia Master Records of Brahms Concerto No. 2 with Eugene Ormandy and the Philadelphia Orchestra, and Brahms Quartet No. 1 with members of the Busch Quartet.



Hi-Fi July '55

NOTED WI

Contin

tip connecto [illegible] just what we [illegible] know if any [illegible] interested in [illegible] needed item. [illegible] connection can be made [illegible] half-second without any solderi[illegible]ssary.

There you are [illegible]facturers. Now you have no excuse not to make life a little easier for us.

Michael Byrd of Inglewood, Cal., writes that he has a temporary solution to the problem of no handles on the pin plugs: "There may be obtained from many hardware stores and occasionally in some radio parts stores a little 'washer,' 'gromet,' 'eyelet'—call it what you may—which is ordinarily used behind the screws on many panel mountings, behind knobs, etc., in furniture. Just drop this over the back end of the plug and apply a drop of solder, and there, presto! you have a handle. It's best to do this before hooking it up."

Erratum

In our May "Noted With Interest," we took great pleasure in announcing Collins Audio's brand new tuner *kit*, the "Custom Special." Now, with pleasure (at the thought of saving you some soldering work) and no small amount of chagrin, we must tell you that it is not a *kit*, but a completely assembled and wired affair ready to be plugged in. It is pictured in Collins' ad in the June issue.

Tanglewood

It's that time again in the Berkshires when the residents of the communities and towns surrounding the Berkshire Festival have to park four-deep in front of the post office, try to avoid Saturday shopping, and try not to have to cross the main thoroughfare on foot or make a U-turn in their car. We growl and grumble about the traffic, the crowded dining places, the practically impossible task of finding lodging for a visiting fireman or friend of a friend. But if you hear our grumbles, don't believe them. We're actually happy as a [illegible] see the town wake up after its [illegible] cold winter, and being in th[illegible] [illegible] business, sort of, we're nat[illegible] thrilled to death to

Co[illegible] on next page

OVER

Tanglewoodite

He gulped his lunch
To hear Monsieur Munch,
Late meal for Bernstein,
At "half" ate sardine,
Time for Pete Monteux,
Drank qt. of vin bleu,
And what about Thor?
Had he[illegible]

SOLOISTS FOR AUG. 5 AND 14

Tanglewood soloists for Aug. 5, the Koussevitzky Memorial, are: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. For the last concert, Aug. 14: Besides Miss Addison and Mr. Lloyd, Catherine Akos, contralto, and Donald Gramm, bass.

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I must down to Tanglewood again, to the rolling hills and the sky,
And all I ask is immortal music and one to lead it by,
And the baton's whirl and the muses' play and the great shed's shaking,
And the white clouds in the blue sky and a gay day making.

I must down to Tanglewood again, for the call of the festival
Is a strong call and a strange call that may not be denied,
And all I ask is a sunny day with a light breeze blowing,
And the flung throng and the grass green, and the music flowing.

I must down to Tanglewood again to a gay festive sight,
To the horn's way and the strings' way where the song's like a
fragrant night;
And all I ask is a merry time and the famed orchestra playing,
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(MARCUS LIRA With Thanks To JOHN MASEFIELD)

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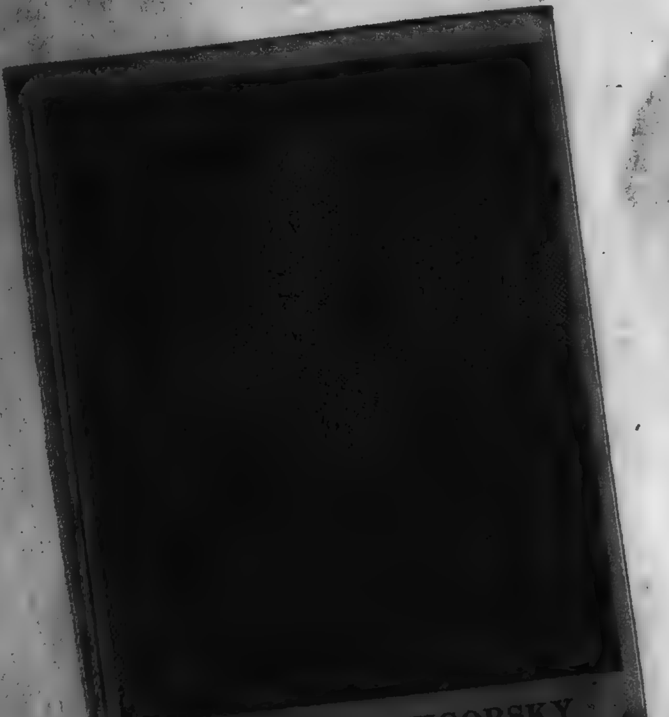
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New Yorker July 2

Herald News
FALL RIVER, MASS.
Independent
Circ. [illegible]
JUL 1 1955

Munch Returns From Vacation In Europe

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He will drive to his Summer residence at Lenox to prepare for his Summer duties as conductor of the Berkshire Festival.

Munch will give his first concert July 8 with a chamber orchestra of Boston Symphony players in the Theatre-Concert Hal at Tanglewood.

The program will be music by Bach, Stravinsky and Mozart, with Doriot A. Dwyer, the Boston Symphony's first flutist, as soloist.

Munch has a heavy schedule in this country during the coming season, which marks the 75th anniversary of the Boston Symphony. During his past two months abroad, Munch accepted no engagements.

In France, he visited his family in Strasbourg and spent some time at his own home in Paris, but for the most part he vacationed on the Riviera.

He interrupted this vacation at the beginning of June to make a flying visit to Boston and receive an honorary degree of Doctor of Music from Boston University.

1956 THE TANGLEWOOD TIMES

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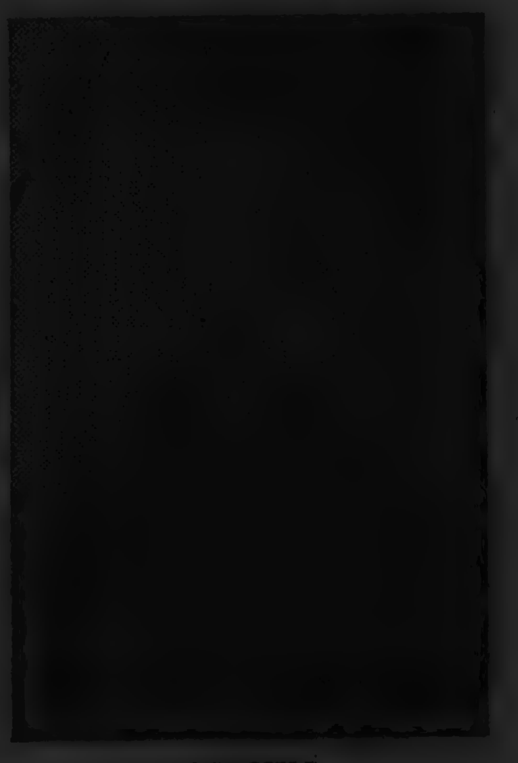

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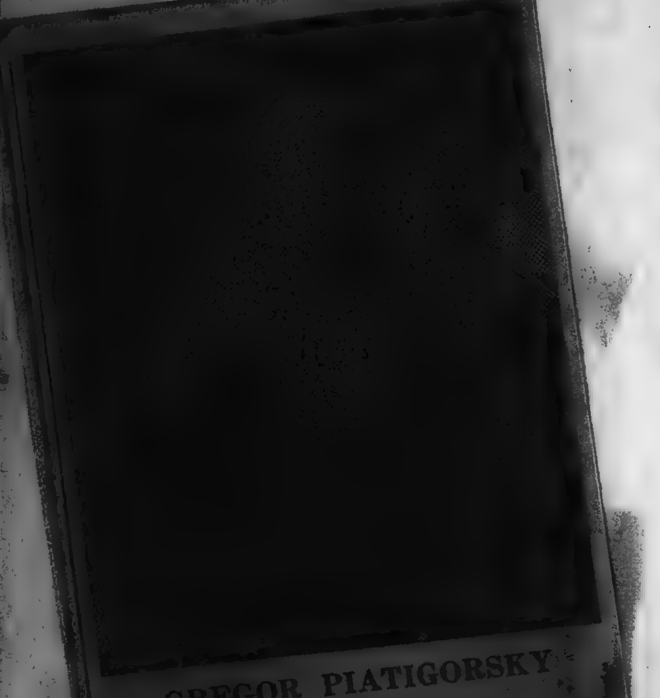

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JENNIE
TOUREL
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N. Y. HERALD TRIBUNE

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Hi-Fi July '55

NOTED WITH INTEREST

Continued from preceding page

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HIGH FIDELITY MAGAZINE

Hi-F

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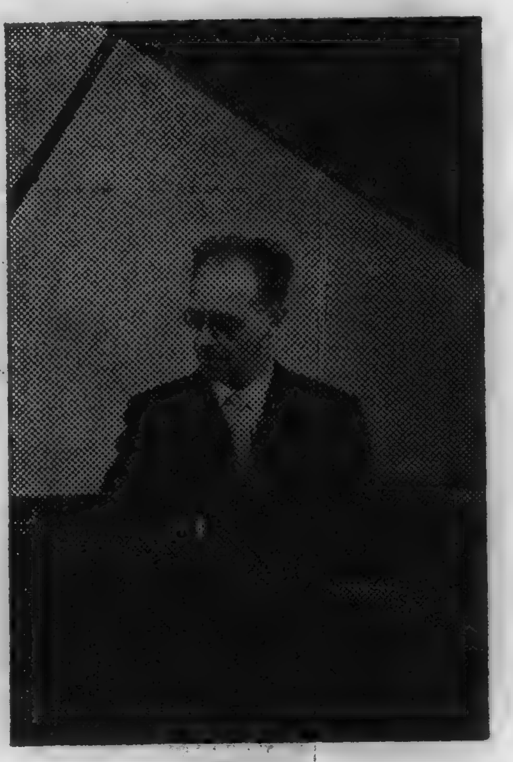

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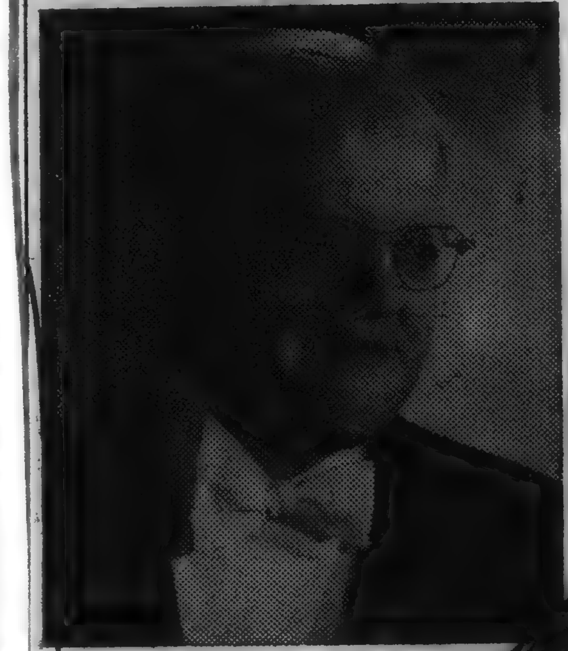
Summer, 1955



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To the horn's way and the strings' way where the song's like a
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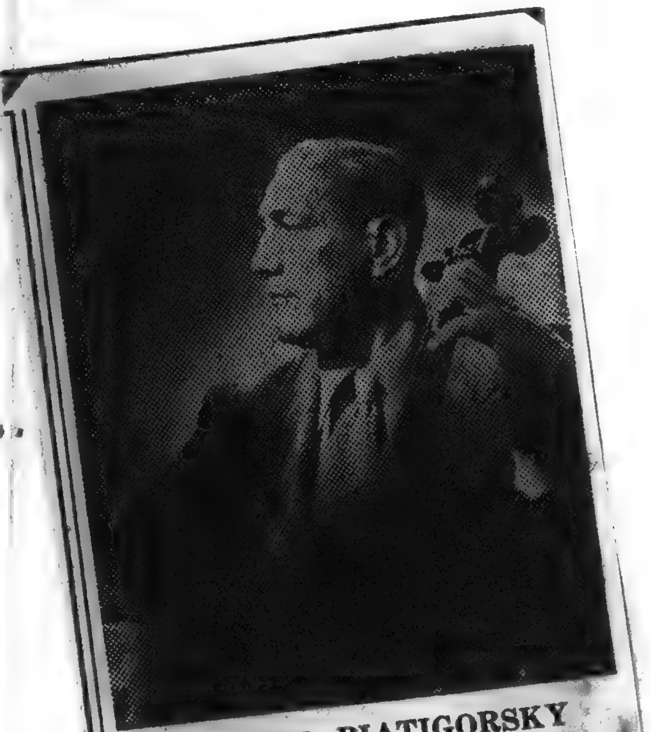

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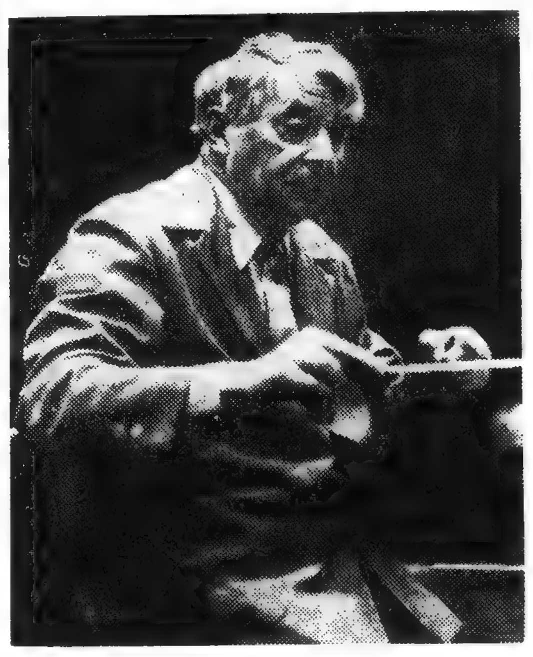

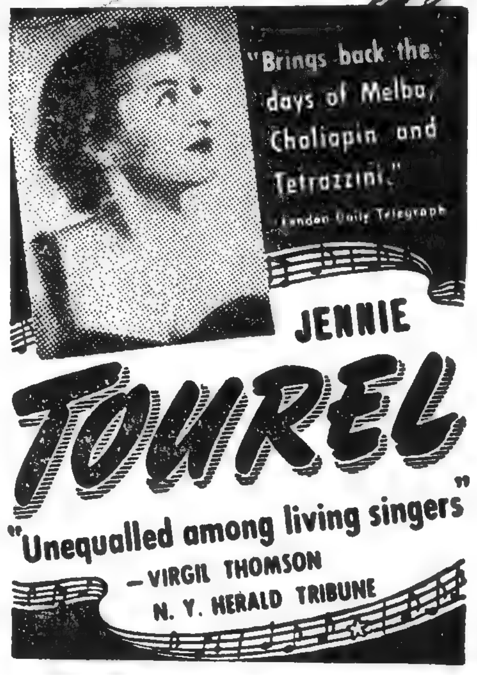
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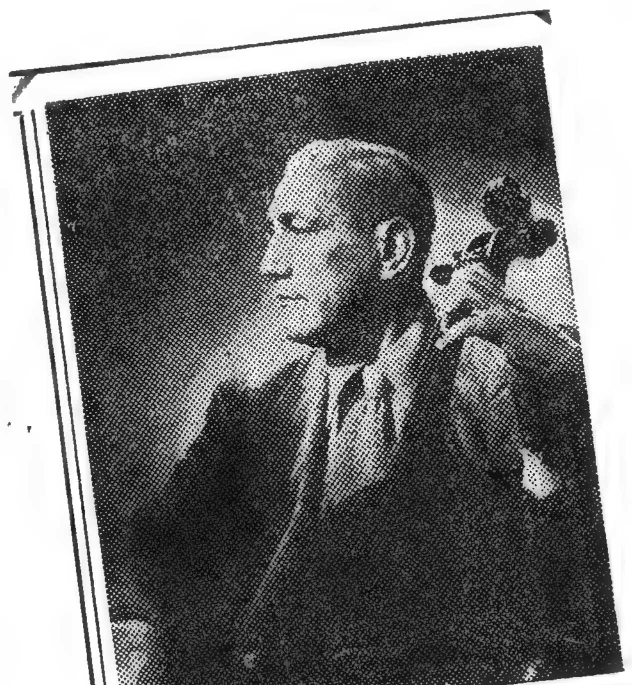

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Herman Melville "Lives" Here

By Robert Newman

The Herman Melville Memorial Room in the Berkshire Athenaeum, Pittsfield's public library, was established in 1953 to provide a convenient center for Melville studies in Pittsfield, thereby perpetuating in a useful manner the memory of a world-famous local author.

Herman Melville's connection with Pittsfield began in the summer of 1833, when he visited his uncle, Thomas Melville, at the farm later known as "Broadhall," now the Country Club of Pittsfield. Two or three years later young Melville spent a season working as a hand on this farm. In the fall of 1837 he taught for a term in the Sikes district school. Following his marriage, Melville moved his household from New York City to Pittsfield in 1850, purchasing the property adjoining the Robert Melville farm-house. The author maintained his residence here at "Arrowhead" until 1863, enjoying the friendship of Nathaniel Hawthorne, Oliver Wendell Holmes and other Berkshire men of letters. The most notable achievement of the Pittsfield years was the writing of his masterwork, "Moby-Dick," published in 1851.

The Herman Melville Memorial Room was planned and donated by Dr. Henry A. Murray of Harvard University. Principal donors of Melville books and memorabilia, besides Dr. Murray, are Mrs. Henry K. Metcalf of Cambridge, the author's granddaughter, and the Misses Agnes Morewood of Pittsfield, Helen Gansevoort Morewood of New York City and Margaret T. Morewood of Santa Barbara, California, Melville's great-nieces. Others who have presented unique material are Mrs. Walter B. Binnian of Cohasset and Mrs. Abeel D. Osborne of Edgartown, granddaughters, and Mrs. Russell A. Hibbs of New York City, a former owner of "Arrowhead." Many individuals have graciously contributed copies of research studies in the field of Melville scholarship. In order that the room may grow in usefulness, gifts of appropriate material will be gratefully accepted.

The collection includes correspondence; first editions; personal items; furniture and framed pictures from Melville's home; family portraits, photographs and documents; books and miscellaneous writings by and about Melville, titles read by him and a group of volumes on whaling; the Willis I. Milham collection of scrimshaw and whaling material. Among special exhibits of special interest are the desk at which Melville wrote "Billy Budd, the author's passport countersigned by Nathaniel Hawthorne, and a portrait engraving of Hawthorne given to Melville by Mrs. Hawthorne.

Burl Ives, Mildred Dunnock, Ben Gazzara and Barbara Bel Geddes, in PLAYWRIGHT COMPANY'S Elia Kazan production of CAT ON A HOT TIN ROOF, instantaneous smash hit.

READ
The New York Herald Tribune
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WALTER F. KERR, Theatre
Abroad It's the Paris Edition of the Herald Tribune
Distributed by Pittsfield News Company

Theatre Piece

Able, busy Louis Calhern, on leave from MGM, to star and direct Edmund Morris' THE WOODEN DISH due in NY in Nov.

In Dublin the past season Sean O'Casey's new play, THE BISHOP'S BONFIRE, received gallery hisses, but the drama apparently went over, according to the critics.

Fun to watch the bright breezy BUS STOP which deals with the loneliness of human beings dying for companionship. A big snow strands a motley crew of characters in a 3rd rate eatery, among them a cowboy (Albert Salmi) and a loose night club canary (Kim Stanley) who are really tremendous.

Good Theatre: BAD SEED; THREE FOR TONIGHT; THE DESPERATE HOURS; TONIGHT IN SAMARKAND; THE SAINT OF BLEECKER STREET; THE PAJAMA GAME; WITNESS FOR THE PROSECUTION; ANASTASIA; CAT ON A HOT TIN ROOF.

Due this fall: Shirley Booth in William Marchant's new comedy, THE DARK SET; Boris Karloff and Julie Harris in THE LARK, Lillian Hellman's adaptation of Jean Anouilh's L'ALOUETTE; G. B. Shaw's political extravaganza, THE APPLECART, with Briane Aherne; Carol Channing in DELILAH; Arthur Miller's A VIEW FROM THE BRIDGE (2 short plays) opens in New Haven Sept. 8, and in Boston Sept. 12.

Wonderful acting: Viveca Lindfors in Anastasia; Paul Muni and Ed Begley in Inherit The Wind; and Nancy Walker in Pheonix 55.

EVENT: On the same bill T. Williams' 27 WAGONS FULL OF COTTON; L. Bernstein's TROUBLE IN TAHITI and the smooth as silk dancing of Paul Draper.

The Passion Play, presented every 10 years at Oberammergau, due in 1960; originated 1634.

Young Wisconsin alumni worth watching: Robert Merriman, Sybil Trubin and Warren Enters who did the off-Broadway production of THIEVES CARNIVAL . . . also good TEACH ME HOW TO CRY by Patricia Goudry.

England with $3 million grant from Parliament launching a national theatre.

GOOD luck to the new Stratford (Conn.) Shakespear Theatre which will feature among others JULIUS CAESAR this season. Raymond Massey and Faye Emerson are among the players.

And Bon Voyage to Rosamond Gilder of Tyringham and New York, formerly editor of Theatre Arts who is now a FULLBRIGHT scholar.

Writers in this Issue

Arthur B. Waters, longtime newspaperman, knows the theatre intimately and what's more knows how to write about it expertly.

Mary Eastland, 18-year old Pittsfield poetess, appears in print for the first time; plays on basketball and softball teams when not involved in verse.

Robert Newman is librarian of Pittsfield's Berkshire Athenaeum, which has a remarkable program. Not only can one satisfy his book needs at this institution but albums from Beethoven to Menotti are available.

Robert A. Fahey is a devotee of the dance and has studied it intensively over a period of years both in New York and the Berkshires.

Marcus Lira is the pseudonym of a young man who prefers to remain annonymous.

Patrick B. McGinnis, president of the New Haven R.R., is the most progressive and dynamic railroad president in the U.S.A.

Busy Artist

Michael Como of Williamstown is a versatile young man. Besides being salesmanager and TV promotion man for DANCE magazine he is the leading male dancer for the Beatrice Stronstorff Modern dance group, has appeared on radio with the WORLD THEATRE and toured with Claire Tree Major's Shakespearean Theatre. He is currently involved with TV dance films. Last winter he appeared with the winter stock company at Dobbs Ferry, N.Y.

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Pittsfield, Massachusetts

C. L. HALVORSON, Tree Service
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LARGE TREE PLANTING
Pittsfield, Massachusetts Telephone 2-6000

New Tanglewood Tales

By Raymond Librizzi

Charles Munch's "I Am A Conductor" (Oxford Univ. Press) is a slim modest book that takes the man in the street behind the scenes and into the "mind" of a conductor. Monsieur Munch says conducting is not a profession but a sacred calling, sometimes a priesthood and often even a disease, a disease from which the only escape is death. Among other things he says there are 2 ways of communicating with the orchestra: By facial expression and gesture; rehearsal means work and more work; one should interpret music as he feels it. In short, conducting is rough, spine-cracking work.

Cellist Gregor Piatigorsky, who has played there before, the past season played 15 times before sell-out houses in Israel.

27-year old Soprano Leontyne Price acclaimed by her hometown, Laurel, Miss. in March with a mammouth parade and jammed auditorium for her concert, which raised more than $2,500 in the little community to help build a Negro Hospital. Last summer she sang Salome at Tanglewood.

Leonard Bernstein wowed audiences at Milan's La Scala the past winter even when Bellini's FELICE ROMANI didn't get rave notices.

Hail to the octogenarians: Pierre Monteux, Fritz Kreisler, Albert Scheitzer, famed humanitarian and organist and friend of Munch, and Arturo Toscanini, who refuses to celebrate a birthday until he's 90. Long may they live. God Bless them.

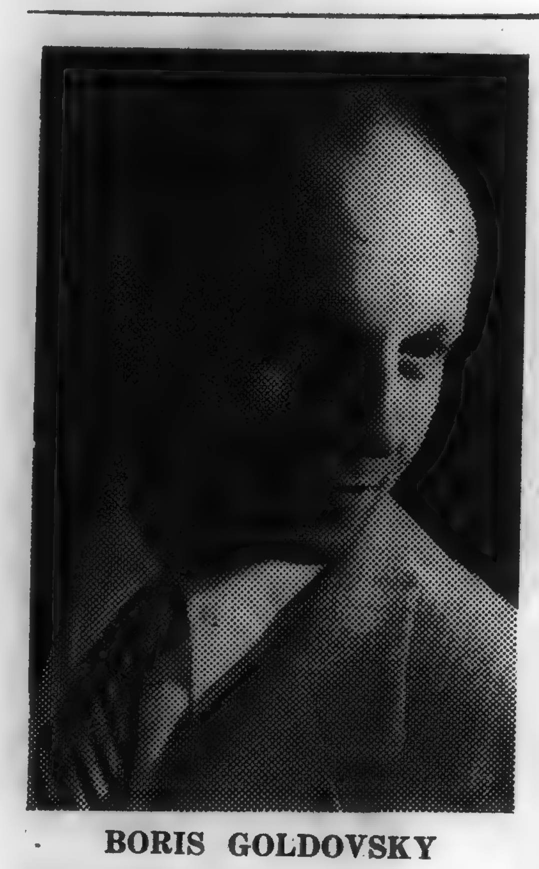
Arthur Fiedler and the Boston Pops will make their first transcontinental tour Jan.-March, 1956.

Met Opera wound up spring tour in Montreal in June, Verdi leading the pack with his works performed 37 times including the ballet Vittorio. Met opens its 71st season in Nov. with Pierre Monteux, who conducted Orfeo in Brussels in March.

Boris Goldovsky is back, running Tanglewood Opera. Aaron Copland is on leave of absence. A. C.'s Dirge in Woods got U.S. premiere at Carnegie Recital Hall past spring with Soprano Adele Addison singing it and works of Sessions and Ives.

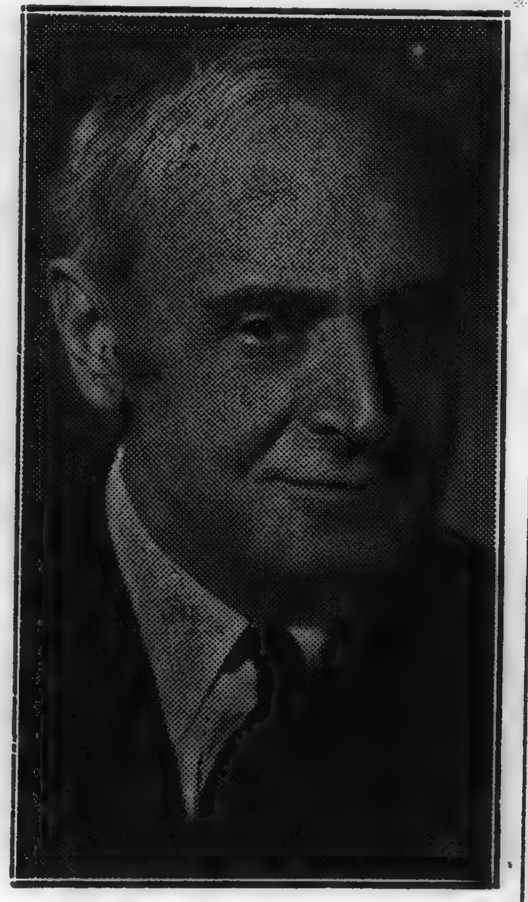
Igor Stravinsky won this year's Sibelius gold medal. Last year he won Britain's highest award, Royal Philharmonic Society's gold prize.

32-year old Thor Martin Johnson was born in Wisconsin; attended Univ. of Michigan; studied abroad; conducted WPA Orchestra; appointed Prof. of Music at Univ. of Mich.; in 1941-42 studied at Tanglewood under Koussevitzky; head of Julliard Orchestra; went to Cincinnati Symphony during 1947-48 season to become its conductor.



BORIS GOLDOVSKY

Boris Goldovsky is back again and will head the Tanglewood Opera Department. (WHITESTONE PHOTO, NEW YORK CITY and LENOX)



Serge Koussevitzky Memorial August 5

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DRUGS
REMO J. ZOLA, Reg. Pharm.
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COMPLETE LINE OF COSMETICS

LEONARD BERNSTEIN

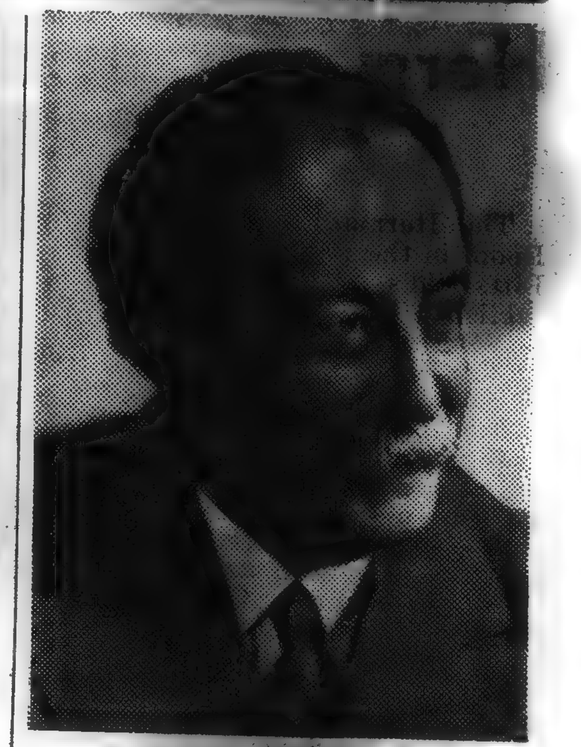
Leonard Bernstein, among other things, will conduct the Koussevitzky Memorial, (see program page). WHITESTONE PHOTO, New York City and Lenox.

MARGARET HARSHAW

Margaret Harshaw, leading soprano of the Metropolitan Opera, appears at Tanglewood this season. Besides her N.Y. operatic triumphs she has been acclaimed in Paris, Mexico, South America and Tanglewood.

ISAAC STERN

Violinist Isaac Stern, appearing at Tanglewood, just back from a concert tour thru France, England, Switzerland and Italy.



PIERRE MONTEUX

Monteux, Tanglewood guest conductor, opens MET in fall.

LEONTYNE PRICE

Famed soprano Leontyne Price appears at Tanglewood and at South Mountain (see programs pages 7 and 11)

Istomin at Keyboard at Casals Festival

PRADES, France — Among the soloists at the Prades Festival under Pablo Casals are the following: Tenor David Lloyd; pianist Eugene Istomin; violinist Yehudi Menuhin and soprano Eleanor Steber. The Festival runs from July 2 to 18 and features Bach, Brahms and Schubert. Istomin at Tanglewood August 7.)

THE TANGLEWOOD

Chamber Music - Theatre Concert Hall

All-Beethoven - Wednesday evenings at 8:30

JULY 6
THE KROLL STRING QUARTET

JULY 13
BEAUX ARTS TRIO

JULY 20
ISAAC STERN and ALEXANDER ZAKIN

JULY
NEW MUSIC STRING QUARTET

AUGUST
RUDOLF SERKIN

AUGUST
GREGOR PIATIGORSKY and RALPH BERKOWITZ

Bach-Mozart Concerts - Theatre Concert Hall

JULY 8

BACH
Sinfonia from "Easter" Cantata (No. 249)
Suite No. 2, for Flute and Strings
Soloist: Doriot Anthony Dwyer
STRAVINSKY
"Orpheus"
MOZART
"Prague" Symphony (K. 504)
(Conductor: MUNCH)

JULY 9

HANDEL
Concerto Grosso, Op. 6, No. 12
HAYDN
Symphonie Concertante with Oboe, Bassoon, Violin and Cello
HINDEMITH
"Der Schwanendreher"
Viola Solo: Joseph De Pasquale

HAYDN
Symphony in B flat, No. 98
(Conductor: JOHNSON)

JULY 10

BACH
Mass in B minor with Harvard Glee Club, Radcliffe Choral Society and Soloists
(Conductor: MUNCH)

JULY 15

MOZART
Overture to "Don Giovanni"
Symphony in C major, "Linz", (K. 425)
Arias, "Al Desio" (K.577), "Zeffiretti" ("Idomeneo")
"Non temer" ("Idomeneo")
Piano Concerto in G major (K. 453)
Soloist: Leonard Bernstein
Soloist: Jennie Tourel, Soprano
(Conductor: BERNSTEIN)

JULY 16

Italian Music

CHERUBINI
Overture to "Anacreon"
BOCCHERINI
Concerto for Cello
VIVALDI
Concerto Grosso with Four Violins, Op. 3, No. 10

VIVALDI
Gloria (with Chorus)
(Conducting: Hugh Ross)
Soloist: Samuel Mayes
(Conductor: MUNCH)

JULY 17

French Music

RAMEAU
Suite from "Dardanus"
FAURE'
Suite from "Pelleas et Melisande"
FAURE'
Pavane
MILHAUD
Seranade

HONEGGER
Symphony No. 4
(Conductor: MUNCH)

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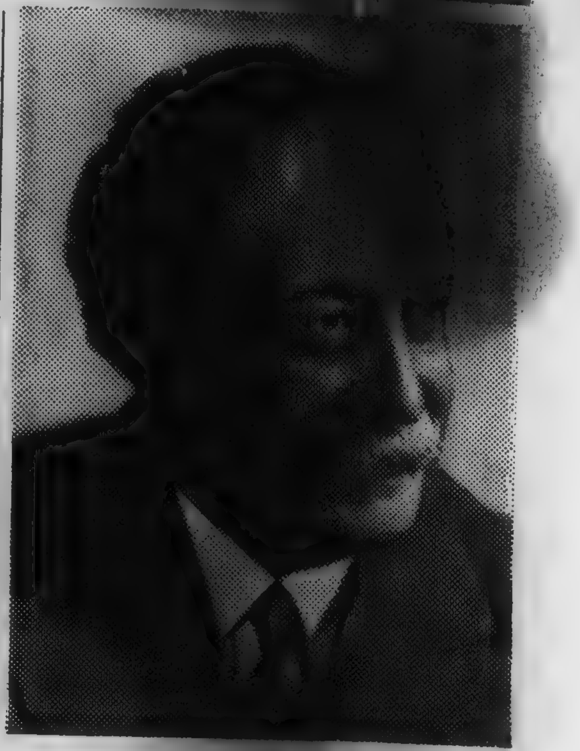

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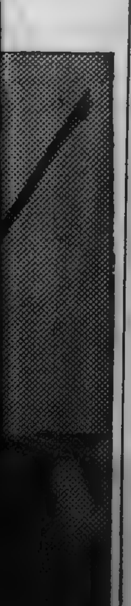

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Boston Symphony Orchestra Music Shed

Friday and Saturday evenings at 8:30
Sunday afternoons at 2:30

JULY 22

BEETHOVEN
Overture to "Coriolan"
Violin Concerto

Symphony No. 7, in A major
Soloist: Isaac Stern
(Conductor: MUNCH)

JULY 23

BACH-RESPIGHI
Passacaglia and Fugue in C minor

BEETHOVEN
Symphony No. 2, in D major

SESSIONS
Suite from "The Black Maskers"

STRAUSS
"Death and Transfiguration"
(Conductor: MONTEUX)

JULY 24

BEETHOVEN
Symphony No. 1, in C major
Symphony No. 4, in B flat

Symphony No. 6 ("Pastorale")
(Conductor: MUNCH)

JULY 29

HANDEL
Suite, "Water Music"

SCHUMANN
Symphony No. 4, in D minor

BARBER
"Prayers of Kierkegaard"
(with Chorus)
Soloist: Leontyne Price

BRAHMS
Symphony No. 4, in E minor
(Conductor: MUNCH)

JULY 30

BEETHOVEN
Overture to "Egmont"
Piano Concerto No. 5 ("Emperor")

Symphony No. 3 ("Eroica")
Soloist: Rudolf Serkin
(Conductor: MUNCH)

JULY 31

BRAHMS
Academic Festival Overture
Concerto for Violin and Cello

Symphony No. 1, in C minor
Soloists: Isaac Stern and Gregor Piatigorsky
(Conductor: MONTEUX)

AUGUST 5

BEETHOVEN
Missa Solemnis
(with Chorus and Soloists)
In Memory of Serge Koussevitzky
(Conductor: BERNSTEIN)

AUGUST 6

BEETHOVEN
Fidelio, Act II
(with Chorus and Soloists)

WAGNER
Excerpts from "Gotterdammerung"
Siegfried's Rhine Journey
Siegfried's Death Music
Immolation Scene
Soloist: Margaret Harshaw, Sopr.
(Conductor: MUNCH)

AUGUST 7

BEETHOVEN
Symphony No. 8, in F major
Piano Concerto No. 4, in G major

Symphony No. 5, in C minor
Soloist: Eugene Istomin
(Conductor: MUNCH)

AUGUST 12

BRAHMS
Variations on a Theme by Haydn

BLOCH
"Schelomo" for Cello and Orchestra

DEBUSSY
"La Mer"

RAVEL
"Daphnis and Chloe", Suite No. 2
Soloist: Gregor Piatigorsky
(Conductor: MUNCH)

AUGUST 13

WAGNER
Overture to "The Flying Dutchman"

BRAHMS
Symphony No. 3, in F major

DEBUSSY
Three Nocturnes

STRAUSS
Suite from "Der Rosenkavalier"
(Conductor: MONTEUX)

AUGUST 14

BEETHOVEN
Overture, "Leonore", No. 3
Symphony No. 9, in D minor
(with Chorus and Soloists)
(Conductor: MUNCH)

About the Berkshire Hills

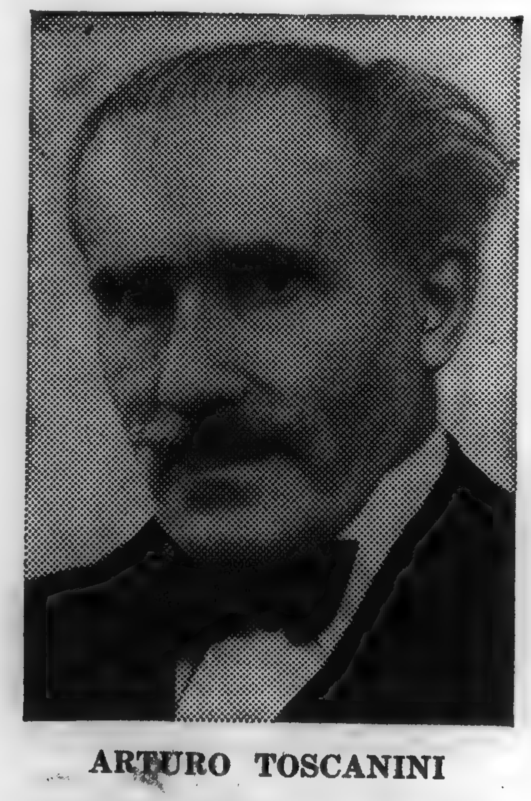
At every season of the year in the beautiful Berkshires, you will find a wide variety of things to do, places to go, sights to see. In the Fall, Berkshire foliage attracts thousands of people who come to enjoy the unsurpassed spectacle of Nature's brilliant and breath-taking array of colors.

Traditional Berkshire Hills hospitality is quickly evident when you stop at one of our many fine hotels, inns, motels or guest houses. You'll always enjoy the touch of friendly cordiality!

And for year 'round good living, hundreds of good folks who were formerly seasonal visitors have chosen the Berkshire Hills as a permanent residence.

For further details about the region, our list of real estate agents, and information on places to stay write:

BERKSHIRE HILLS CONFERENCE
County Courthouse
Pittsfield 30, Mass.



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THAT'S LIFE

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A little bit of rain,
A little bit of joy,
A little bit of pain —
that's life.

A little bit of losing,
A little bit of glory,
A little bit of nonsense,
It's the same old story —
that's life.

And a little bit of life,
Is a mighty precious thing,
When a person's growing old,
And there ain't much time
to sing —
That's life.

TO A LOCK OF HAIR

To think that once
her timid hands
had fed your soul,
caressed, held you close;

To think that you
were once her own
the same as I.

Can you feel my
lonesome fingertips?

Try, please, try.

To think that now
you lie here in
my weeping palm.

I cannot bear to think
that she is gone.

TIME

Time goes unnoticed
for those who
love and sing.

There is no need
of hours for a
lasting thing.

Time is torture,
pain, pity,

I do believe,

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watch the hours
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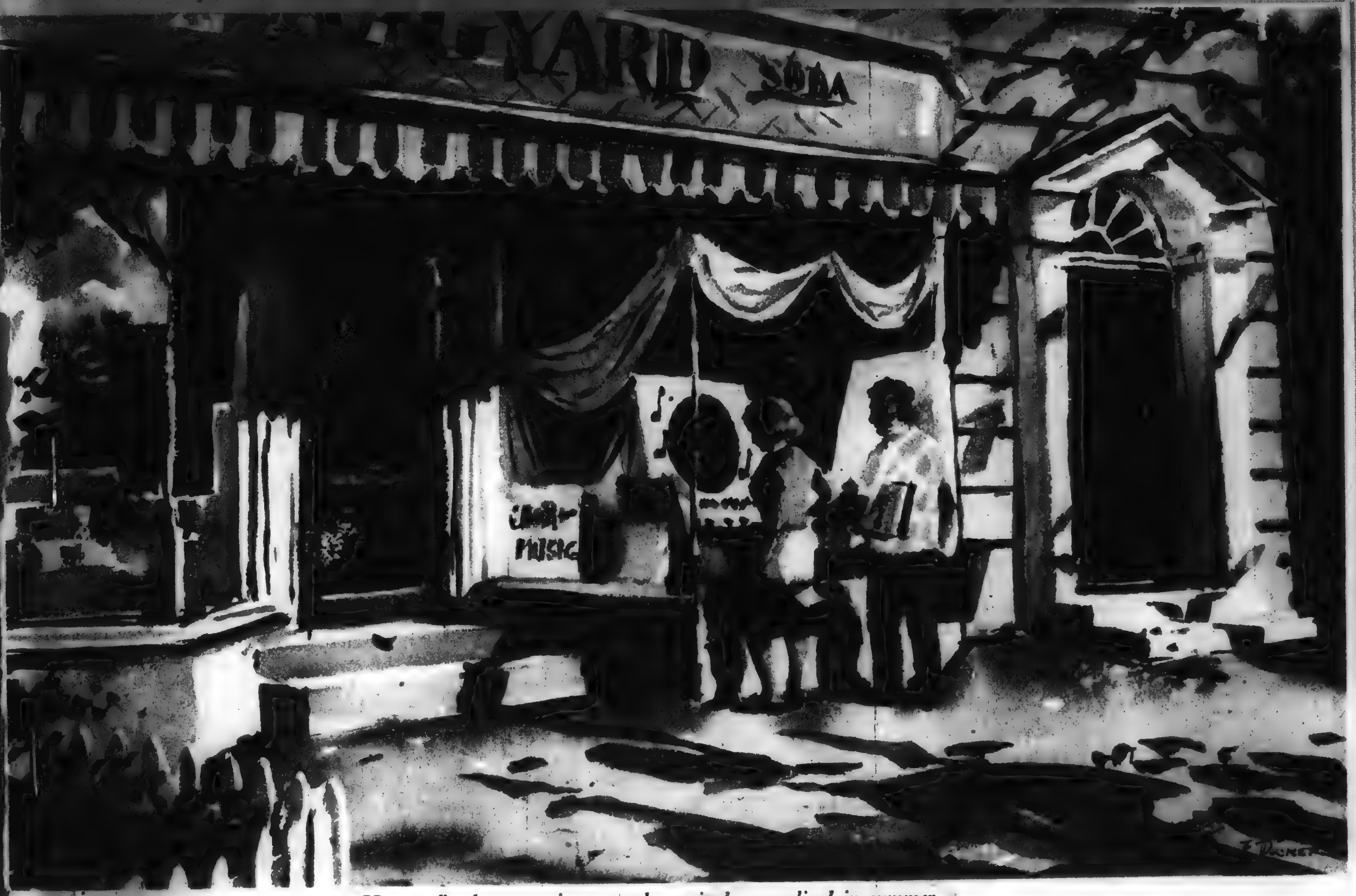

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by ROBERT MARTIN HODESH

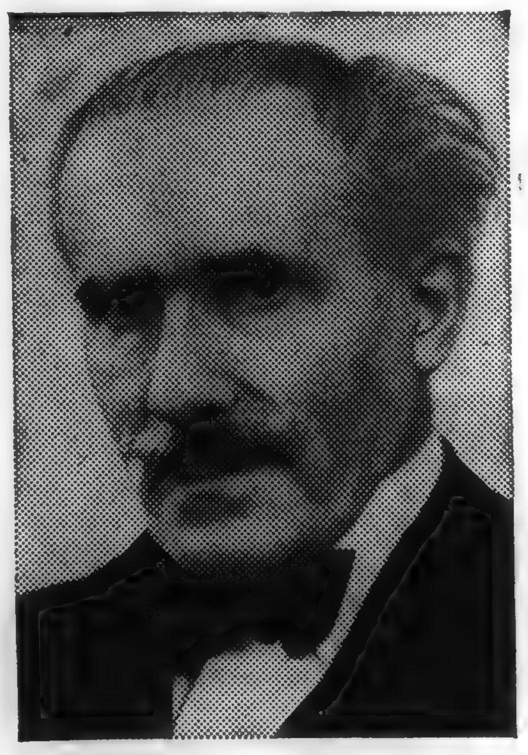
paintings by PAUL E. DECKER

ANYONE who has ever driven through the Berkshire Hills in the summer will agree that one way to learn what the region is like in that season is to observe the hitch hikers along the roads and perhaps pick up a few of them from time to time.

I once knew a man whose only impression of western Massachusetts was gained that way. He used to enjoy telling people what happened to him on a day in August when he pulled up at the main intersection in the town of Lenox, intending to stop only long enough to study the road signs and choose a route.

Before he got rolling again a boy and girl stepped off the curb and asked him for a ride to Tanglewood, which is the site of the Berkshire Symphonic Festival and the Berkshire Music Center, a school for gifted musicians. He could see no harm in driving an extra mile to help a pretty girl with a fiddle case under her arm and a boy with a sheaf of music and a clarinet, so he invited them in.

It turned out his judgment was not misplaced, but before he had taken them a hundred feet they



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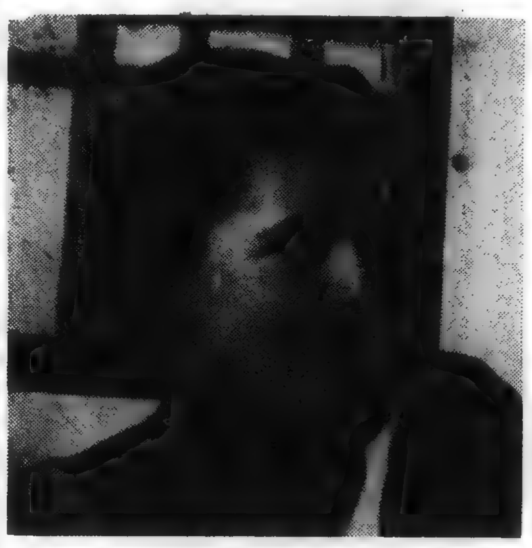

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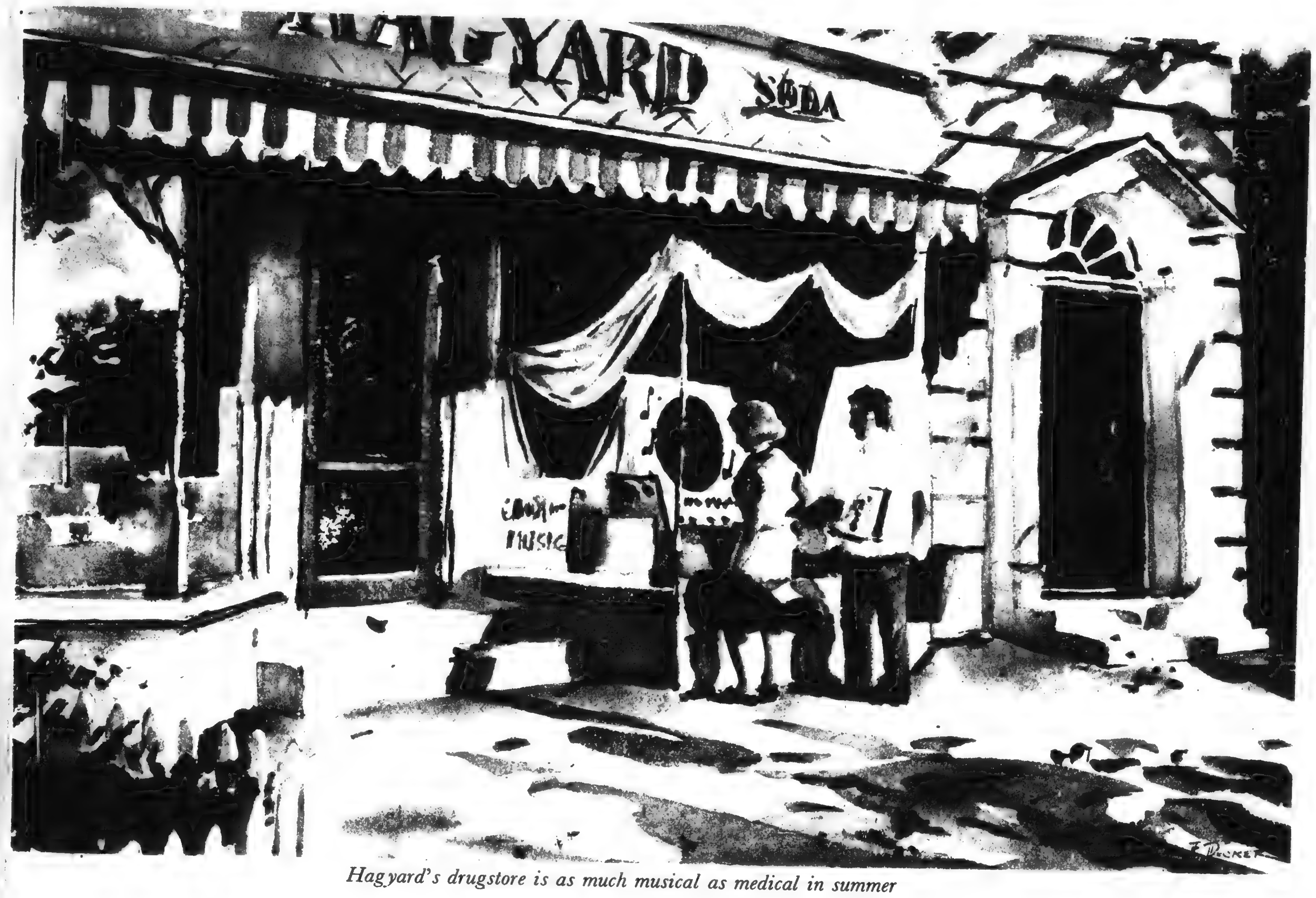

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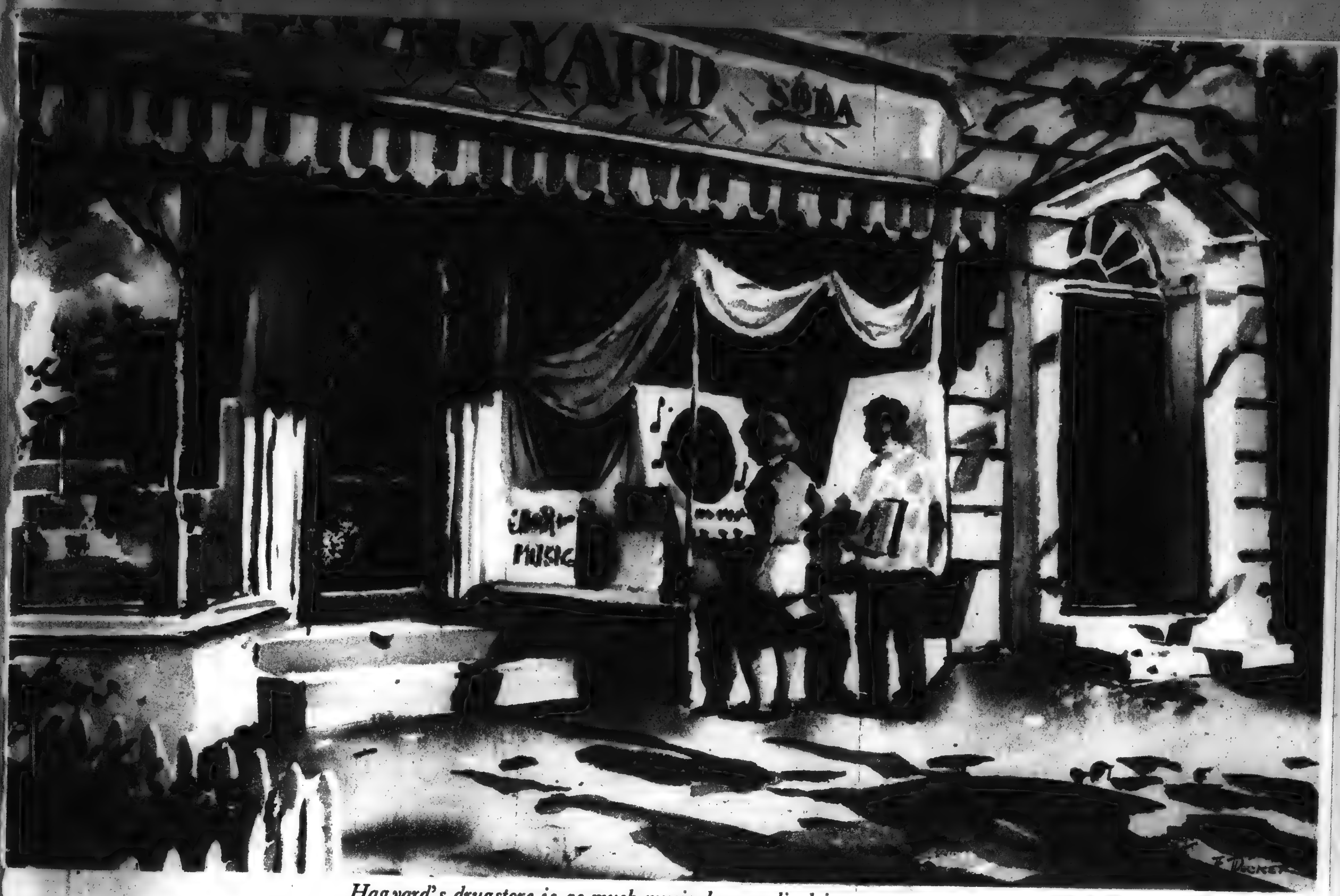

Hagyard's drugstore is as much musical as medical in summer

THE MUSICAL BERKSHIRES

by ROBERT MARTIN HODESH

paintings by PAUL E. DECKER

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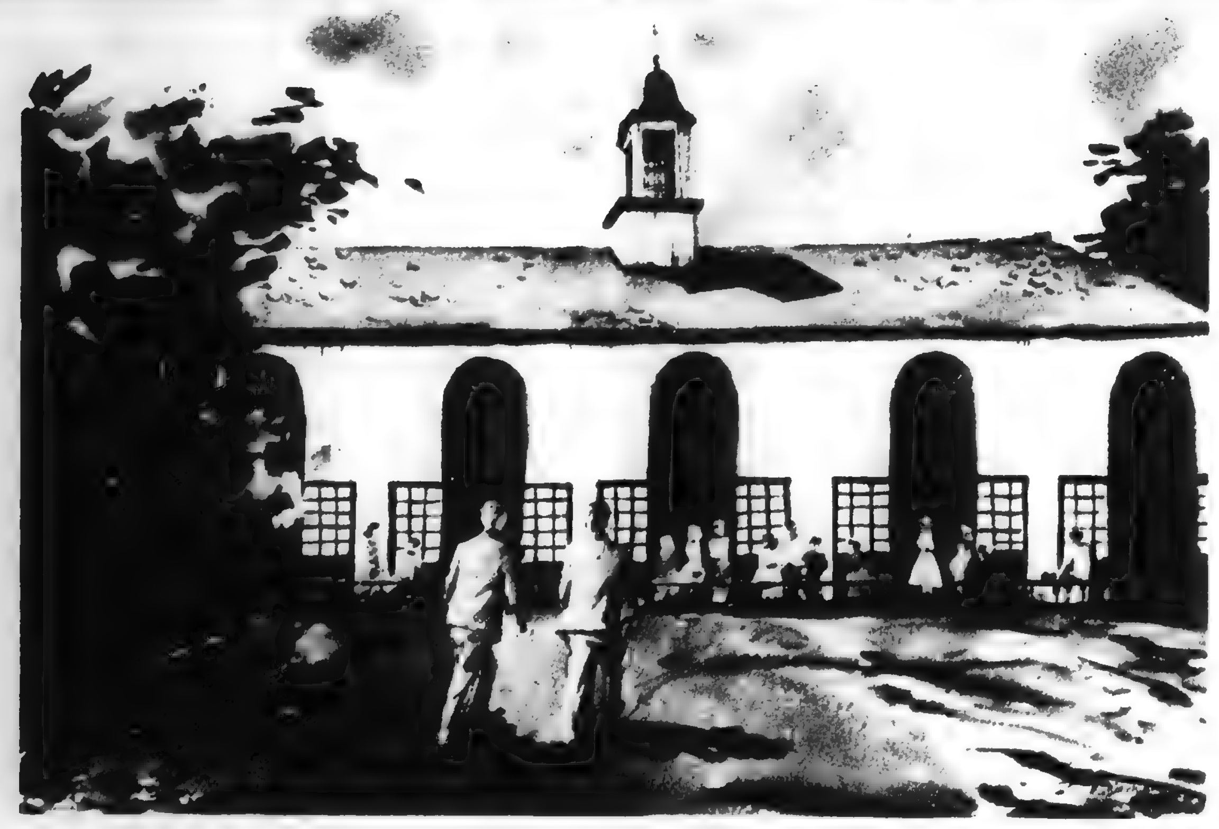
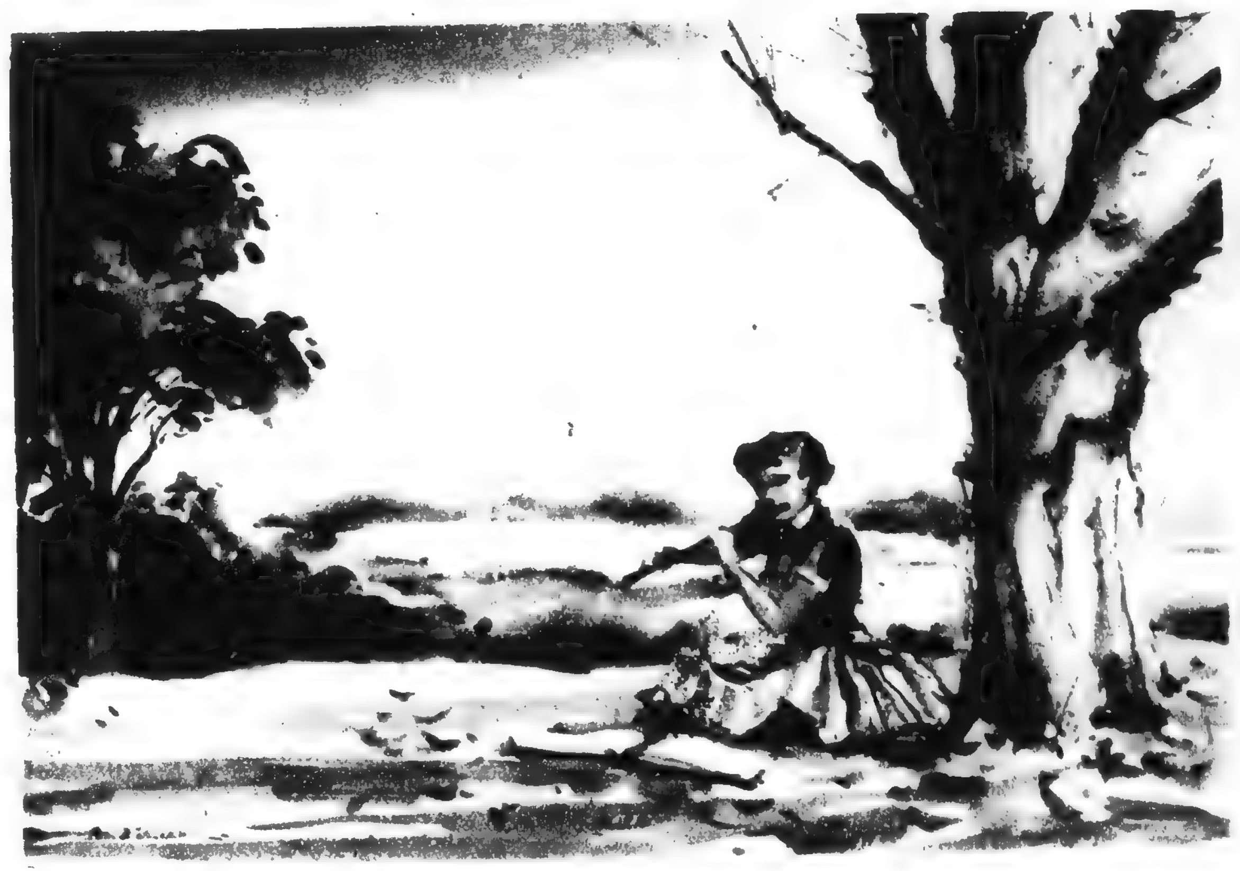


← *The South Mountain chamber music concerts are held in this building*



Students at the Berkshire Music Center often practice out of doors →

asked him to stop and pick up three more musical hitchhikers who were standing by the road with thumbs extended. While driving the quintet to the Tanglewood main gate, it occurred to him that he had never before been in a part of the country where he could pick two violins, a clarinet, a flute, a French horn, and plenty of music right off the shoulder. He reasoned that if he had kept right on going with them he could have set himself up with a small orchestra of sorts—the kids and Petrillo willing, of course.

There is another item like this in the lore of Lenox—admittedly an extreme one—but according to this tale, a boy once stood at the same Lenox intersection thumbing a ride with a bass fiddle. Naturally, the cars passed him up, but he got to Tanglewood anyway, either in a pickup truck or a horse van.

And this way of getting about isn't confined to musicians, either, for the Berkshires are alive in summer with the practitioners of every art there is. I was driving westward last year on U.S. 20 (in the Berkshires this road is called Jacob's Ladder) when I saw an array of creatures in their teens beside the road, thumbs out. Obviously this was the time to throw caution to the winds, so I stopped.

They were seven girl dancers from Jacob's Pillow, a prominent summer school of the modern dance. They were all beautiful and all gay, and it was marvelous the way they wove themselves into the car without a bit of cloth or skin sticking out. I let them off in the town of Lee after five miles of merriment.

Now, all this business of talented hitchhikers on the Berkshire roads is the merest indication of the fact that Berkshire County is the biggest summer culture foundry in the country. On July 24 last year, the *Eagle*, principal daily paper in the area, devoted nearly a full page to a calendar of cultural doings roundabout. This calendar, toothsomely decorated with advertisements for some of the regional restaurants, looked pretty impressive. Covering six weeks, it listed some hundred and forty events—fifty concerts, seventy-two play performances, eighteen dance recitals, and a little art and sculpture.

To an outsider this might look like plenty, but to my friend Milton Bass, columnist on the *Eagle* and a man of prodigious appetite for the arts, it looked a little weak. He says that if you list *all* the music, including jazz, all the plays, all the flower shows, all the art and sculpture, all the dancing, all the summer, the figure would run to more than nine hundred. This, of course, is beyond human capacity and human endurance to digest, though some have tried.

I can just imagine a visitor to the Berkshire Hills sitting on the porch of some good hostelry, say the Red Lion Inn at Stockbridge, willing to expose himself to the Finer Things and trying to decide just how. Before ten in the morning he would have to face hard choices. Should he drive over to Tanglewood and listen to a rehearsal of the Boston Symphony, or should he run up to Pittsfield and look at the exhibition in their notable museum? These two are by no means the only morning alternatives, a fact that could easily cause him to stay in his chair and consider the possibilities of the afternoon.

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If the afternoon slipped away in rumination of all these choices, what about the evening? The big concert by the Boston Symphony, Jacob's Pillow to see the girls dance, or the Stockbridge Playhouse to find out how Eva LeGallienne or some other celebrated person was doing?

After one of those, surely his only choice would be sleep, but it isn't. He could then go over to Stephanie Barber's Music Inn to find out what was up with the Calypso band, the jazz artists, or the folk singers who liven the weekends up over there.

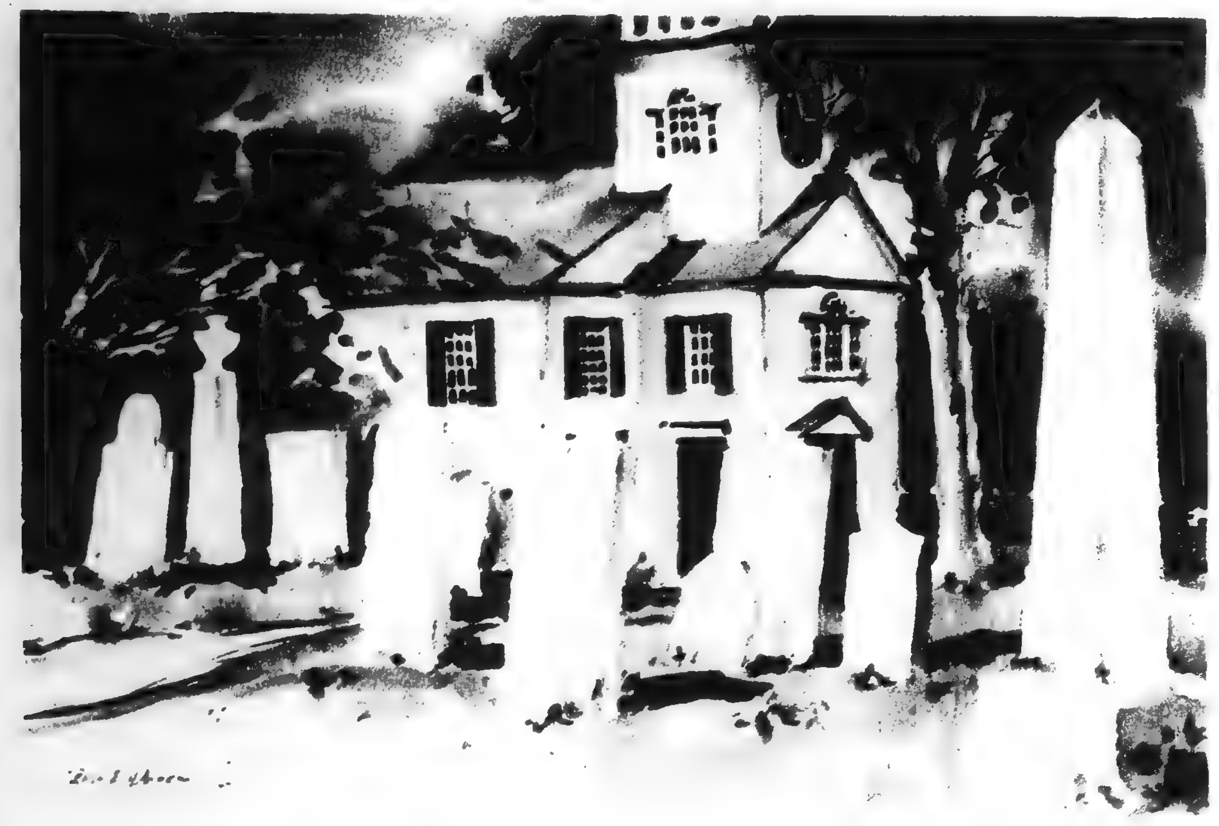
And with all that, where would our friend work in such items as Pro Musica Antiqua, the concerts of ancient music at the Lenox Town Hall, or the folk music workshop at the Lenox Library, or the special movies at the Little Cinema, or a visit to a place like the Mission House in Stockbridge, or the antiques show at Lenox?

Let us suppose, mercifully, that he didn't care a hoot about any of these manifestations of culture and wanted merely to call for some refreshment and spend a vacation on the porch. Even if he avoided hitchhikers on principle and didn't stir once except for maybe a little golf, he would still learn plenty about the Berkshires if he only opened the local papers from day to day, because in their columns are waged the heated battles that break out each summer when the culture foundry has a full head of steam.

The letters-to-the-editor section is the field of several wars, one between the classicists and the modernists after the Boston Symphony has played a really modern work. Waged in eight-point type with exclamation points for shrapnel, the columns are filled with such shots as "Vulgar!" and such counter-charges as "Mozart starved because of people like you!"

Simultaneously there is the war between the three B's on one side and the Massachusetts State Police on the other. In this one the citizens strafe the newspaper with complaints that the police are failing to funnel thousands of cars after concerts through country roads that until recently served the horse and buggy nicely. That the officers still manage to unravel the country's worst cultural traffic jams in a few hours is remarkable, because nothing about Brahms encourages attention to a traffic officer's signals.

Finally, there is the ceaseless battle of the bare legs. Once again, newspapers are caught in the crossfire, this time between the older residents who yearn for the elegance of the past and those who want to take their music in comfort. Militating against the wearing of shorts at concerts, the proponents of stateliness charge that bare legs are bad



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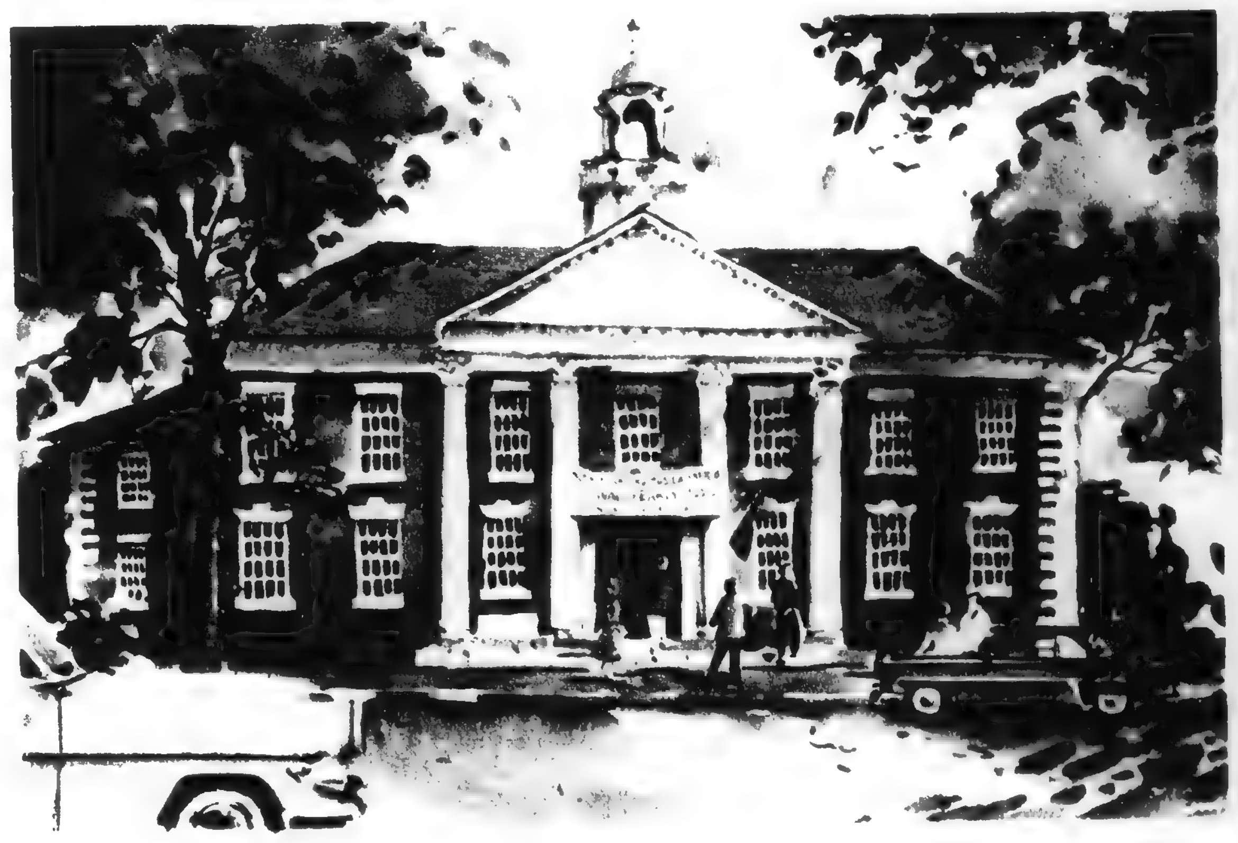
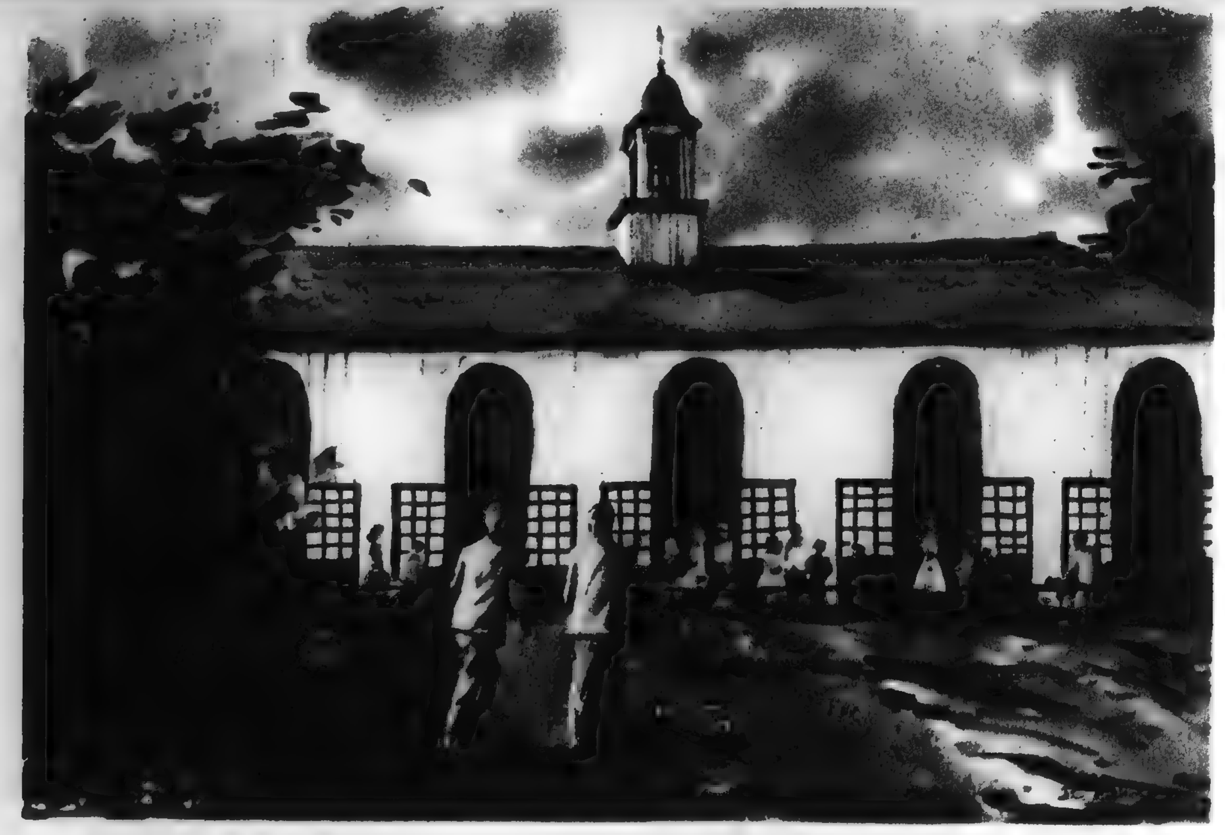


Lenox Town Hall, where the Pro Musica Antiqua recitals are held →



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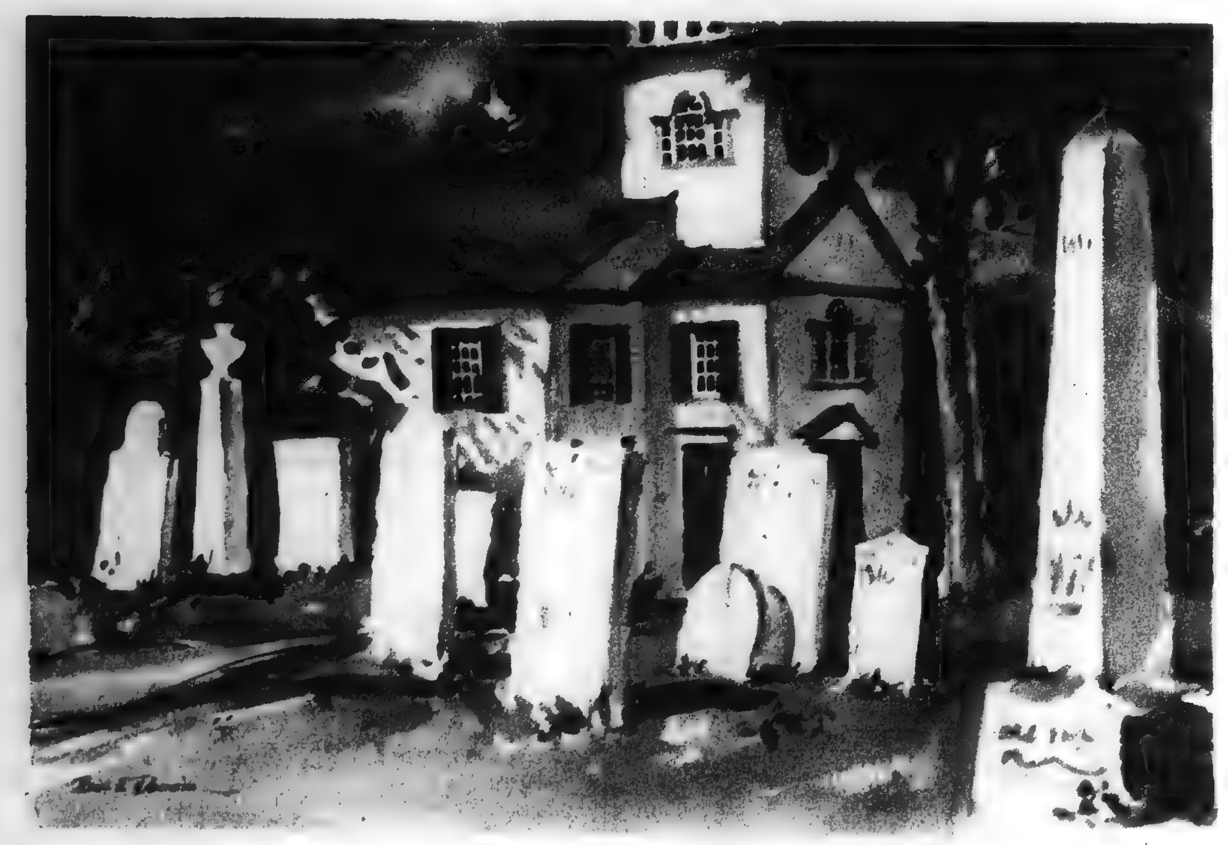

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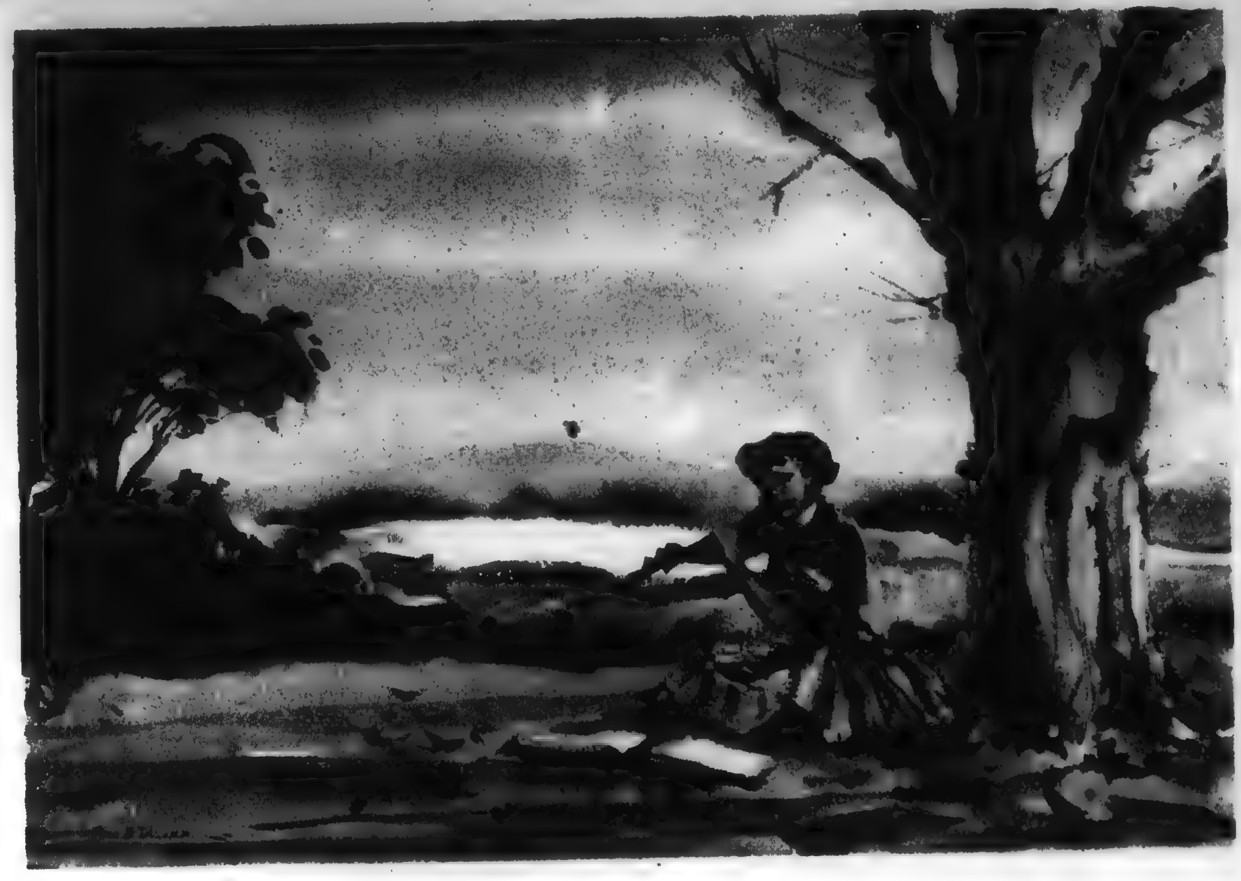

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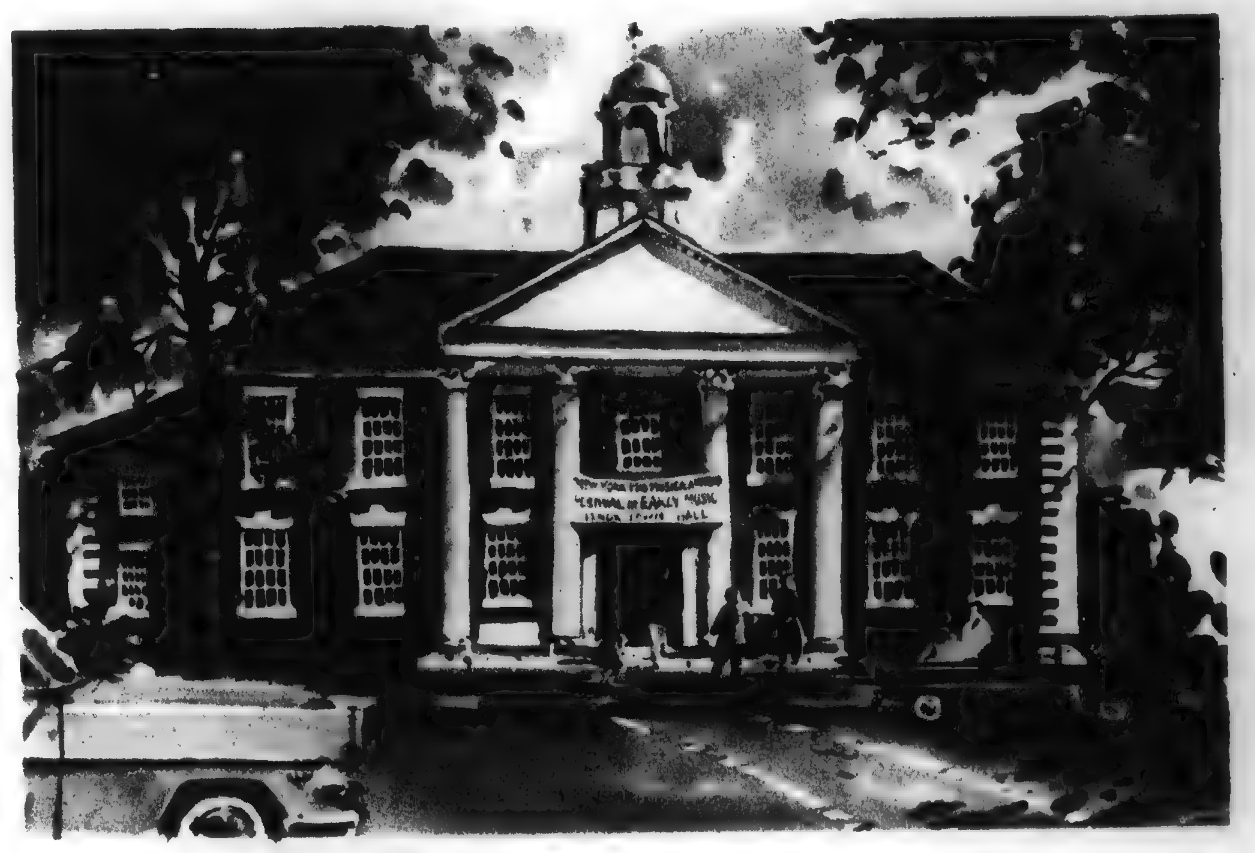


Lenox Town Hall, where the Pro Musica Antiqua recitals are held for Beethoven, while the opponents counter with the statement that shorts are not offensive to Schumann, and that they will cover their legs as soon as the young men on Wall Street do.

Though these battles break over the editorial bows in greater or lesser degree as the summer wears on, they do not obscure the basic character of the Berkshires, which is dignified and which ultimately imposes dignity on those who visit there, regardless of temporary inroads by newcomers. Somehow the old hills seem like a very natural place to make music and listen to it. The landscape has the serenity of old oil paintings. It is elegantly cared-for, with enormous trees and thoughtfully planned shrubbery—legacies of the wealthy people who first built their grand estates throughout the county in the late 1800's.

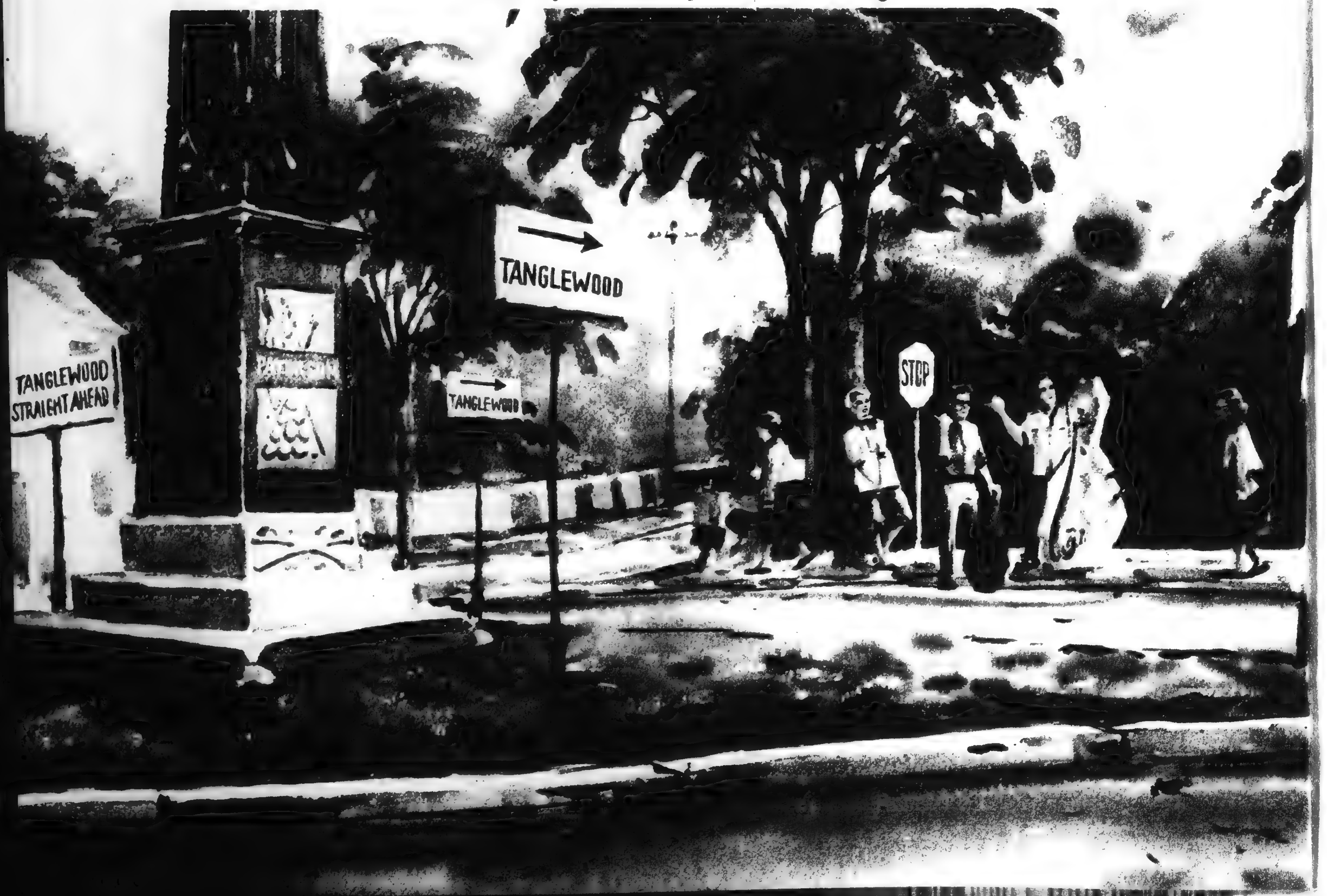
For a long time the musical soirees of the rich were private affairs, but in 1918 the late Mrs. Albert Sprague Coolidge, one of the America's great patrons of music, established the chamber music series at South Mountain. The series, which is one of the Berkshires' finest musical events, provided the core of the audiences who began to attend the Berkshire Festival when it started in 1935. The festival has grown so successful that at a single concert it has attracted a record 15,000 listeners—all taking the best of music in the outdoors with an ease and relaxation that no concert hall can offer.

All this has made the Berkshire Hills a marvelous and different place in summer. Lenox is a good case in point. Wander over to Hagyard's drugstore and look in the window. Do you see Yardley's stuff? Coty's? Heating pads or vitamin pills? No. The last time I looked there was a book called, *An Anthology of Renaissance Music*, an album of the symphonies of William Boyce, placards advertising various concerts, and a hi-fi audio control unit. Inside was no juke box. Instead a young man was operating a fine phonograph, and while the people dug away at chocolate sundaes they listened to Mozart in silence.

The town is neck-deep in music, as the barber around the corner found out one summer day when a boy came in, parked a fiddle case on the floor, and climbed into the seat. He didn't bother with the ancient copies of *Life* or *Collier's*. He had no time for such trivia. While his hair was being shortened he studied the musical score of *The Barber of Seville*.

It gave the barber of Lenox quite a turn. ■

Students often hitchhike from Lenox to Tanglewood



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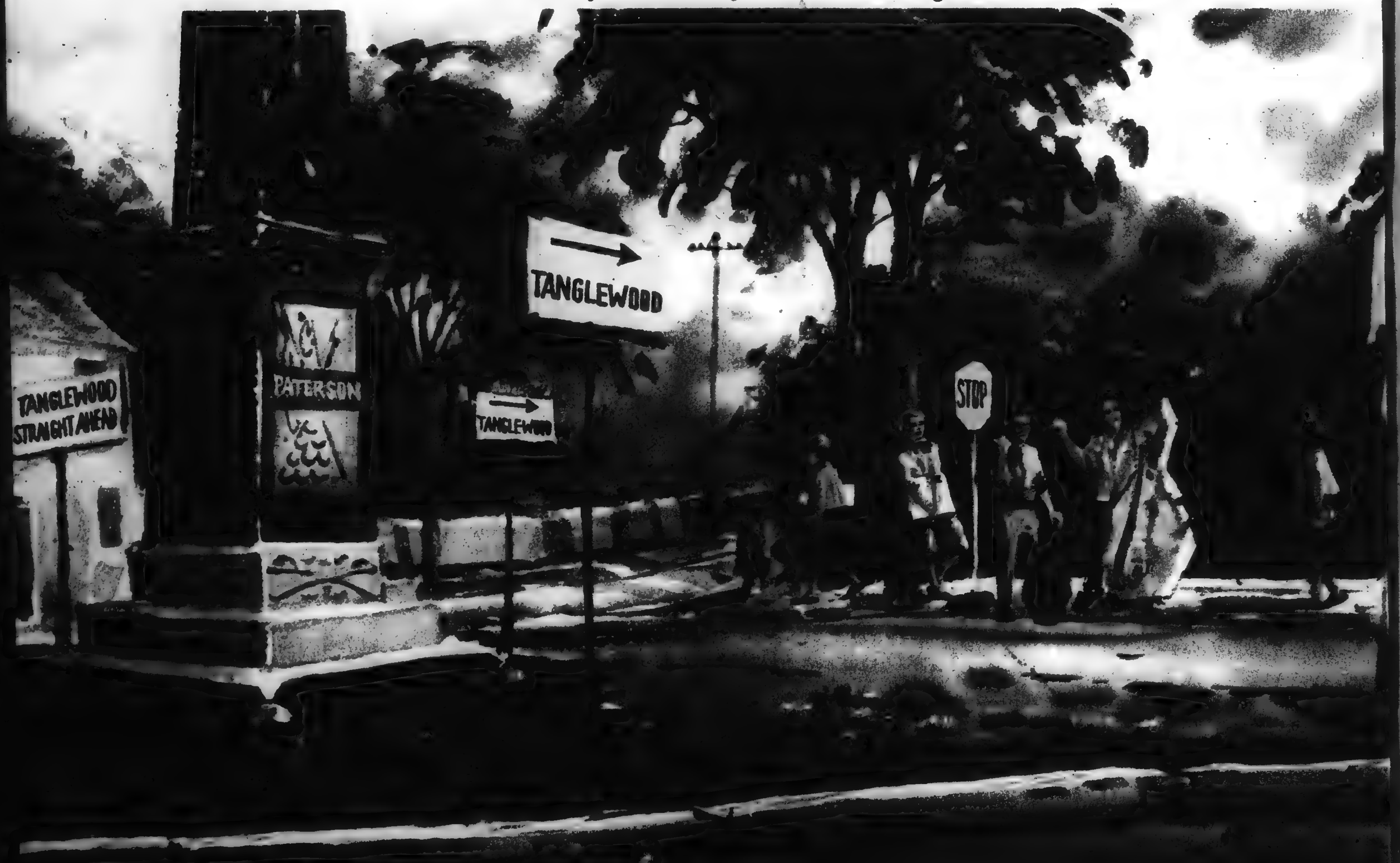


field Union
July 1.1955

CHARLES MUNCH ARRIVES TODAY FOR FESTIVAL

Conductor, Back From Paris, to Speak Sunday At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, arrives in New York today by Air France from his home in Paris, and will drive to Lenox this afternoon, to his summer residence.

His Fifth Summer

Mr. Munch will immediately prepare for his summer duties as conductor of the Berkshire Festival. This marks his fifth summer at Tanglewood, and as director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert a week from tonight, Friday, July 8, with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood at 8:30 p. m., a program of Bach, Stravinsky and Mozart, with Doriot Anthony Dwyer, the Boston Symphony's first flutist, as soloist. On Sunday afternoon, July 10, his program with the chamber orchestra is the Bach Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Saturday evening July 9 Festival concert, works by Handel, Hayden and Hindemith, with Boston Symphony first violist Joseph de Pasquale as soloist, will be conducted by Thor Johnson, music director of the Cincinnati Symphony, and a former student of conducting at the Berkshire Music Center (1940 and 1941).

Following the conclusion of the Boston Symphony Orchestra's 74th season May 1, Mr. Munch remained in Boston to record with the orchestra, then Mr. Munch will address opening exercises of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood this Sunday afternoon at Randall Thompson's "Alleluia," will be sung by students, Hugh Ross, head of the choral department, conducting. Tea will be served in the formal gardens.

Claremont, N.H. Eagle

Berkshire Music Festival Set For Opening Concerts

LENOX, June 30 — Charles Munch, music director of the Boston Symphony orchestra, arrives in New York tomorrow by Air France from his home in Paris.

Mr. Munch will immediately prepare for his summer duties as conductor of the Berkshire Festival. This year marks his fifth summer at Tanglewood, and as director of the Berksire Music center, the summer school of music maintained by the orchestra in connection with the festival.

Mr. Munch will give his first concert a week from tomorrow, with a chamber orchestra of Boston Symphony players, in the Theatre-Concert hall at Tanglewood at 8:30 p. m., a program of Bach, Stravinsky and Mozart, with Doriot Anthony Dwyer, the Boston Symphony's first flutist, as soloist. On Sunday afternoon, July 10, his program with the chamber orchestra is the Bach Mass in B minor, with the Harvard Glee club and Radcliffe Choral society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Saturday evening July 9 Festival concert works by Handel, Haydn and Hindemith, with Boston Symphony first violist Joseph de Pasquale as soloist, will be conducted by Thor Johnson, music director of the Cincinnati symphony, and a former student of conducting at the Berkshire Music center.

The first student concert will be held Thursday July 7 at 8:30 p. m. in the Music shed, when the symphony orchestra of 100 students of Department I under Leonard Bernstein's tutelage, will perform Copland's "Outdoor Overture," Debussy's "Afternoon of a Faun", Prokofieff's "Peter and the Wolf", and Davorak's Symphony No. 2, with Mr. Bernstein conducting the latter, and student conductors the first three selections. The first student chamber music concert will be held in the Chamber Music Hall Sunday, July 10, at 10 a. m. The public may attend these and other student concerts through contributions to the society of Friends of the Berkshire Music center.

Q and A

7/1/55

THE NEW YORK TIMES,

MUNCH IS DUE TODAY ON WAY TO FESTIVAL

Charles Munch, music director of the Boston Symphony Orchestra, will arrive here today by plane from his home in Paris. He will drive immediately to Lenox, Mass., to prepare for his fifth season as conductor of the Berkshire Music Festival.

The festival will open next Friday evening with a concert by a chamber orchestra composed of Boston Symphony players. Doriot Anthony Dwyer, the orchestra's first flutist, will he soloist on the opening program, which will offer works of Bach, Stravinsky and Mozart.

On Sunday afternoon Mr. Munch wil conduct the Bach B minor Mass, with Adele Addison, soprano; Florence Koplef, contralto; John McCollum, tenor, and Donald Gramm, bass, as soloists. The chorus will be the Harvard Glee Club and the Radcliffe Choral Society.

The Saturday evening concert offers works by Handel, Haydn and Hindemith, with Joseph de Paquale as viola soloist. The concert will be conducted by Thor Johnson, music director of the Cincinnati Symphony Orchestra.

NY Herald Tribune
7/1/55

Munch Due From France

Charles Munch, conductor of the Boston Symphony Orchestra, will arrive here from France this morning, and will drive to Lenox, Mass., this afternoon to begin his summer activities as conductor of the Berkshire Festival and director of the Berkshire Music Center. He will speak at the Center's opening exercises in Tanglewood's Theater-Concert Hall at 3:30 Sunday afternoon.

The Berkshire Festival opens with a concert by the Kroll Quartet at Tanglewood Wednesday night, July 6, followed by concerts by a chamber orchestra of Boston Symphony musicians Friday and Saturday nights, July 8 and 9. On Sunday afternoon, July 10, Bach's Mass in B minor will be given under Mr. Munch's direction with the Harvard Glee Club and Radcliffe Choral Society as the choristers.

Newtown Bee 7/1/55

WEEKLY CALENDAR

A schedule of places to go and things to do in The Bee's area

Music

The Connecticut Pops presents its 8th season of "Music Under the Stars", Friday evenings, as listed below, at 8:30, at Fairfield University Field, Fairfield.

July 8: Sigmund Romberg Night, including performances of "The New Moon" and "Desert Song", Emerson Buckley conducting. The performers include Heidi Krall, soprano; Walter Cassell baritone; Jim Hawthorne, tenor; Marni Nixon, lyric-coloratura; Lee Cass, bass-baritone; David Brooks, narrator; assisted by the New Haven Chorale.

Berkshire Quartet, with guest soloists, rendition of chamber music Sunday afternoon through September 4; Music Mountain, Route 7, Falls Village. Curtain at 4 p.m.

July 3: Bruce Simonds, director Yale Summer School of Music, soloist in Faure's Quartet in C Minor with the Berkshire Quartet, Urico Rossi, Albert Lazan, David Dawson and Fritz Magg, playing Haydn's "Bird" Quartet and Mendelssohn's Quartet in E Minor.

Berkshire Festival series of 24 concerts; starts Wednesday, July 6, at Tanglewood, Lenox, Mass.

July 6, The Kroll String Quartet: Beethoven's Quartets in C Minor, Op. 18, No. 4; F Minor, Op. 95 and C Sharp Minor, Op. 131.

July 8, Charles Munch, conductor: Bach's Sinfonia from "Easter" Oratorio, Suite No. 2 for Flute and Strings with Doriet Anthony Dwyer, soloist; Stravinsky's "Orpheus"; Mozart's "Prague" Symphony, K-504.

July 9, Thor Johnson, conductor: Handel's Concerto Grosso, Op. 6, No. 12; Haydn's Symphonie Concertante with Oboe, Bassoon; violin and 'cello; Hindemith's "Der Schwanendreher"; Haydn's Symphony in B Flat, No. 98 with viola solo by Joseph DePasquale.

July 10, Charles Munch, conductor: Bach's Mass in B Minor, with Harvard Glee Club and Radcliff Choral Society, and soloists.

PAUL DECKER'S PAINTINGS SEEN AT TANGLEWOOD

Sp. Union 7/4/55

Fridricks Milts' Works at Corner House; Thomas Blagden's at Library

By WAYNE C. SMITH

Lenox, July 3—With the opening of the season at Tanglewood today, visitors and students are being provided the opportunity of seeing exhibitions of paintings around town which are really worthwhile.

Paul Decker's Works

Handy at the main gate of Tanglewood there is being presented in the reception hall for the first week of the season an exhibition of paintings by Paul E. Decker of Canaan, Conn., which has been arranged by Stuart Henry, director of the Berkshire Museum in Pittsfield. Mr. Henry also is providing weekly exhibitions for the rest of the season.

Included in this exhibition is a water color, "Clayton Barns," which seems to have an afinity to the art of the Japanese with the somewhat two-dimensional and simplified treatment of the barns and their obtuse forms and "After Carol," which through virtuosic technique, has aptly captured the power and movement of a hurricane.

Also, "Boy on the Beach" in a romantic realism vein, which has been created with an interesting technique in which rough, nobby paper seems to have been used and the paint scraped off the high portion so that the paper underneath shows as flecks of brown, and "Hilltop Barn" in which the outlines of the objects have a fuzzy, velvety quality.

B Globe 7/3

Berkshire Festival Begins This Week

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the annual Berkshire Festival of the Boston Symphony Orchestra, led by Music Director Charles Munch. For the 16th Summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to Aug. 14.

The Festival will begin Wednesday evening with an all-Beethoven program by the Kroll String Quartet. Friday evening, Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with the Boston Symphony Orchestra's first violist, Joesph de Pasquale, as soloist, will be conducted by Thor Johnson, of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center.

Sunday afternoon, July 10, Charles Munch will present Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,071

JUL 1 1955

Miss Milhendler Chorus Leader At Berkshire Center

047

Miss Adele Milhendler, daughter of Mr. and Mrs. J. Milhendler, 85 Landon Circle, will be a chorus leader at the Berkshire Music Center in Tanglewood this Summer, working under the leadership of Hugh Ross, noted choral director. Miss Milhendler, is one of 72 non-orchestral music students to be awarded a scholarship at the world famous music center.

The well-known soprano has for the past two years been living in New York City, where she has appeared on radio, in concert and opera. After the Tanglewood season is completed, Miss Milhendler plans to visit her family in Lynn.

Newtown Bee
7/1/55

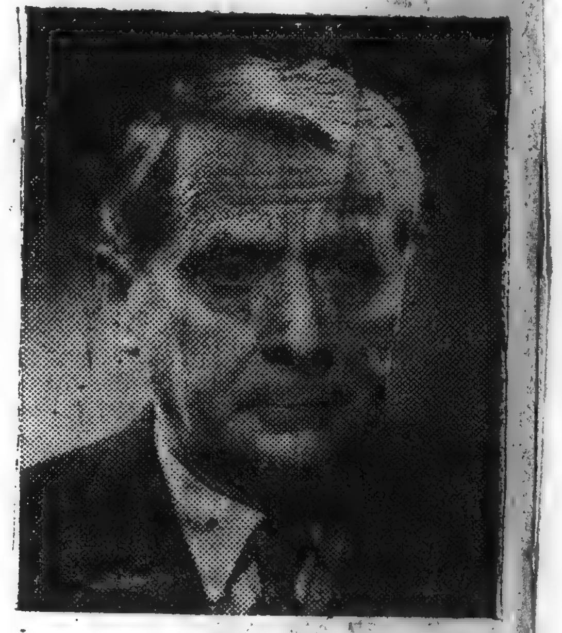
SIXTEEN

Berkshire Festival To Begin Wednesday

Chamber Music Concert Is First of 24 Events

The 1955 Berkshire Festival of 24 concerts, held at Tanglewood, Lenox, Mass., will commence on Wednesday evening, July 6, with an all Beethoven program by the Kroll String Quartet. They will play the Quartets C Minor, Opus 18, No. 4; F Minor, Opus 95; and C Sharp Minor, Opus 131.

On Friday evening, July 8, Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky, and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The renditions will be Bach's "Sinfonia" from the "Easter Oratorio" and his "Suite No. 2, for Flute and Strings"; Stravinsky's "Orpheus", and Mozart's "Prague" Symphony.



Charles Munch

The Saturday evening, July 9, chamber concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violinist, Joseph De Pasquale, as soloist, will have at its helm Thor Johnsen, conductor of the Cincinnati Symphony Orchestra. The program will include Handel's Concerto Grosso, Opus 6, No. 12; Haydn's "Symphonie Concertante", with oboe and bassoon; Hindemith's "Der Schwanendreher", and Haydn's Symphony in B Flat, No. 98.

Charles Munch will lead the chamber orchestra in Bach's Mass in B Minor, with the Harvard Glee Club and Radcliffe Choral Society, on Sunday afternoon, July 10, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass, will be soloists.

Berkshire Festival Opening This Week

B. Sunday Post 7/3/55

By TUCKER KEISER

As soon as the Berkshire Festival opens, the Boston Symphony gets down to the serious business of music making at once. Students arrive today to study at the Music Center, the Kroll Quartet gives the first concert Wednesday night, and a pocket edition of the B.S.O., made up primarily of first chair members who teach in the school, performs its first concert Friday evening in the theatre.

Three performances during the first and second week ends and held in the smaller, rustic theatre is commonly called "Bach-Mozart" concerts, although by no means devoted exclusively to Bach and Mozart. These chamber orchestra events draw increasingly larger crowds each year so that they would undoubtedly be scheduled for the vaster Shed were it not aesthetically necessary to preserve the intimate feeling provided by the smalled auditorium. The smallest audience I have seen there would pack Symphony Hall.

In addition to 18 appearances of the full Symphony there will be 25 student performances and six Wednesday evenings of chamber music. The Wednesday evening musicales include such favorites as the Kroll String Quartet, the Beaux Arts Trio, Isaac Stern and Alexander Zakin, Rudolf Serkin and Gregor Piatigorsky.

Student performances will include orchestral concerts under the direction of Leonard Bernstein, operatic scenes and premieres under the direction of Boris Goldovsky, and the chorus under the baton of Hugh Ross.

World Premiere

In the operatic department, Mr. Goldovsky never fails to provide considerable excitement. Louis Mennini's new opera, "The Rope," based on a one-act play by Eugene O'Neill, will receive its world premiere. The opera was the first tangible result of a new commissioning plan of the Koussevitsky Music Foundation, and was begun at Tanglewood in the summer of 1953 when the composer was in residence. Mr. Mennini worked in close collaboration with Mr. Goldovsky and other experts from choice of text and arrangement of libretto to scoring and scenic investiture.

On the same program, August 8 and 9, Mozart's "Zaide" (K. 344) will receive its first American performance. This version of a work left unfinished by the composer was prepared by Mr. Goldovsky and Sarah Caldwell.

Other operatic offerings include "Romeo and Juliet" by Boris Blacher, who will teach composition at Tanglewood this summer, "L'Abandon d'Ariane" by Darius Milhaud, and scenes from Berlioz' "The Trojans".

The choice of a Beethoven Festival is a somewhat peculiar one for Mr. Munch, whose forays into the domain of this great composer have been something less than felicitous. However, it is a very realistic approach to the solution of a pressing financial problem.

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Gardner Museum, Antonia Dalapas, soprano, Kenneth [illegible], pianist, Dolores Rodriguez, accompanist. 2:45 p. m. Free.

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Meetinghouse, Old Sturbridge Village, "Old Sturbridge Chamber Music Players" in program of 18th century music; 8:30 p. m.

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75th Anniversary

Following the conclusion of the Boston Symphony Orchestra's 74th season May 1, Mr. Munch remained in Boston to record with the orchestra, then returned to Europe for his between-seasons vacation. On account of his heavy schedule in the U.S. during the coming season, the orchestra's 75th anniversary, the conductor has spent two months abroad, accepting no engagements during this period. In France he visited his family in Strasbourg, spent some time at his own home in Paris, but for the most part vacationed on the Riviera. There was a five-day interruption of this vacation at the beginning of June, when he made a flying visit to the U.S. to receive the honorary degree of doctor of music from Boston University. Since last summer at Tanglewood, his book, "I Am a Conductor" has been published in the U.S. by Oxford University Press.

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Randall Thompson's "Alleluia," composed for the opening of the school in 1940, will be sung by students, Hugh Ross, head of the choral department, conducting. Tea will be served in the formal gardens. Two trustees of the Boston Symphony Orchestra, C. D. Jackson and Henry B. Cabot, will be present.

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Eagle 7/1/55

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,826

JUL 5 1955

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William Cox, chairman of the Friends, also addressed the group, while Richard Burgin, concertmaster of the Boston Symphony and acting assistant director of the center, and Boris Blacher, director of the Hochschule fur Musik in Berlin, who will be guest composer in residence at the center this season, were introduced. The exercises closed with the traditional singing by the student body of Randall Thompson's "Alleluia, written especially for the Music center.

Among 405 Enrolled

Miss Christine Cardillo, daughter of Mr. and Mrs. Anthony Cardillo of 149 Pleasant street, and Robert Ceeley of Williamstown are among the 405 enrolled in the school.

Miss Cardillo, winner last year of a Metropolitan Auditions of the Air scholarship, will study drama in the opera department. Mr. Ceeley will study composition.

Marcia Henderson, stage, screen, television and radio star who appeared last week in the opening play of the summer theater in her native Williamstown, was among the guests at Tanglewood Sunday. Her visit gave her the opportunity to realize an ambition of many years to meet Dr. Munch to whom she was presented. She said she had never forgotten a performance of Ravel's "Bolero" she heard him conduct in New York's Carnegie hall in 1948.

The first concert of the festival scene, a chamber music concert in the theater-concert hall, will be presented tomorrow evening at 8.30, followed by small-orchestra concerts in the same building Friday and Saturday evenings and Sunday afternoon.

Tanglewood Tales

Eagle 7/2/55

Perrys at Lake Cottage

Boston Symphony Orchestra manager Thomas D. Perry Jr., with his wife, Helen, and their two sons, Doane and Rodney, have arrived from their home in Hingham, for the summer Berkshire Festival, and have taken a cottage at Lake Mah-kee-nac.

Mr. Perry presided at a breakfast for the 70-odd members of the summer staff at Tanglewood at Wheatleigh, the residence of male students of the Berkshire Music Center, when newcomers were introduced.

* * *

350 Students Arriving

The 350 students arriving at Tanglewood today for opening exercises of the Berkshire Music Center's 13th summer session, will be guests of the music school at an informal party this evening at Wheatleigh.

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Mr. Bernstein will also make two important appearances as conductor of Festival programs, the first an all-Mozart concert on Friday, July 15, with Jennie Tourel as soloist, Mr. Bernstein doubling as pianist in the Concerto in G major; the second, the Beethoven "Missa Solemnis" in memory of the Boston Symphony's late conductor, Serge Koussevitzky, under whose tutelage Mr. Bernstein started studies at Tanglewood in the first year (1940) of the Berkshire Music Center.

The season and a half since Tanglewood audiences last saw him has been a busy time for the young musician. Between September, 1953, and January, 1954, he conducted six concerts with the Orquestra Sinfonica Brasleira in Rio de Janeiro and Sao Paulo; led 22 concerts with the Israel Philharmonic Orchestra in Tel-Aviv, Haifa and Jerusalem; made his debut conducting opera at La Scala in Milan, with his performances of Cherubini's "Medea," starring Maria Callas; conducted concerts in Milan, Rome and Florence.

From March, 1954, he worked intermittently for a year on the composition of his first full-length opera, "Candide," from the French by Voltaire, with book by Lillian Hellman, and lyrics Mr. Bernstein shares with Miss Hellman and John Lattouche, which Ethel Linder Reiner will produce on Broadway next season. Last spring and summer he also wrote his first film music, the score for the Academy Award-winning "On the Waterfront," which also won awards for its star, Marlon Brando, and its director, Elia Kazan.

[111]

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Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

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Sporting Goods, 40 Marshall St. Sole Northern Berkshire dealer.

IMMEDIATE DELIVERY on Johnson Sea Horse outboard motors. All models. Also Yellow Jacket boats. C. W. Dydowicz, Maple Grove Marine Sales, Leonard St. Tel. 1308-M Adams.

MERCURY "MARK 20" OUTBOARD MOTOR—Like new. Inquire SSS Trailer Park, Mohawk Trail.

Wearing Apparel—63

A. L. POCIASK CO. is having a sale on Misses' Coats, Toppers and Suits. Sizes 7-44. 93 Summer St., Adams, Mass.

Wanted to Buy—64

A CALL PAYS CASH — All kinds of junk. Call Morris Alpert, North Adams Junk. Dial 3-3185.

SELL ME marble top furniture, picture frames, cut glass, jewelry and scrap gold. Antiques of any

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Tanglewood will extend a welcome back this week to the eminent young composer-conductor-pianist Leonard Bernstein, who has been away from the Berkshire music campus since August, 1953, on a leave of absence. With his wife, the former Felicia Monteleagre, and their family, Mr. Bernstein has returned to his post as head of students of Department I of the Berkshire Music Center, training orchestra players and teaching conducting for the symphony of 100 students whose Thursday evening concerts attract large crowds.

Mr. Bernstein will also make two important appearances as conductor of Festival programs, the first an all-Mozart concert on Friday, July 15, with Jennie Tourel as soloist, Mr. Bernstein doubling as pianist in the Concerto in G major; the second, the Beethoven "Missa Solemnis" in memory of the Boston Symphony's late conductor, Serge Koussevitzky, under whose tutelage Mr. Bernstein started studies at Tanglewood in the first year (1940) of the Berkshire Music Center.

The season and a half since Tanglewood audiences last saw him has been a busy time for the young musician. Between September, 1953, and January, 1954, he conducted six concerts with the Orquestra Sinfonica Brasleira in Rio de Janeiro and Sao Paulo; led 22 concerts with the Israel Philharmonic Orchestra in Tel-Aviv, Haifa and Jerusalem; made his debut conducting opera at La Scala in Milan, with his performances of Cherubini's "Medea," starring Maria Callas; conducted concerts in Milan, Rome and Florence.

From March, 1954, he worked intermittently for a year on the composition of his first full-length opera, "Candide," from the French by Voltaire, with book by Lillian Hellman, and lyrics Mr. Bernstein shares with Miss Hellman and John Lattouche, which Ethel Linder Reiner will produce on Broadway next season. Last spring and summer he also wrote his first film music, the score for the Academy Award-winning "On the Waterfront," which also won awards for its star, Marlon Brando, and its director, Elia Kazan.

THE NEW YORK TIMES, SUNDAY, JULY 3, 1955.

BERKSHIRE FESTIVAL BEGINS CONCERT HALL SERIES

Clemens Kalischer

Charles Munch rehearses a reduced Boston Symphony for the first week-end of concerts at Tanglewood next Friday, Saturday and Sunday.

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., MONDAY, JULY 4, 1955

Tanglewood Greets Munch; Hears Praise of Beethoven

Conductor Hopes for 'Fervent Communion' of Musicians, Listeners at 18th Festival; Rockefeller Foundation Aid Announced

Lenox, July 3 — Moved by the tumultuous applause and warm reception that made his appearance at the opening exercises of the 13th season of the Berkshire Music Center at Tanglewood a triumphant return, Charles Munch — the world famous conductor of the Boston Symphony Orchestra — gave a moving explanation of the principal reason behind the decision to feature the works of Beethoven during the Berkshire Festival's 18th season.

"Elevating, Enabling"

Describing Beethoven's music as something that expresses everything a human can feel, the director of the music center said the famed composer expresses both happiness and suffering in his works. Dr. Munch added that "Beethoven's music is both elevating and enabling — such that it will forever be as necessary to those who love music as faith is necessary to the lovers of Christ."

Enraptured with the Beethoven theme, Dr. Munch told students and guests that it is the message of Beethoven that gives to Schiller's words "Bruder, uber, sternenzelt; muss lin lieber vater wohnen" — a significance that resounds throughout the entire world.

In closing his address, the conductor, just returned from his native France, stated, "I hope with all my heart that our festival here in the beautiful Berkshire Hills, under this guidance, will be a blessing that may unite all — those who make music and those who listen to it — in a noble and fervent communion."

Composer Present

Introduced to the group in the theater-concert hall was Boris Blacher, noted European composer of Russian birth who has long resided in Germany. Now director of the Hochschule Fur Musik in Berlin, he will be the guest composer in residence at the Berkshire Music Center this season.

Richard Burgin, popular concert master of the Boston Symphony, was introduced as the acting assistant director of the center in the absence of Aaron Copeland who is in Europe this summer on his first free season since the opening of the school on the Tanglewood grounds.

William Cox, chairman of the Friends of the Berkshire Music Center, who succeeds his father-in-law, Lewis Perry, resigned after 12 years of fruitful endeavor, explained that the Rockefeller Foundation has announced it will match all gifts in excess of $15,000 for the next five years with a ceiling to the grant of $125,000. Thus with $18,000 raised already this season every dollar contributed by friends both old and new will be matched by the Foundation.

Closing the exercises in traditional style was the rendering of Randall Thompson's "Alleluia" by the 400-voice student chorus under the direction of Hugh Ross. This was a masterwork by the choral director of the center who benefited from but a single rehearsal before the program began Carried through the stately pines of Tanglewood by the gentle Berkshire breeze, the music echoed over the waters of Lake Mak-en-nac to thrill the hundreds of visitors on the grounds today.

Stars Meet

With each succeeding year new appearances in the student body of the music center point to the esteem with which Tanglewood is held the world over. And this summer is no different from previous ones. No less a personage in the music world than Jan Sibelius' own nominee for a scholarship is enrolled — a composer protege from Finland.

Of the 405 students in attendance 372 represent every state in the country, 33 are from Canada, and 18 foreign nations are represented.

Area Represented

Topping the list of Western Massachusetts enrollees at the center for advanced study is Miss Cristine Cardillo of North Adams, rising young soprano who a few years ago won the Metropolitan Auditions of the Air and last summer was featured at the Central City Opera Center in Colorado. She is studying drama in the opera department.

Others from the opera are Stephen Harbachick and Barbara Jasmin of Springfield — both enrolled in the opera department; Max Watras of Chicopee, studying the clarinet; Robert Ceeley of Williamstown, composition; and Marjorie Kember of Pittsfield, audition in the opera department and Jayn Frances Rosenfeld, of Pittsfield, enrolled in the study group.

A star in her own right — Marcia Henderson of Hollywood and television fame and a native of Williamstown — is taking the opportunity of making her initial visit to Tanglewood today and met for the first time the "star" of the Boston Symphony Orchestra who has thrilled her with his performances of Ravel's Bolero. She last saw him conduct in Carnegie Hall in New York as a guest conductor back in 1948 and since then has awaited meeting him. The chance came this afternoon in her own native county of Berkshire, now the summer home of Dr. Munch.

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

Sunday	Monday	Tuesday	Wednesday
July 3 ***Music Mountain*** 4:00—Berkshire Quartet. Assisting artist, Bruce Simonds, pianist. *Quartet, in C Major* — *Haydn* *Piano Quartet in C Major* — *Faure* *E Minor Quartet* — *Mendelssohn* ***Music Inn*** 8:30—City and Country Blues, Jimmy Rushing, Myra Johnson, Sammy Price, Brownie McGee, Sonny Terry. **Continuing:** Malden Bridge Playhouse 7:00—"Time Out for Ginger"	July 4 ***Berkshire Playhouse*** 8:45—Paul Hartman in "The Remarkable Mr. Pennypacker," with Eleanor Wilson, Margaret Hamilton, Gaye Jordan, William Swan.	July 5 ***Williamstown Summer Theater*** 8:40—"Light Up the Sky" ***Malden Bridge Playhouse*** 8:45—"Time Out for Ginger" (second week) **Continuing:** Berkshire Playhouse, 8:45.	July 6 ***Tanglewood*** 8:30—Chamber Music, Theater-Concert Hall Kroll String Quartet *String quartets* — *Beethoven* *C minor, Op. 18, No. 4* *F minor, Op. 95* *C sharp minor, Op. 131* ***Jacob's Pillow*** 9:00—Dancers of the Royal Danish Ballet **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
July 10 ***Tanglewood*** 10:00—Department 1 (Friends) 2:30—Theater-Concert Hall. Conductor: Charles Munch *Mass in B Minor* — *Bach* *(With Harvard Glee Club, Radcliffe Choral Society and soloists)* ***Music Mountain*** 4:00—Berkshire Quartet ***Music Inn*** 8:30—Modern Jazz Workshop: Art Farmer Quartet **Continuing:** Malden Bridge Playhouse, 7:00.	July 11 ***Tanglewood*** 8:30—Sedgwick Hall, Lenox. (Friends) Forum ***Berkshire Playhouse*** 8:45—"Sabrina Fair," with Gaye Jordan, William Roerick, Amy Douglass, Margaret Hamilton.	July 12 ***Williamstown Summer Theater*** 8:40—"Gigi" ***Malden Bridge Playhouse*** 8:45—"Gigi" **Continuing:** Berkshire Playhouse, 8:45.	July 13 ***Tanglewood*** 8:30—Chamber Music, Theater-Concert Hall Beaux Arts Trio *Trios* — *Beethoven* *C minor, Op. 1, No. 3* *D major, Op. 70, No. 1 ("Ghost")* *B flat, Op. 97 ("Archduke")* ***Jacob's Pillow*** 9:00—Dancers of the Royal Danish Ballet **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater.
July 17 ***Tanglewood*** 10:00—Chamber Music Hall. Dept. 1 Chamber Music. (Friends) 4:00—Theater-Concert Hall. Conductor: Charles Munch. French Music *Suite from "Dardanus"* — *Rameau* *Suite from "Pelleas et Melisande"* — *Faure* *Pavane* — *Faure* *Symphony No. 4* — *Honegger* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) ***Music Mountain*** 4:00—Berkshire Quartet. ***Music Inn*** 8:30—Modern Jazz Workshop: Dizzy Gillespie Quintet. **Continuing:** Malden Bridge Playhouse, 7:00.	July 18 ***Tanglewood*** 8:30—Sedgwick Hall, Lenox. Forum ***Berkshire Playhouse*** 8:45—Francesca Bruning and Eleanor Wilson in "The Old Maid."	July 19 ***Williamstown Summer Theater*** 8:40—"The Crucible" ***Malden Bridge Playhouse*** 8:45—"The Fifth Season" ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. **Continuing:** Berkshire Playhouse, 8:45.	July 20 ***Tanglewood*** 8:30—Chamber Music, Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* ***Jacob's Pillow*** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
July 24 ***Tanglewood*** 10:00—Chamber Music Hall. Department 1. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Symphony No. 1 in C major* *Symphony No 4 in B flat* *Symphony No. 6 ("Pastorale")* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) ***Music Mountain*** 4:00—Berkshire Quartet. ***Music Inn*** 8:30—Modern Jazz Workshop: Thelonius Monk Quartet. **Continuing:** Malden Bridge Playhouse, 7:00	July 25 ***Tanglewood*** 8:30—Sedgwick Hall, Lenox. Forum. ***Berkshire Playhouse*** 8:45—"Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan.	July 26 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) ***Williamstown Summer Theater*** 8:40—"Picnic" ***Malden Bridge Playhouse*** 8:45—"The Caine Mutiny Court Martial" ***Jacob's Pillow*** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) **Continuing:** Berkshire Playhouse, 8:45.	July 27 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets.* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* **Continuing:** Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
July 31 ***Tanglewood*** 10:00—Chamber Music Hall, Dept. 1 Chamber Music. (Friends) 2:30—Boston Symphony Orchestra. Conductor: Pierre Monteux. Soloists, Isaac Stern and Gregor Piatigorsky. *Brahms* *Academic Festival Overture* *Concerto for Violin and Cello* *Symphony No. 1 in C minor* 8:30—Chamber Music Hall. Dept. 3. Composers' Forum. (Friends) ***Music Mountain*** 4:00—Berkshire Quartet. ***Music Inn*** 8:30—Modern Jazz Workshop: Teddy Charles Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	August 1 ***Tanglewood*** 8:30—Theater - Concert Hall. Depts. 2 and 4. Concert of Chorus and Opera. (Friends. Special tickets required) ***Berkshire Playhouse*** 8:45—"Edward My Son"	August 2 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) ***Williamstown Summer Theater*** 8:40—"Tovarich." ***Malden Bridge Playhouse*** 8:45—"The Caine Mutiny Court Martial." (Second week) **Continuing:** Berkshire Playhouse, 8:45.	August 3 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* ***Jacob's Pillow*** 9:00—Mia Slavenska and Adreano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer. East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 7 ***Tanglewood*** 10:00—Chamber Music Hall. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Eugene Istomin. *Beethoven* *Symphony No. 8 in F major* *Piano Concerto No. 4 in G major* *Symphony No. 5 in C minor* ***Music Mountain*** 4:00—Berkshire Quartet. ***Music Inn*** 8:30—Modern Jazz Workshop: Modern Jazz Quartet **Continuing:** Malden Bridge Playhouse, 7:00.	August 8 ***Music Inn*** 8:30—Modern Jazz Workshop: Modern Jazz Quartet. ***Tanglewood*** 8:30—Theater - Concert Hall. Dept. 4 Opera. Including premiere of Mennini's "The Rope." (Friends. Special tickets required) ***Berkshire Playhouse*** 8:45—To Be Announced.	August 9 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required) ***Williamstown Summer Theater*** 8:40—"The Late George Apley" ***Malden Bridge Playhouse*** 8:45—"Here We Come Gathering" **Continuing:** Berkshire Playhouse, 8:45.	August 10 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* ***Jacob's Pillow*** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 14 ***Tanglewood*** 10:00—Theater-Concert Hall. Dept. 1 Chamber Music. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Overture, "Leonore," No. 3* *Symphony No. 9 in D minor* *(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)* ***Music Mountain*** 4:00—Berkshire Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	August 15 ***Berkshire Playhouse*** 8:45—"Shadow and Substance." Shepperd Strudwick and Deirdre Owens.	August 16 ***Williamstown Summer Theater*** 8:40—To Be Announced. ***Malden Bridge Playhouse*** 8:45—"Sabrina Fair" **Continuing:** Berkshire Playhouse, 8:45.	August 17 **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

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NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: **TANGLEWOOD,** on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); **SOUTH MOUNTAIN,** on Route 7 just south of Pittsfield; **MUSIC MOUNTAIN,** off Route 7 in Falls Village, Conn.; **BERKSHIRE PLAYHOUSE,** off Route 7 on Route 102 near center of Stockbridge; **MALDEN BRIDGE PLAYHOUSE,** on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); **WILLIAMSTOWN SUMMER THEATER,** on Main Street in Williamstown; **MUSIC INN,** southeast of Tanglewood between Routes 7 and 183.

Thursday	Friday	Saturday
July 7 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 8 ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Charles Munch *Sinfonia from "Easter" Cantata (No. 249)* *Bach* *Suite No. 2 for Flute and Strings* *Bach* *Soloist: Doriot Anthony Dwyer* *Orpheus* *Stravinsky* *"Prague" Symphony* *Mozart* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 9 ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Thor Johnson *Concerto Grosso, Op. 6, No. 12* *Handel* *Symphonie Concertante with Oboe, Bassoon, Violin and Cello* *Haydn* *"Der Schwanendreher"* *Hindemith* *Soloist: Joseph de Pasquale* *Symphony in B flat, No. 98* *Haydn* **Continuing:** Jacobs Pillow, 4:00 and 9:00; Berkshire Playhouse 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 14 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 15 ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Leonard Bernstein. Soloist: Jennie Tourel. *Mozart* *Overture to "Don Giovanni"* *Symphony in C major, "Linz" (K.425)* *Arias, "Al Desio" (K.577), "Zeffiretti" ("Idomeneo")* *"Non Temer" ("Idomeneo")* *Piano Concerto in G major (K.453)* *Soloist: Leonard Bernstein* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45 Williamstown Summer Theater, 8:40.	July 16 ***Music Inn*** 4:00—Richard Dyer-Bennet ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Charles Munch Soloist: Samuel Mayes *Overture to "Anacreon"* *Cherubini* *Concerto for Cello* *Boccherini* *Concerto Grosso with Four Violins, Op. 3, No. 10* *Vivaldi* *Gloria* *Vivaldi* *(Hugh Ross conducting)* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Theater, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 21 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 22 ***Tanglewood*** 8:30—Shed. Conductor: Charles Munch. Soloist: Isaac Stern. *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 23 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Passacaglia and Fugue in C minor* *Bach-Respighi* *Symphony No. 2 in D major* *Beethoven* *Suite from "The Black Maskers"* *Sessions* *"Death and Transfiguration"* *Strauss* ***Music Inn*** 4:00—Richard Dyer-Bennet **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 28 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) ***Music Inn*** 8:30—Count Basie Orchestra. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	July 29 ***South Mountain*** 10:00—Young Audiences Concert. New Music String Quartet. ***Jacob's Pillow*** 4:00 and 9:00—Alicia Alonso and Erik Bruhn; Merce Cunningham & Company; Mariquita, Spanish dancer, East Coast debut. ***Tanglewood*** 8:30—Shed. Conductor: Charles Munch. *Suite, "Water Music"* *Handel* *Symphony No. 4 in D minor* *Schumann* *"Prayers of Kierkegaard"* *Barber* *(With chorus. Soloist: Leontyne Price)* *Symphony No. 4 in E minor* *Brahms* **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 30 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra, Conductor: Charles Munch. Soloist: Rudolf Serkin. *Beethoven* *Overture to "Egmont"* *Piano Concerto No. 5 ("Emperor")* *Symphony No. 3 ("Eroica")* ***South Mountain*** 4:00—New Music String Quartet. *String Quartet* *Boccherini* *String Quartet* *Jerome Rosen* *String Quartet, Op. 28* *Anton von Webern* *String Quartet in D major* *Mozart* ***Music Inn*** 4:00—Richard Dyer-Bennet **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 4 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 5 ***Tanglewood*** 8:30—Shed. Koussevitzky Memorial. Boston Symphony Orchestra. Conductor: Leonard Bernstein. *Missa Solemnis* *Beethoven* *(With chorus and soloists)* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 6 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 3:00—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Margaret Harshaw *"Fidelio," Act 2* *Beethoven* *Excerpts from "Gotterdammerung"* *Wagner* *Siegfried's Rhine Journey* *Siegfried's Death Music* *Immolation Scene* ***South Mountain*** 4:00—Sonata Recital. George Schick, piano. Alexander Schneider *Sonata in C major, K.296* *Mozart* *Sonata in A minor, Op. 137, No. 2* *Schubert* *Sonata in B flat, K.378* *Mozart* *Rondo in B minor, Op. 70* *Schubert* ***Music Inn*** 4:00—Richard Dyer-Bennet. *Continuing:* Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 11 ***Tanglewood*** Tanglewood on Parade. (Program to be announced) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 12 ***Tanglewood*** 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Gregor Piatigorsky. *Variations on a Theme by Haydn* *Brahms* *"Schelomo" for Cello and Orchestra* *Bloch* *"La Mer"* *Debussy* *"Daphnis and Chloe," Suite 2* *Ravel* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 13 ***South Mountain*** 4:00—New York Woodwind Quintet. George Schick, piano. *Sinfonia* *Bernard Heiden* *Allegro and Arioso* *Ingolf Dahl* *Quartet No. 4 in B flat* *G. Rossini* *Quintet in E flat, K.452* *Mozart* *Quintet* *Hindemith* ***Music Inn*** 4:00—Richard Dyer-Bennet. ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra. Public rehearsal. 3:00—Shed. Dept. 1 Orchestra. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Overture to "The Flying Dutchman"* *Wagner* *Symphony No. 3 in F major* *Brahms* *Three Nocturnes* *Debussy* *Suite from "Der Rosenkavalier"* *Staruss* ***Pro Musica Antiqua*** 8:30—Stockbridge Town Hall. French chansons and English madrigals. **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 18 ***Music Inn*** 8:30—Folk and Jazz Roundtable: Ragtime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 19 ***Jacob's Pillow*** 4:00 and 9:00—Yvonne Patterson, Joan Van Order, Paul Sutherland in works by William Dollar; Iris Mabry, modern dancer; Ivy Kitchell, mime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 20 ***South Mountain*** 4:00—Leontyne Price, soprano. George Schick, piano. Alexander Schneider. String Quintet and three percussions and harpsichord. *Chaconne for strings* *Purcell* *Chansons Madecasses, for voice, flute, violoncello and piano* *Ravel* *Lorca Romanzen* *Killmayer* *Salve Regina* *Scarlatti* ***Pro Musica Antiqua*** 8:30—Stockbridge Town Hall. Italian early Baroque music. ***Music Inn*** 8:30—Folk and Jazz Roundtable: Dixieland. **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

Music Programs

Stadium Concerts

Stadium Symphony Orchestra of City College, Convent and Amsterdam Aves., 136th and 139th Sts., 8:30

Monday. Conductor, Andre Kostelanetz; soloist, Roberta Peters, soprano. Saturday Night, from "Western Symphony" (first Stadium performance), Kay; Circus, An Overture (first Stadium performance), Toch; Aria, "Caro Nome," from "Rigoletto"; Aria, "Ah! Fors' E Lui," from "Traviata," Verdi; Hudson River (first New York performance), Grofe; L'Apres Midi d'un Faune, Debussy; Wedding Suite, from the Ballet, "The Stone Flower" (first Stadium performance), Prokofieff; Aria, "O Luce di Quest' Anima," from "Linda di Chamounix," Donizetti; Bell Song, from "Lakme," Delibes. (In case of rain this program will be played the next clear night.)

Tuesday. Conductor, Andre Kostelanetz. Suite for Orchestra from "Pique Dame"; Four Excerpts from the Ballet "The Sleeping Beauty"; Symphony No. 5 in E minor, Op. 64, Tchaikovsky.

Wednesday. Conductor, Andre Kostelanetz; soloist, Vera Franceschi, pianist. Overture to "Russian and Ludmilla," Glinka; Suite, "Ma Mere l'Oye"; Bolero, Ravel; Scenario for Orchestra on Themes from "Show Boat," Kern; Concerto in G minor for Piano and Orchestra, Op. 25, No. 1, Mendelssohn.

Thursday. Conductor, Julius Rudel; soloists, Eva Likova and Madelaine Chambers, sopranos; Gloria Lane, mezzo-soprano; Robert Rounseville and Howard Fried, tenors; David Aiken, baritone. Concert version of Strauss' "The Gypsy Baron." (In case of rain this program will be played the next clear night.)

Saturday. Ballet Russe De Monte Carlo, Ivan Boutnikoff, conductor. Swan Lake (Slavenska, Moreno and others), Tchaikovsky; Grand Pas de Deux from "Don Quixote" (Novak and Danielian), Minkus; The Mikado (first New York performance) (Borowska, Moreno, Howard and others), Sullivan; Gaiete Parisienne (Chouteau, Tyven, Franklin, Danielian, Schaffenburg and others), Offenbach. (In case of rain this program will be played the next clear night).

Goldman Band

Guggenheim Memorial Concerts, Edwin Franko Goldman conducting, Central and Prospect Parks

Today, Central Park. March, Bluejackets on Parade, Goldman; Overture, In Bohemia, Hadley; Irish Tune; Shepherd's Hey, Grainger; Excerpts, from Carousel, Rodgers; Celebration Overture, Creston; A Soldier's Dream (James Burke, cornetist), Rogers; Pavane, Gould; Burlesque, MacDowell; Pan Americana, Herbert; A Southern Rhapsody, Hosmer; March, The Stars and Stripes Forever, Sousa.

Wednesday, Central Park. Overture, Academic Festival, Brahms; Overture, Mignon, Thomas; Overture, Tannhaeuser, Wagner; Overture, William Tell, Rossini; Overture, Poet and Peasant, von Suppe; Fantasie, A Soldier's Dream (James Burke, cornetist), Rogers; Merry Wives of Windsor, Nicolai; Overture, 1812, Tchaikovsky.

Thursday, Prospect Park, and Friday, Central Park. Marche Troyenne; Overture, Beatrice and Benedict; Dance of the Sylphs, from the Damnation of Faust; Menuet des Follets; March to the Scaffold, from Symphony Fantastique; Funeral and Triumphal Symphony; Recitative and Prayer (Trombone solo, John Swallow); Apotheosis; Overture, Roman Carnival; Tragic Overture, Brahms; Excerpts, Iolanthe, Sullivan; Excerpts, from Carousel, Rodgers.

Saturday, Prospect Park. Grand March, International Accord, Goldman; Overture, The Carnival of Venice, Thomas; Scherzo, Symphony No. 3, Beethoven; Requiem, Verdi; Overture, Leonore III, Beethoven-Shallitt; Eili, Eili.

Berkshire Festival

Tanglewood, Lenox, Mass.

Wednesday, 8:30. Soloists: Kroll String Quartet. Quartets in C minor, Op. 18, No. 4; in F minor, Op. 95; in C sharp minor, Op. 131, Beethoven.

Friday, 8:30. Conductor, Charles Munch. Sinfonia from "Easter" Cantata (No. 249); Suite No. 2, for Flute and Strings (soloist, Doriot Anthony Dwyer), Bach; "Orpheus," Stravinsky; "Prague" Symphony, K. 504, Mozart.

Saturday, 8:30. Conductor, Thor Johnson. Concerto Gross, Op. 6, No. 12, Handel; Symphonic Concertante with Oboe, Bassoon, Violin and Cello, Haydn; "Der Schwanendreher" (Viola Solo: Joseph De Pasquale), Hindemith; Symphony in B flat, No. 98, Haydn.

Sunday, July 10, 2:30. Conductor, Charles Munch. Bach Mass in B minor, with Harvard Glee Club; Radcliffe Choral Society and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Other Events

100 Summer Concerts in Berkshires

By FRANCIS D. PERKINS

With nearly 100 programs from now until Labor Day, the Berkshire Hills region of western Massachusetts can be called the summer music capital of the northeastern states. At Tanglewood, near Lenox, the Boston Symphony Orchestra's Berkshire Festival and the Berkshire Music Center will offer forty-nine events. Besides the first three festival concerts, the opening week includes a student orchestra concert Thursday night under Leonard Bernstein and others and a student chamber music session next Sunday morning.

TANGLEWOOD OPENS—When the Berkshire Music Festival begins its symphonic series on Friday, Charles Munch, as usual, will be on hand to direct the Boston Symphony Orchestra. Above are three informal photos of the conductor, ranging, left to right, from a moment of comparative calm before a concert through the stress of the concert itself and, finally, the fatigue that follows its conclusion.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUL 3 1955

TO AIR TANGLEWOOD CONCERTS

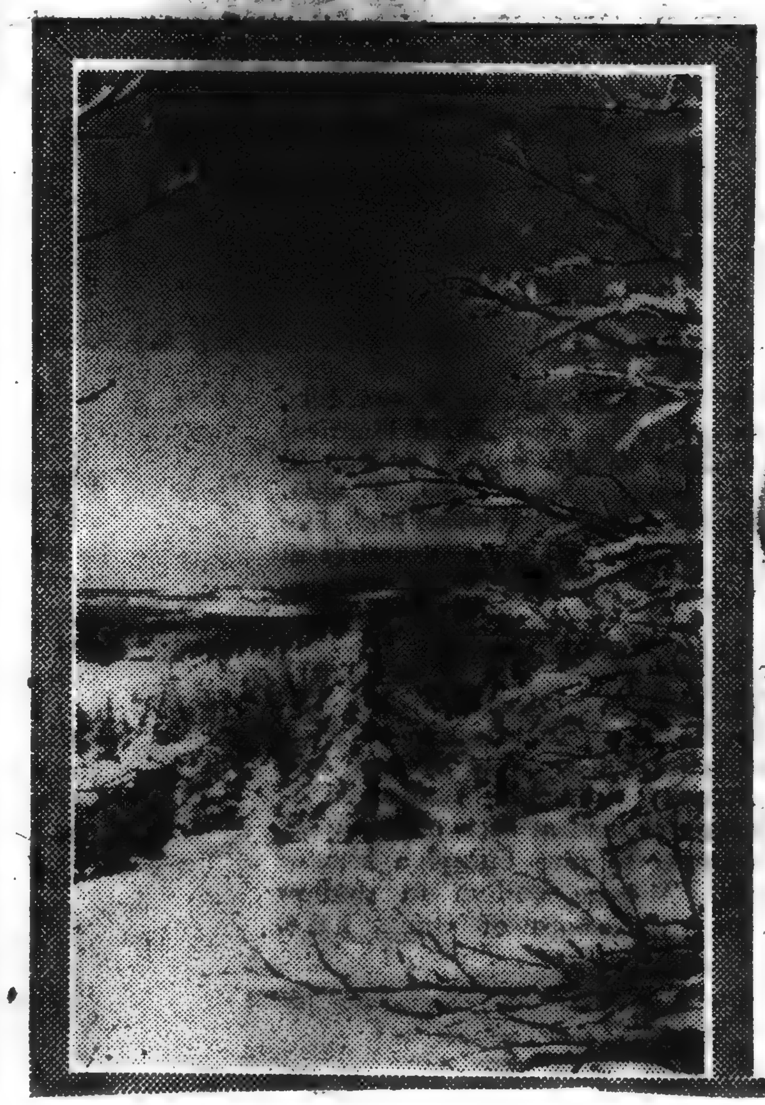
Concerts of the world-renowned Berkshire Festival at Tanglewood in Lenox, Mass., will be broadcast by WBZ-NBC radio on Monday (8.15-9 p. m.,) starting July 11. The programs will feature the Boston Symphony with distinguished vocal and instrumental soloists.

The concerts take place in the attractive setting of Tanglewood in the Berkshires. Thousands of visitors flock there each week to the many orchestral, chamber and operatic programs.

In addition to the concerts, the major activity is the Berkshire Music Center, where many young professionals complete their musical education. The Berkshire Music Center was established in 1940 by the late Serge Koussevitzky and the Boston Symphony Orchestra.

Sat July 2
Eagle

WELCOME TO THE BERKSHIRE HILLS *in Massachusetts*



Whenever you visit the Berkshire Hills—be it summer or winter, spring or fall—you'll find a wealth of wonderful things to do, beautiful places to see! No scenic region has more varied attractions than the Berkshire Hills, home of the famous Tanglewood Music Festival, countless scenic attractions and varied outdoor sports. Whether it be a visit to a picturesque summer playhouse . . . skiing on a shimmering slope . . . golfing on a velvety green course . . . sightseeing . . . or antique hunting, you'll enjoy every minute of your visit.

The Berkshire Hills . . . and the friendly folks who live here . . . welcome you . . . and bid you an enjoyable and memorable visit!

135 MILES FROM NEW YORK
135 MILES FROM BOSTON

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

JUL 3 1955

Charles Munch Speaks At Tanglewood

The opening ceremonies of the Berkshire Music Center this afternoon at 3:30 signals the opening of this year's Berkshire Music Festival. Charles Munch, conductor of the Boston Symphony, who arrived in New York last Friday by Air France from his home in Paris, will be the principal speaker at the opening exercises of the Tanglewood School today. Following the speaking program, Hugh Ross will conduct a student performance of Randall Thompson's "Alleluia," composed for the opening of the school in 1940.

Mr. Munch will conduct his first Festival concert of the season on Friday evening of this week when the "Bach-Mozart" series by a chamber orchestra of Boston Symphony players will get under way. The second program of this preliminary series will be given on Saturday evening, with Thor Johnson of the Cincinnati Symphony conducting. Conductor Munch will be back on the podium for next Sunday afternoon's presentation of the Bach B minor Mass., with the Harvard Glee Club and the Radcliffe Choral Society participating.

Tanglewood Tunes Up To Open

Manos

The Theater Concert Hall at Tanglewood looms over this worker trimming the lawn along a walk. A large crew has been working daily under the Tanglewood superintendent, Ward J. Gaston, getting the grounds in shape for the opening tomorrow

Manos

This piano tuner, one of many tuning the 69 Baldwin pianos at Tanglewood, works on this spinet in the Wheatleigh dormitory.

Manos

Cleaning the 6,000 chairs in the great Music Shed at Tanglewood is one of the tasks of this workman on the Festival staff in Lenox.

Exercises Tomorrow Start Season

The Tanglewood season will get into full swing tomorrow at exercises which will mark the opening of the Berkshire Music Center, the school conducted by the Boston Symphony Orchestra.

Munch To Speak

Charles Munch, the center's director and conductor of the BSO, arrived in the Berkshires yesterday afternoon to prepare for his fifth season at Tanglewood and to make a short address at tomorrow's event which is scheduled to start at 3:30.

This will be the 16th summer in the Berkshires for the Boston Symphony Orchestra. Concerts will be given for six weeks from July 6 through Aug. 14.

Concerts Open Wednesday

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening with an all-Beethoven program by the Kroll String Quartet. On Fridy evening, Mr. Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts.

On Sunday afternoon, July 10, Mr. Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13-15-16-17, will all be given in the 1,200-seat theater-concert hall at Tanglewood, evenings at 8:30, Sunday afternoons at 2:30.

Shed Series Opens July 22

Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists. Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-Aug. 14, when 12 weekend concerts are held in the 6,000-seat Music Shed, erected in 1938.

In 1954, the Berkshire Festival, which has annually attracted crowds from all over Eastern United States and Canada, totaled an attendance of 135,775 to total paid admissions of $330,033. Chamber music concerts inaugurated last summer averaged 1,358 persons; chamber orchestra programs drew an average of 2,275, both series attracting considerably more persons than the capacity of the 1,200-seat theater-concert hall. An average crowd of 9,197, more than one-third again the capacity of the Music Shed, came to the final programs.

Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and cello sonatas.

The first week's Berkshire Festival programs include Tanglewood premiers of the following works: Bach: Sinfonia from the "Easter" Oratorio and Stravinsky: "Orpheus" (Friday, July 8); Hindemith: "Der Schwanendreher" and Haydn: Symphony in B flat, No. 98 (Sat. July 9).

The complete opening programs are:

Wednesday, July 6, 8:30 p.m. Theater-Concert Hall, Chamber Music

Beethoven:

String Quartets: C minor, Op. 18, No. 4; F minor, Op. 95; C sharp minor, On. 131. The Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello).

Friday, July 8, 8:30 p.m. Theater-Concert Hall, Chamber Orchestra of Boston Symphony members

Bach: Sinfonia from the Easter Oratorio.
Bach: Suite No. 2, for Flute and Strings.
Soloist: Doriot Anthony Dwyer.
Stravinsky: Orpheus.
Mozart: Prague Symphony (K. 504).
Charles Munch, Conductor.

Saturday, July 9, 8:30 p.m. Theater-Concert Hall, Chamber Orchestra.

Handel: Concerto Grosso, Op. 6, No. 12.
Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello.
Hindemith: Der Schwanendreher.
Soloist, Joseph de Pasquale.
Haydn: Symphony in B flat, No. 98.
Thor Johnson, Conductor.

Sunday, July 10, 2:30 p.m. Theater, Concert Hall, Chamber Orchestra.

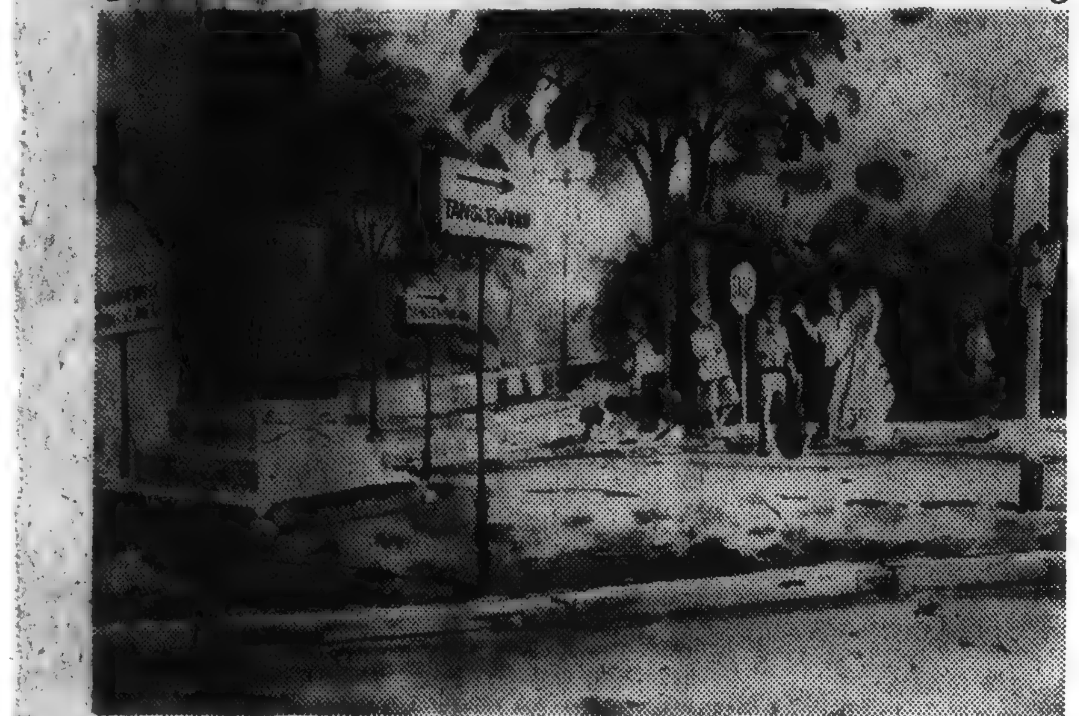
Bach: Mass in B minor, with Harvard Glee Club and Radcliffe Choral Society.
Soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCullum, tenor; Donald Gramm, bass.
Charles Munch, Conductor.

The Musical Berkshires: *'Biggest Summer Culture Foundry in the Country'*

By Robert M. Hodesh

Mr. Hodesh, a native of Northampton, is associate editor of the Lincoln-Mercury Times. His article appeared in its May-June issue with six water colors by Paul E. Decker of Canaan, Conn., of which four are shown here.

ANYONE WHO has ever driven through the Berkshire Hills in the summer will agree that one way to learn what the region is like in that season is to observe the hitchhikers along the roads and perhaps pick up a few of them from time to time.



Hitchhiking from Lenox to Tanglewood

I once knew a man whose only impression of Western Massachusetts was gained that way. He used to enjoy telling people what happened to him on a day in August when he pulled up at the main intersection in the town of Lenox, intending to stop only long enough to study the road signs and choose a route.

2 Plus 3

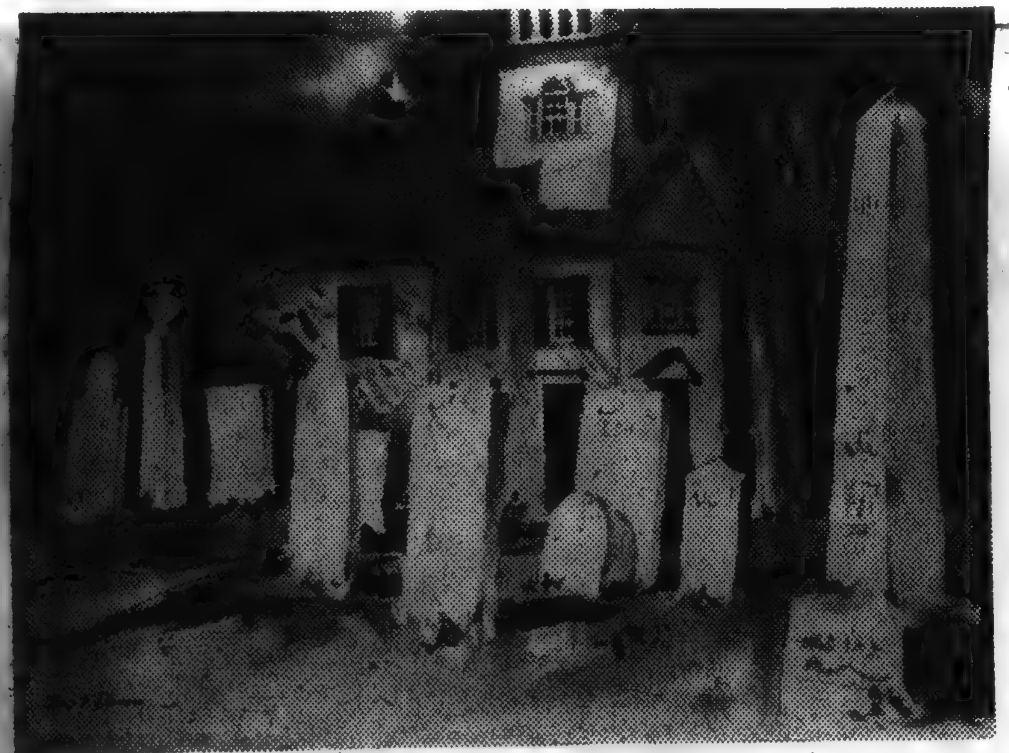
Before he got rolling again a boy and girl stepped off the curb and asked him for a ride to Tanglewood, which is the site of the Berkshire Symphonic Festival and the Berkshire Music Center, a school for gifted musicians. He could see no harm in driving an extra mile to help a pretty girl with a fiddle case under her arm and a boy with a sheaf of music and a clarinet, so he invited them in.

It turned out his judgment was not misplaced, but before he had taken them a hundred feet they asked him to stop and pick up three more musical hitchhikers who were standing by the road with thumbs extended. While driving the quintet to the Tanglewood main gate, it occurred to him that he had never before been in a part of the country where he could pick two violins, a clarinet, a flute, a French horn, and plenty of music right off the shoulder. He reasoned that if he had kept right on going with them he could have set himself up with a small orchestra of sorts—the kids and Petrillo willing, of course.

There is another item like this in the lore of Lenox—admittedly an extreme one—but according to this tale, a boy once stood at the same Lenox intersection thumbing a ride with a bass fiddle. Naturally the cars passed him up, but he got to Tanglewood anyway, either in a pickup truck or a horse van.

And this way of getting about isn't confined to musicians, either, for the Berkshires are alive in summer with the practitioners of every art there is. I was driving westward last year on U.S. 20 (in the Berkshires this road is called Jacob's Ladder) when I saw an array of creatures in their teens beside the road, thumbs out. Obviously this was the time to throw caution to the winds, so I stopped.

They were seven girl dancers from Jacob's Pillow, a prominent summer school of the modern dance. They were all beautiful and all gay, and it was marvelous the way they wove themselves into the car without a bit of cloth or skin sticking out. I let them off in the town of Lee after five miles of merriment.



Koussevitzky is buried here

Now, all this business of talented hitchhikers on the Berkshire roads is the merest indication of the fact that Berkshire County is the biggest summer culture foundry in the country. On July 24 last year, *The Eagle*, principal daily paper in the area, devoted nearly a full page to a calendar of cultural doings roundabout.

This calendar, toothsomely decorated with advertisements for some of the regional restaurants, looked pretty impressive. Covering six weeks, it listed some 140 events—50 concerts, 72 play performances, 18 dance recitals, and a little art and sculpture.

900 Plus

To an outsider this might look like plenty, but to my friend Milton Bass, columnist of *The Eagle* and a man of prodigious appetite for the arts, it looked a little weak. He says that if you list all the music, including jazz, all the plays, all the flower shows, all the art and sculpture, all the dancing, all the summer, the figure would run to more than 900. This, of course, is beyond human capacity and human endurance to digest, though some have tried.

I can just imagine a visitor to the Berkshire Hills sitting on the porch of some good hostelry, say the Red Lion Inn in Stockbridge, willing to expose himself to the Finer Things and trying to decide just how.

Before 10 in the morning he would have to face hard choices. Should he drive over to Tanglewood and listen to a rehearsal of the Boston Symphony, or should he run up to Pittsfield and look at the exhibition in their notable museum? These two are by no means the only morning alternatives, a fact that could easily cause him to stay in his chair and consider the possibilities of the afternoon.

Would he go to Tanglewood and hear the students play chamber music, would he go over to the Lenox Library to see a show by local painters, would he decide to indulge in pure Berkshire scenery while driving over to the Berkshire Garden Center, or would he drive up the steep and wooded road to South Mountain for a recital of string quartets?

If the afternoon slipped away in rumination of all these choices, what about the evening? The big concert by the Boston Symphony, Jacob's Pillow to see the girls dance, or the Stockbridge Playhouse to find out how Eva Le-Gallienne or some other celebrated person was doing?

Jazz Artists

After one of those, surely his only choice would be sleep, but it isn't. He could then go over to Stephanie Barber's Music Inn to find out what was up with the Calypso band, the jazz artists, or the folk singers who liven the weekends up over there.

And with all that, where would our friend work in such items as Pro Musica Antiqua, the concerts of ancient music at the Stockbridge Town Hall, or the folk music workshop at the Lenox Library, or the special movies at the Little Cinema, or a visit to a place like the Mission House in Stockbridge, or the antiques show at Lenox?

Let us suppose, mercifully, that he didn't care a hoot about any of these manifestations of culture and wanted merely to call for some refreshment and spend a vacation on the porch. Even if he avoided hitchhikers on principle and didn't stir once except for maybe a little golf, he would still learn plenty about the Berkshires if he only opened the local papers from day to day, because in their columns are waged heated battles that break out each summer when the culture foundry has a full head of steam.

'Mozart Starved'

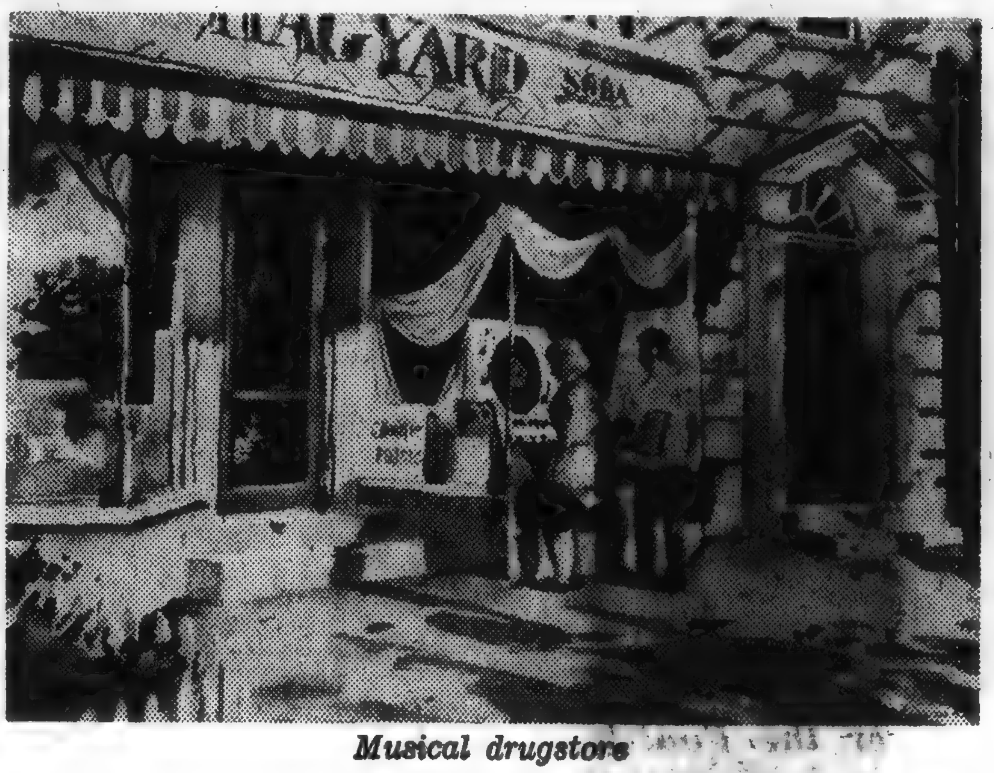
The letters-to-the-editor section is the field of several wars, one between the classicists and the modernists after the Boston Symphony has played a really modern work. Waged in eight-point type with exclamation points for shrapnel, the columns are filled with such shots as "Vulgar!" and such counter-charges as "Mozart starved because of people like you!"

Simultaneously there is the war between the three B's on one side and the Massachusetts State Police on the other. In this one the citizens strafe the newspaper with complaints that the police are failing to funnel thousands of cars after concerts through country roads that until recently served the horse and buggy nicely. That the officers still manage to unravel the country's worst cultural traffic jams in a few hours is remarkable, because nothing about Brahms encourages attention to a traffic officer's signals.

Finally, there is the ceaseless battle of the bare legs. Once again, newspapers are caught in the crossfire, this time between the older residents who yearn for the elegance of the past and those who want to take their music in comfort. Militating against the wearing of shorts at concerts, the proponents of stateliness charge that bare legs are bad for Beethoven, while the opponents counter with the statement that shorts are not offensive to Schumann, and that they will cover their legs as soon as the young men on Wall Street do.

Though these battles break over the editorial bows in greater or lesser degree as the summer wears on, they do not obscure the basic character of the Berkshires, which is dignified and which ultimately imposes dignity on those who visit there, regardless of temporary inroads by newcomers. Somehow the old hills seem like a very natural place to make music and listen to it. The landscape has the serenity of old oil paintings. It is elegantly cared-for, with enormous trees and thoughtfully planned shrubbery—legacies of the wealthy people who first built their grand estates throughout the county in the late 1800s.

For a long time the musical soirees of the rich were private affairs, but in 1918 the late Mrs. Albert Sprague Coolidge, one of America's great patrons of music, established the chamber music series at South Mountain. The series, which is one of the Berkshire's finest musical events, provided the core of the audiences who began to attend the Berkshire Festival when it started in 1935. The festival has grown so successful that at a single concert it has attracted a record 15,000 listeners—all taking the best of music in the outdoors with an ease and relaxation that no concert hall can offer.



Musical drugstore

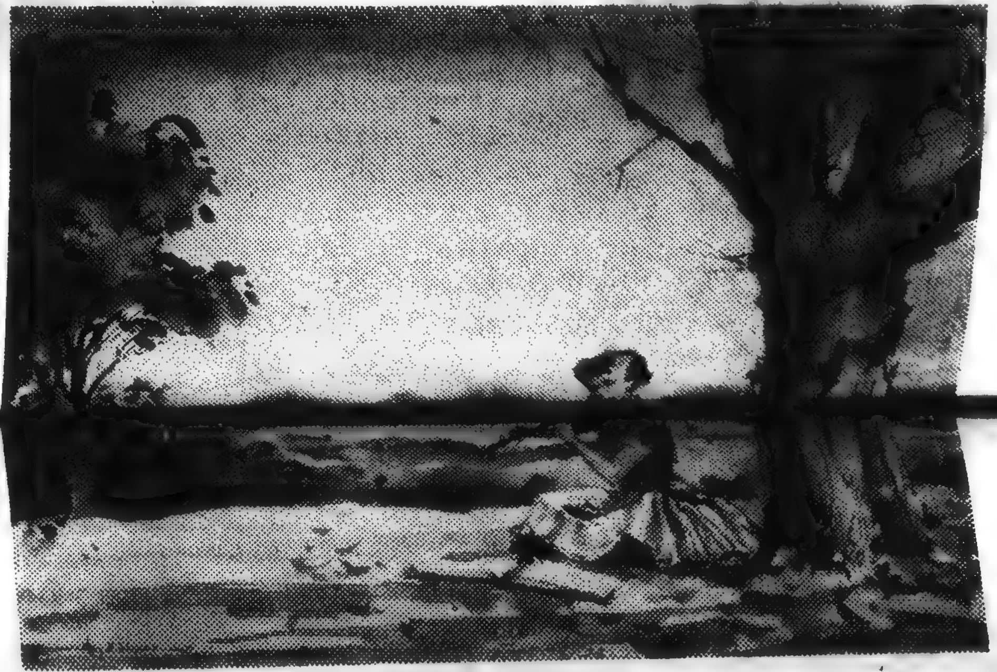
All this has made the Berkshire Hills a marvelous and different place in summer. Lenox is a good case in point. Wander over to Hagyard's drugstore and look in the window. Do you see Yardley's stuff? Coty's? Heating pads or vitamin pills? No. The last time I looked there was a book called, *An Anthology of Renaissance Music*, an album of the symphonies of William Boyce, placards advertising various concerts, and a hi-fi audio control unit.

Sundae Airs

Inside was no juke box. Instead a young man was operating a fine phonograph, and while the people dug away at chocolate sundaes they listened to Mozart in silence.

The town is neck-deep in music, as the barber around the corner found out one summer day when a boy came in, parked a fiddle case on the floor, and climbed into the seat. He didn't bother with the ancient copies of *Life* or *Collier's*. He had no time for such trivia. While his hair was being shortened he studied the musical score of *The Barber of Seville*.

It gave the barber of Lenox quite a turn.



Outdoor practice

Hills and Back Roads

Next Saturday on this page will appear the first of nine Backroad Berkshire tours, driven and reported by William S. Annin, Eagle columnist, and illustrated with maps by Vaughn Gray, Stockbridge artist, who did today's cover map. Another lover of the byways, naturalist Bartlett Hendricks, here describes Backroad Berkshire's charm and the topography which has created it.

By Bartlett Hendricks

YOU WOULDN'T KNOW IT from reading any American daily newspaper, but probably no sport today can compare, either in number of participants or in money spent, with the simple sport of scampering about the countryside in the family car.

Perhaps this explains in part the great decrease in the number of spectators watching all but the top-ranking events. People will still throng to see the best in any sport, but they would rather be doing something themselves than watch most amateur or Class B professionals.

This gradual change in American habits serves to point to one of the Berkshires' major assets, our network of roads. Among our more than 1,700 miles are about 250 miles of state highways and at least an equal length of improved town and country roads.

* * * *

BUT THE ROADS I mean, while they may occasionally be macadam, are as likely to have grass growing in the middle. And they are lined with wildflowers, not with hot-dog stands and signs.

Spend a vacation in the beautiful country to the north of Massachusetts, and within a few days you will have exhausted all the drives within a reasonable distance. But here in the Berkshires, with our far more closely woven pattern of roads, and with thousands of miles more just to the east, in northern Connecticut, southern Vermont and in nearby New York, you can enjoy a trip every day for a month, with scarcely any repetition. True, nowhere in all this 10,000 square miles will you see anything that is stupendous, awe-inspiring or even merely super-colossal. But the land is moist and green and there are thousands of memorable spots your mind will want to file away for future enjoyable contemplation.

* * * *

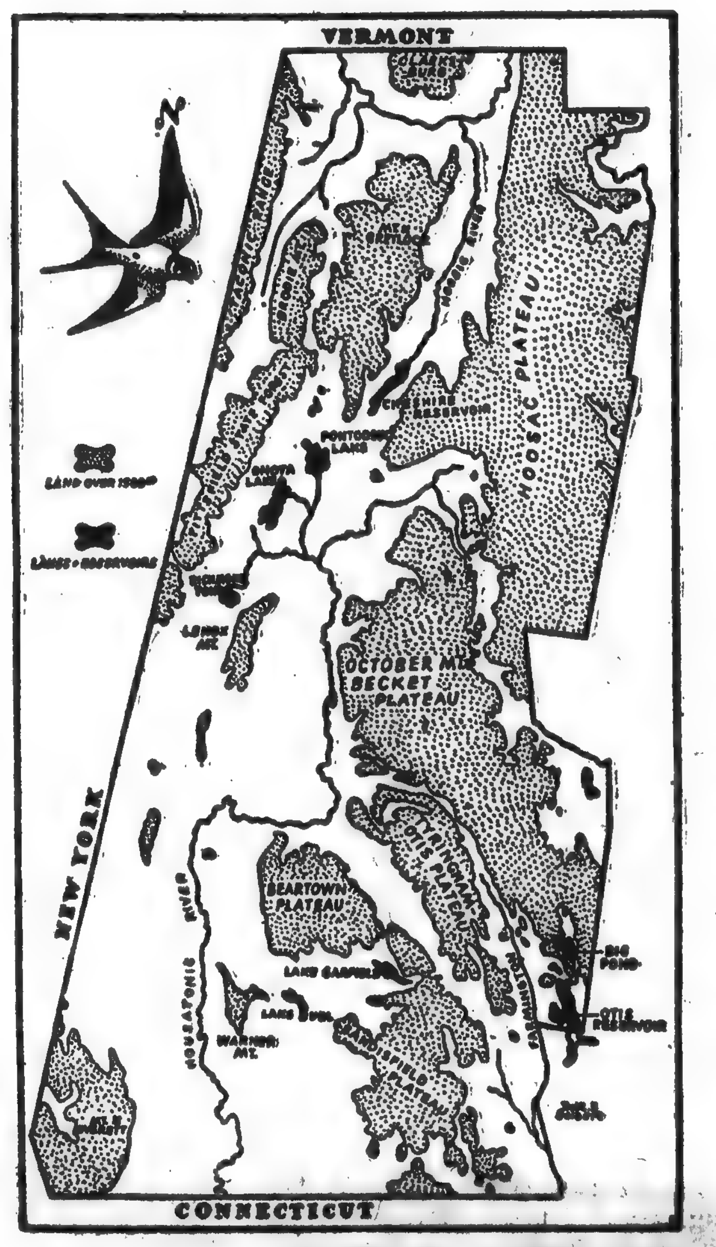
YET FAR TOO MANY of us hesitate to explore the secondary roads because we are afraid of becoming lost. No one was ever truly lost on a road, but some poor souls are so lacking in the spirit of Columbus that they cannot bring themselves to leave the numbered routes.

Regulation road maps are helpful only with a few of the more improved secondary roads, and to many people the task of trying to follow the details of the large number of U.S. Geological Survey relief maps of the region is too confusing.

And so this simple map is offered to try to make the layout of the Berkshires understandable at a glance.

* * * *

CONVENTIONAL RELIEF maps show a line for every 10 or 20 feet in elevation but this map gives only the 1,500-foot elevation. As can be guessed immediately, the average altitude for Berkshire County is close to 1,500 feet, in fact the Survey gives the average as "about 1,470 feet."



Massachusetts Audubon Society

Remember this map, and the topography of the county and the tangle of roads become far less confusing. The hills and valleys of the Berkshires cover 954 square miles, but if all the humps and dips were ironed out, the region would be as large as Kansas, or at least equal to the area of Los Angeles.

A large part of the county is drained by the meandering Housatonic, but the smaller, swifter Hoosic drains much of the northern part. The mountain barriers on the east are cut by the Farmington River, branches of the Westfield, and by the Deerfield, and on the west by several streams flowing, like the Hoosic, to the Hudson.

* * * *

THE TACONIC RANGE, on this side, is anchored at the south by the mass of 2,602-foot Mt. Everett. Then for some distance the elevations along the New York State line are under 1,500 feet, but they gradually increase until 2,800 feet is reached on Berlin Mountain in Williamstown. The Hoosac Range on the east rises suddenly from the Hoosic and Housatonic valleys to form a wide plateau with but few points dominating their neighbors. In and about the village of Florida, however, are three elevations of over 2,800 feet.

Highest point in the big October Mountain plateau is about 2,200 feet, while the fire tower on Mt. Wilcox, in the Beartown State Forest, is at 2,112 feet. There is much high land in the Tyringham-Otis-Sandisfield area.

The north-central Berkshires are split by the great bulk of Mt. Greylock, 3,491 feet, highest mountain in Massachusetts. South of Pittsfield are the elevations terminating in Lenox Mountain, 2,126 feet, and in Alford, by Tom Ball, a shapely mountain rising 1,933 feet.

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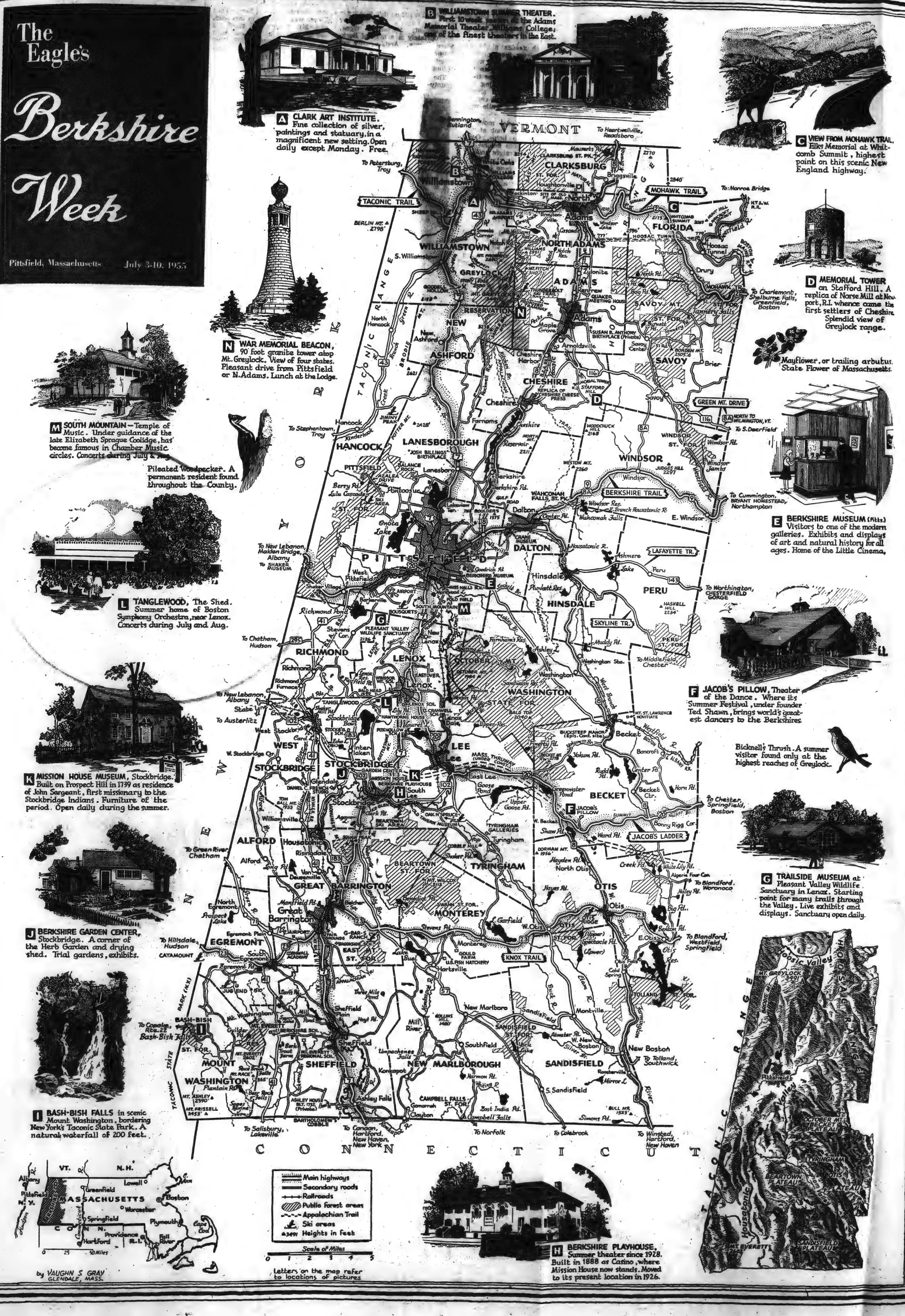
The Eagle's Berkshire Week

Pittsfield, Massachusetts July 3-10, 1955


VERMONT
CONNECTICUT
NEW YORK
TACONIC RANGE
HOOSAC RANGE
CLARKSBURG
FLORIDA
WILLIAMSTOWN
NORTH ADAMS
ADAMS
GREYLOCK RESERVATION
NEW ASHFORD
SAVOY
CHESHIRE
HANCOCK
LANESBOROUGH
WINDSOR
PITTSFIELD
DALTON
HINSDALE
PERU
RICHMOND
LENOX
WASHINGTON
WEST STOCKBRIDGE
STOCKBRIDGE
LEE
BECKET
ALFORD
GREAT BARRINGTON
TYRINGHAM
OTIS
EGREMONT
MONTEREY
MOUNT WASHINGTON
SHEFFIELD
NEW MARLBOROUGH
SANDISFIELD
TACONIC TRAIL
MOHAWK TRAIL
GREEN MT. DRIVE
BERKSHIRE TRAIL
LAFAYETTE TR.
SKYLINE TR.
JACOB'S LADDER
KNOX TRAIL
Main highways
Secondary roads
Railroads
Public forest areas
Appalachian Trail
Ski areas
3491 Heights in feet
Scale of Miles
0 1 2 3 4 5
Letters on the map refer to locations of pictures
VT.
N.H.
MASSACHUSETTS
CONN.
R.I.
N.Y.
Albany
Pittsfield
Greenfield
Lowell
Boston
Worcester
Springfield
Hartford
Providence
Plymouth
Fall River
Cape Cod
0 25 50 Miles
Hoosic Valley
MT. GREYLOCK 3491
OCTOBER MT.
BECKET PLATEAU
BEARTOWN PLATEAU
SANDISFIELD PLATEAU
TACONIC RANGE
by VAUGHN S GRAY GLENDALE, MASS.

A CLARK ART INSTITUTE. Fine collection of silver, paintings and statuary, in a magnificent new setting. Open daily except Monday. Free.

B WILLIAMSTOWN SUMMER THEATER. First 10 week season at the Adams Memorial Theater, Williams College; one of the finest theaters in the East.

C VIEW FROM MOHAWK TRAIL. Elks Memorial at Whitcomb Summit, highest point on this scenic New England highway.

D MEMORIAL TOWER on Stafford Hill. A replica of Norse Mill at Newport, R.I. whence came the first settlers of Cheshire. Splendid view of Greylock range.

Mayflower, or trailing arbutus. State Flower of Massachusetts.

E BERKSHIRE MUSEUM (Pitts.) Visitors to one of the modern galleries. Exhibits and displays of art and natural history for all ages. Home of the Little Cinema.

F JACOB'S PILLOW, Theater of the Dance. Where its Summer Festival, under founder Ted Shawn, brings world's greatest dancers to the Berkshires.

Bicknell's Thrush. A summer visitor found only at the highest reaches of Greylock.

G TRAILSIDE MUSEUM at Pleasant Valley Wildlife Sanctuary in Lenox. Starting point for many trails through the Valley. Live exhibits and displays. Sanctuary open daily.

H BERKSHIRE PLAYHOUSE, Summer theater since 1928. Built in 1888 as Casino, where Mission House now stands. Moved to its present location in 1926.

I BASH-BISH FALLS in scenic Mount Washington, bordering New York's Taconic State Park. A natural waterfall of 200 feet.

J BERKSHIRE GARDEN CENTER, Stockbridge. A corner of the Herb Garden and drying shed. Trial gardens, exhibits.

K MISSION HOUSE MUSEUM, Stockbridge. Built on Prospect Hill in 1739 as residence of John Sargeant, first missionary to the Stockbridge Indians. Furniture of the period. Open daily during the summer.

L TANGLEWOOD, The Shed. Summer home of Boston Symphony Orchestra, near Lenox. Concerts during July and Aug.

M SOUTH MOUNTAIN—Temple of Music. Under guidance of the late Elizabeth Sprague Coolidge, has become famous in Chamber Music circles. Concerts during July & Aug.

Pileated Woodpecker. A permanent resident found throughout the County.

N WAR MEMORIAL BEACON, 90 foot granite tower atop Mt. Greylock. View of four states. Pleasant drive from Pittsfield or N. Adams. Lunch at the Lodge.

by VAUGHN S GRAY
GLENDALE, MASS.

Second Thoughts in Music

Opening at Tanglewood Week's Musical Feature

umerous and Varied Activities on Schedule at Lenox; Recent Recordings Include Two by London Philharmonic and Two American Symphonies

By WILLARD M. CLARK

This week will find us at Lenox waiting the opening concert of the Berkshire Music Festival at Tanglewood. Living in Lenox during the festival will, we believe give us opportunity to view more closely the work of the Berkshire Music School which this year has a record pupil attendance. Its activities are numerous and its students may be heard in many unusual and worthwhile musical activities.

We look forward particularly to the chamber music concerts to be heard each Wednesday night. We shall hear such personalities as Isaac Stern, violinist; the cellist Piatigorsky and the pianist Serkin; also several ensembles including the Kroll Quartet. These chamber music concerts have really caught on since they were initiated and the Theater Shed is sure to be crowded.

Principal Conductors

Also, we are looking forward to the performances of Beethoven's ninth symphony and "Missa Solemnis," as well as the second act of his only opera "Fidelio" and to the performance of Bach's "B-Minor Mass."

Principal conductors for the concerts by the Boston Symphony orchestra will be Charles Munch, the veteran Pierre Monteux and Leonard Bernstein, who will conduct the performance of the "Missa Solemnis" at the annual concert in memory of Serge Koussevitzky. This should be a notable performance. Bernstein was the favorite pupil and protege of Koussevitzky and he brings to every performance he conducts something of the vitality and magic Koussevitzky used to create.

We have not yet received word of what opera the department is going to create this year. Whatever it is, it will be of interest and of good publicity value to the singers who are in the department. More than one "student" in the past who has sung a lead role in some Tanglewood opera has received further recognition, so it is probably not difficult for the Opera Department to get able singers for its lead roles.

The music of Beethoven will feature the current festival and one may expect well routined, intelligent interpretations from Munch and something rather exciting from Bernstein.

Busy Berkshires

The annual Berkshire Music Festival gets under way at Tanglewood, Lenox, Mass., Wednesday night with the Kroll String Quartet in an all-Beethoven concert. Friday night, Charles Munch conducts a chamber orchestra of Boston Symphony men in Bach, Stravinsky and Mozart. Saturday night, Thor Johnson leads the same group in Handel, Haydn and Hindemith. . . . The Berkshire Folk-Music Festival opens Tuesday at Sedgwick Hall, Lenox, Mass., and will continue through Aug. 18. . . . Jimmy Rushing, Myra Johnson, Sammy Price and Brownie McGhee sing city and country blues tonight at the Berkshire Music Barn, Lenox, Mass.

New Yk News, Sunday, July 3, 1955

Eagle 7/2/55

Berkshire.

The week saw another notable opening at Jacob's Pillow, where the Ted Shawn Theater opened with a varied dance program that included the Pillow's 120th world premiere. At Tanglewood, where nearly 400 students were enrolled at the Berkshire Music Center, the first public concerts were still a few days off; but in the meantime, music lovers with a leaning toward *le jazz hot* could hear Coleman Hawkins and other familiar names of the jazz world at the first of a series of weekend concerts at the new Berkshire Music Barn in Lenox.

Munch to Greet Students And Guests at Lenox Today

Lenox, July 2—The Berkshire Music Centerm the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, opens its 13th session, a six-week course of music studies for advanced students and professionals, at Tanglewood here tomorrow. Charles Munch, music director of the Boston Symphony and director of the Berkshire Music Center, who recently returned from vacation at his home in Paris, will address students and guests at opening exercises, at 3.30 p. m. in the Theater-Concert Hall

Cox To Preside

William Cox, chairman of the Friends of the Berkshire Music Center, the society whose contributions help to support the school, will preside, and the faculty of the school will be introduced by Richard Burgin, acting assistant director, and dean Ralph Berkowitz.

As at every opening of the school since its founding under the direction of the late Serge Koussevitzky in 1940, Hugh Ross, head of its choral department, will lead the students in "Alleluia", comosed for the school's spening by Randall Thompson. Tea will be served in the Tanglewood formal gardens following the exercises.

The first of some 25 concerts by students of the Berkshire Music Center, which the public may attend through membership in the Friends' society, will be given Thursday evening, July 7, in the Music Shed at 8.30 when, for the first time, the symphony orchestra of 100 students of Dept. I will play together. The program will consist of Copland's "Outdoor Overture"; Debussy's "Afternoon of a Faun"; Prokofieff's "Peter and the Wolf" led by student conductors, with student soloists and narrator; and Dvorak's Symphony No. 2, conducted by Leonard Bernstein, who heads the department.

The first of six weekly chamber music concerts will be given by students of Dept. I in the Chamber Music Hall Sunday morning, July 10, at 10.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MA S, JULY 3, 195

Kroll String Quartet at Tanglewood

The Kroll String Quartet will open the 1955 Berkshire Music Festival at Tanglewood Wednesday night in a program of three string quartets by Beethoven. Left to right—William Kroll, violin; Louis Graeler, violin; Avron Twerdowsky, cello, and David Mankovitz, viola.

6/23/55

MILLBROOK ROUND TABLE

Record Subscriptions For Tanglewood 1955

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts held on four Friday evenings, July 22—August 12; four Saturday evenings, July 23—August 13, and four Sunday afternoons, July 24—August 14 in the huge Music Shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry, Jr., announces. The six-week festival of 1954 saw an all-time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The boxoffice will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt: checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox, Mass. 600.

1955's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos, and three overtures.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 25 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

First Concert Wednesday At the Berkshire Festival

Kroll String Quartet Opening Attraction as Series in Theater-Concert Hall Starts

Lenox, July 2—Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening next week at Tanglewood here of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the 16th summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to Aug. 14, on the estate where a century ago Nathaniel Hawthorne was a guest and wrote his "Tanglewood Tales."

THOR JOHNSON

Concert Wednesday

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening (July 6) with an all-Beethoven program by the Kroll String Quartet. On Friday evening (July 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra.

Johnson was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13, 15, 16, 17, will all be given in the intimate 1200-seat Theater-Concert Hall at Tanglewood, evenings at 8.30 p. m., Sunday afternoons at 2.30 p. m.

24 Programs Listed

As in 1954, an all-time record attendance year, the Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists. Following the first two week ends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the final four week ends, July 22-Aug. 14, when 12 week end concerts are held in the 6000-seat Music Shed.

In 1954—Charles Munch's fourth summer with the Boston Symphony at Tanglewood—the Berkshire Festival, which has annually attracted crowds from all over Eastern U. S. and Canada, totaled an attendance of 135,775 to total paid admissions of $330,03 The Festival concerts for 1955, as planned by Charles Munch, will feature the music of Beethoven.

The first week's programs:

Wednesday, July 6, 8.30 p. m., Theater-Concert Hall, Chamber Music: Beethoven: String Quartets: C minor, op. 18, No. 4; F minor, Op. 95; C sharp minor, Op 131—The Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello)

Friday, July 8, 8.30 p. m., Theater-Concert Hall, Chamber Orchestra of Boston Symphony members: Bach; sinfonia from the "Easter" Oratorio; Bach: Suite No. 2, for Flute and Strings; Soloist: Doriot Anthony Dwyer; Stravinsky: "Orpheus"; Mozart: "Prague" Symphony (K. 504); Charles Munch, Conductor.

Saturday, July 9, 8.30 p. m., Theater-Concert Hall, Chamber Orchestra: Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher," soloist, Joseph de Pasquale; Haydn: Symphony in B flat, No. 98, Thor Johnson, Conductor.

Sunday, July 10, 2.30 p. m., Theater-Concert Hall, Chamber Orchestra: Bach: Mass in B minor, with Harvard Glee Club and Radcliffe Choral Society, Soloists: Adele Addison, Soprano; Florence Kopleff, Contralto; John McCollum, Tenor; Donald Gramm, Bass. Charles Munch, Conductor.

Berkshire Festival

Tanglewood, Lenox, Mass.

Wednesday, 8:30. Soloists: Kroll String Quartet. Quartets in C minor, Op. 18, No. 4; in F minor, Op. 95; in C sharp minor, Op. 131, Beethoven.

Friday, 8:30. Conductor, Charles Munch. Sinfonia from "Easter" Cantata (No. 249); Suite No. 2, for Flute and Strings (soloist, Doriot Anthony Dwyer), Bach; "Orpheus," Stravinsky; "Prague" Symphony, K. 504, Mozart.

Saturday, 8:30. Conductor, Thor Johnson. Concerto Gross, Op. 6, No. 12, Handel; Symphonic Concertante with Oboe, Bassoon, Violin and Cello, Haydn; "Der Schwanendreher" (Viola Solo: Joseph De Pasquale), Hindemith; Symphony in B flat, No. 98, Haydn.

Sunday, July 10, 2:30. Conductor, Charles Munch. Bach Mass in B minor, with Harvard Glee Club; Radcliffe Choral Society and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

N.Y. Herald Trib., Sun. July 3, 1955

Tanglewood Topics

By WALTER ALFORD

Lenox, July 2—Charles Munch, music director of the Boston Symphony Orchestra, who conducts the first chamber orchestra concert at Tanglewood on Friday, (July 8), interrupted his recent vacation in his native France to fly to Boston to accept the honorary degree of Doctor of Music from Boston University at its commencement exercises. "This honor has more than personal significance," the conductor said. "It marks a new link between two great institutions of this city. The orchestra is Boston's gift to the world of music.

"I was very proud to be called to its head almost seven years ago. The University is Boston's own great seat of learning. The two institutions work together for the same ends, for the glory of their city and country, and for the culture and peace of the entire world. I look forward to many years in Boston and to happy relations between the two."

* * *

Chamber Music Series

The Berkshire Festival opens officially on Wednesday, with the first of six Wednesday evening chamber music concerts in the Theater-Concert Hall. Until last summer only two or three public concerts of chamber music were given, through the generosity of the late Elizabeth Sprague Coolidge. In 1954 they were put on a paid basis, somewhat tentatively, at the low price of $2 and $3, but attendance totaled 8,750, or an average of 1,358 persons per concert, in all cases more than the 1,152-seat capacity of the intimate auditorium, for total receipts of $13,007. Through the generosity of the noted ensembles and solo artists who performed, the Berkshire Music Center, Tanglewood's summer music school, netted $7,850 of this amount.

With this season's Wednesday series devoted entirely to the music of Beethoven, string quartets and trios, cello, violin and piano sonatas, the festival management is happy to announce more than twice last summer's subscriptions and a healthy interest in single performances, indicating a firm establishment of this new feature at Tanglewood.

* * *

Pierre Monteux, former music director of the Boston Symphony, fellow countryman and close friend of its present conductor, Charles Munch, who shared with him the orchestra's triumphs on its first visit to Europe in 1952 and its transcontinental tour in 1953, and who has been a Tanglewood regular "guest" conductor for many summers, will be coming to the Berkshire for three concerts with the orchestra this summer instead of the two he has conducted during the past two seasons. Mr. Monteux, who quite characteristically observed his 80th birthday last April 4, not in relaxation at home nor in retirement, but conducting a concert in Boston's Symphony Hall of his former orchestra to benefit its pension fund, will be coming to Tanglewood first on Saturday, July 23, direct from Chicago's Ravinia open-air concert series, where he will have conducted the evening before.

Flies Atlantic

But space and time evidently no longer mean anything to the eminent maestro. Last Sunday evening, June 26, he was conducting another of his former orchestras, the Concertgebouw in Amsterdam. Twenty-four hours later he was leading the New York Philharmonic-Orchestra, several thousand miles away, in an all-Beethoven program at Lewisohn Stadium. He had caught a plane after the Holland concert, arrived in New York with Mrs. Monteux and the couple's inseparable poodle at 11 a. m., and was at the upper Manhattan stadium a little after noon, too late for the morning's scheduled rehearsal, but the concert went on nonetheless that evening, a masterful one according to New York Times music critic Olin Downes.

Since observing his 80th birthday, in fact, here has been the remarkable conductor's schedule: conducting the Metropolitan Opera's "Orfneo" and "Manon", two concerts with the London Phiharmonic, six opera performances with foru young American singers of "Orfneo" and "Pelleas and Melisande" in Brussels, recordings in Paris, concerts in Paris and Strasbourg of famous Monteux "firsts," four concerts for the Holland Music Festival, the above-mentioned concerts in New York and Chicago, one at Philadelphia's Robin Hood Dell, and in August he will be mostly at his own conductors' school in Hancock, Me.

* * *

Speaking of Robin Hood Dell, Rudolf Serkin gave a performance there the other night of Brahms' Concerto No. 2 before several thousand hardy concertgoers' in pouring rain. The concert was about to be cancelled, but the pianist refused to disappoint the crowd waiting to hear him play, and play he did, to an audience partly covered by umbrellas. The noted pianist is at Tanglewood twice this summer, performing the Beethoven "Emperor" Concerto, No 5, with Charles Munch and the Boston Symphony on Saturday, July 30, and in a solo program of three Beethoven sonata on the chamber music series, Wednesday, Aug. 3.

Berustein Back

The first all-Mozart concert of the forthcoming bicentennial celebrations of the Salzburg composer, which officially won't commence anywhere until the fall musical season, will be given at Tanglewood on Friday, July 15, the occasion marking his first appearance on the podium with the Boston Symphony after a year's leave of absence of the popular young composer-conductor-pianist Leonard Bernstein, and a return to the Berkshires of the eminent mezzo-soprano Jennie Tourel.

Miss Tourel teamed with Mr. Bernstein in an electrifying reading of the Mahler Second Symphony two summers ago. Of particular interest to the present Mozart concert are reviews of a teaming of Miss Tourel and Bernstein in an all-Mozart program nearly eight years ago, when the conductor was head of the now defunct New York City Sumphony of City Center. Miss Tourel sang then two of the same arias she will sing at Tanglewood, "Al desio chi t'adora" the air appended to "Figaro," by the composer after its first production; and "Zeffiretti lusinghieri" from "Idomeneo."

Wrote critic Irving Kolodin: "You can run a swift review of all the ladies who have sung Mozart at the Metropolitan in the last epoch or two and find little to compare with Miss Tourel's breathlessly beautiful versions." Miss Tourel's third aria on the July 15 Tanglewood program is another from "Idomeneo."

* * *

Dean Ralph Berkowitz of the Berkshire Music Center announces there will be three lectures and forums by eminent musical personalities at Tanglewood, which he will moderate, on successive Monday evenings at 8:15 at Sedgwick Hall, Lenox, commencing July 12. These are open to students at Tanglewood, and to members of the society of Friends of the Berkshire-Music Center, whose contributions help support the school.

* * *

Student Soloists

Hugo Ross has chosen two students from the Berkshire Music Center to be soloists in the first performance at Tanglewood of Vivaldi's "Gloria," which he will conduct, with the chamber orchestra of Boston Symphony players, in the Theatre-Concert Hall on Saturday, July 16. They are Saramae Endich, soprano, twice previously enrolled in the orchestra's summer music school, in 1953 and 1953, and a soloist in the Festival presentations of Bach's Cantata No. 28 two summers ago; and Sadie Ruth McCollum, mezzo-soprano, who has sung in opera with the Cincinnati Music Drama Guild and also in Austria, and toured as soloist with the Robert Shaw Chorale.

As in past summers, 10 college students, four from Yale, two from Dartmouth, one each from Harvard, Williams, Antioch and Columbia, are spending the summer on the Berkshire Festival staff at Tanglewood, conducting visitors on guided tours of the grounds, assisting in ushering, at the lakefront, and driving busses between Tanglewood and the students' residences at Wheatleigh and the Lenox School.

Returning for a third summer is Nicholas Rizopoulos, 18, of Athens, Greece, majoring in political science and history at Yale, class of 1958. Allan Wardwell, 19, of New York, and Talbott W. Huey, 19, of Baltimore, are both Yale, class of 1957, both at Tanglewood for a second summer: Wardell an English and biology student, Huey specializing in anthropology.

New Guides

Newcomers to the guide staff are Ridgeway M. Banks, 18, of Cambridge, a student at Williams College; John Davenport Bassette, Jr., 22, of Mount Hermon, Captain of the ski team at Dartmouth College; John Allen Burgess, 20, of Pleasant Ridge, Mich., a second year student of literature and history at Antioch College; Roger W. Cogswell 19, of Weston, an English junior at Yale; Frederick Lewis Edelman, 21, of Brooklyn, N. Y., an A. B. from Princeton 1954, now attending Columbia University medical school; John D. Martz II, 21, of Bethesda, Md., who graduated from Harvard this spring in international affairs and U. S. history; and Donald C. Smith, 20, of Dartmouth College and Lebanon, N. H., who will graduate next year in music and economics.

Besides their college interests, the Tanglewood guides are a talented lot. Burgess has held down a variety of jobs from waiter to construction laborer and typist. Cogswell has been a camp counsellor. Edelman for the past four summers was a seaman on Norwegian and Swedish freighters. Martz was a typist with the Department of the Army in Washington. Wardwell has worked in Texas oil fields. Smith has been a church organist and choir director for five years and toured with the Dartmouth Glee Club.

* * *

Eminent violinist Jascha Heifetz who established in 1949 a scholarship awarded annually to the outstanding violinist of the session of the Berkshire Music Center, has written to Ralph Berkowitz, dean of the Boston Symphony's summer music school that commencing with 1955 the yearly scholarship will be increased from $250 to $350.

Eagle — Tuesday July 5, 1955

Beethoven's W[illegible]ing To Music Love[illegible]unch

TANGLEWOOD — In welcoming 405 students to a summer of musical study at Tanglewood Sunday, Charles Munch, director of the Berkshire Music Center, defended his choice of Beethoven as the principal composer of the 1955 Festival.

Speaking at the opening exercises in the Theater Concert Hall, Mr. Munch explained to "those of you who may perhaps be surprised and may even reproach us for devoting a large part of the Festival concerts to the music of "Beethoven," his reasons for the programming.

"If this music, written 150 years ago, does not always seem immediate to the professional, the musician of [illegible]," he declared, "it has [illegible] to fascinate the music lovers, the general public, the me[illegible]time.

"What is the reason? Why does the public always come back to listen to the Eroica—or the Eighth Symphony? Simply because music lovers know that after having heard this music, they will not leave the hall without having gained something. They will not leave the hall without taking away something enriching, something heart warming.

This music, which is not sensual, not abstract, not dramatic in the sense of Wagner, not romantic in the sense of Schumann, not sentimental not pathetic—is all of them at once. And that is the reason why we must always live with it."

Tanglewood Opening

Special to the Herald Tribune

NY Herald Tribune - 7/6/55

LENOX, Mass., July 5.—The Berkshire Festival at Tanglewood begins at 8:30 p. m. tomorrow, when the Kroll Quartet will play three quartets of Beethoven. This is the first of the festival's six Wednesday night chamber music concerts for the benefit of the Berkshire Music Center's Tanglewood Revolving Scholarship Fund. A chamber orchestra of Boston Symphony musicians will play under the direction of Charles Munch and guest conductors on the next two Friday and Saturday nights and Sunday afternoons, and the entire Boston Symphony will play on the Fridays, Saturdays and Sundays from July 22 through Aug. 14.

CHAMBER MUSIC EVENT TONIGHT AT TANGLEWOOD

Sfield Union 7/6/55

Popular Wednesday Evening Concert to Open Festival Season

The opening concert of the 1955 Berkshire Festival will be given tonight in the famed Theater-Concert Hall at Tanglewood, Lenox, at 8.30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Started Last Season

Inaugurated last season, the Wednesday evening Chamber Music concerts have a low admission charge and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music enter. Last season 8750 attended the six concerts, an average of 1358 per concert, or well over the 1200 seating capacity, and the total receipts were $14,007. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted by a total of $7850.

At tonight's concert the Kroll String Quartet, William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello, will play one quartet from each of Beethoven's three big periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor, Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

Charles Munch, Music Director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival, in the hills of Western Massachusetts, during the six-week season July 6 - August 14.

Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth season.

Tickets For Tanglewood Programs In Great Demand

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts held on four Friday evenings, July 22—August 12; four Saturday evenings, July 23—August 13; and four Sunday afternoons, July 24—August 14 in the huge Music Shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry, Jr. announces. The six week festival of 1954 saw an all-time record attendance of 135,775 persons.

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For detailed Berkshire Festival programs, for a complete list of the summer's more than 25 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

[120]

Tanglewood Opens for Season

Manos

In the formal gardens at Tanglewood following opening [illegible] Sunday of the 13th summer season of the Berkshire Music Center are, left to right, Miss Marcia Henderson of Williamstown, who starred in "The Time of the Cuckoo," opening play at Adams Memorial Theater there; Mr. and Mrs. Henry W. Dwight of Stockbridge; and William J. Cox, secretary of Phillips-Exeter Academy and chairman of the Friends of the Berkshire Music Center. Mr. Dwight is a member of the Tanglewood Advisory Committee. More than 400 students study there.

Manos

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, gave the address of welcome. With him are, left, Mrs. Serge Koussevitzky, of Saranac; Lenox, widow of the late Boston Symphony conductor; and Miss Gertrude Robinson Smith of New York and Glendale, president of the board of trustees of the Berkshire Festival. Through the efforts of Miss Smith the first Berkshire Music Festival was given in the area in 1934.

Manos

Richard Burgin, right, concertmaster of the Boston Symphony Orchestra and acting assistant director of the Berkshire Music Center, welcomes to Tanglewood two distinguished composers who will share this summer the duties of the school's composition department. Roger Sessions, left, professor of music at Princeton University, and second from right, Boris Blacher, director of the Hochschule fur Musik in Berlin, Germany, who is making his first visit to the U.S.. Violinist Ruth Posselt (Mrs. Burgin) is on the Berkshire Music Center faculty.

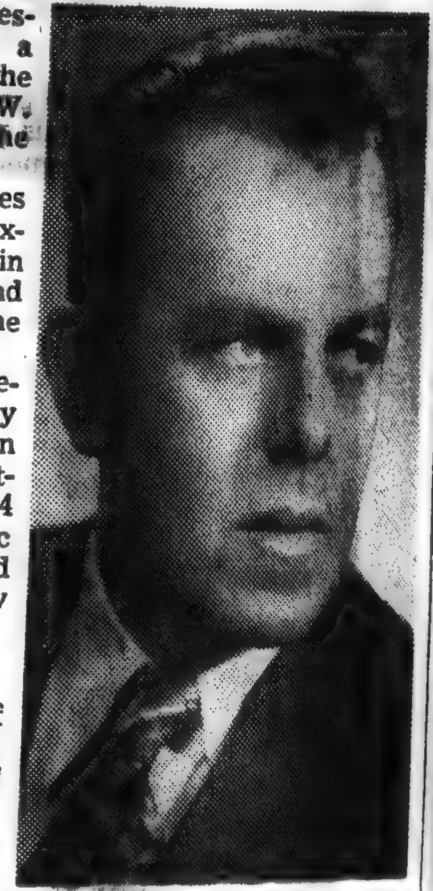
Eagle 7/6/5

Orchestra Soloist Rehearses

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, rehearses for her solo part in the Bach Suite No. 2, for Flute and Strings in the opening chamber orchestra concert of the Berkshire Festival at Tanglewood. The concert will be Friday at 8:30 p.m.

'Music Under the Moon'

John Mahanna's New Book Covers History of Festival



John G. W. Mahanna

Announcement was made today by the Berkshire Symphonic Festival Inc. of the publication of a new book, "Music Under the Moon," written by John G. W. Mahanna, county editor of The Eagle.

The first edition of 5,000 copies is now at the printer's and is expected to be off the presses in time for distribution the weekend of July 15, the second week of the Festival's six-week season.

"Music Under the Moon" is described by the author as an early history of the Festival, drawn from official minutes of the meetings of the corporation from 1934 to 1945 when the $100,000 Music Shed at Tanglewood was presented as a gift to the Boston Symphony Orchestra.

48 Pages of Illustrations

In addition to 30,000 words of text, the 125-page book contains 48 pages of illustrations. Many of the nearly 100 photographs are being published for the first time. These include photos taken in the early days of the Festival in a horse showing at the Hanna Farm, later in a tent at Holmwood, Mrs. Alfred Gwynn Vanderbilt's estate, and at Tanglewood before the Shed was built in 1938.

An epilogue in "Music Under the Moon" covers high lights from 1945 to the present. Included are the establishment of the Berkshire Music Center, the retirement and death of Dr. Serge Koussevitzky, the engagement of Charles Munch as conductor of the orchestra and successor to Dr. Koussevitzky as musical director ending with the tribute paid by the Boston Symphony Orchestra last year to Miss Gertrude Robinson Smith, president of the Festival and the board of trustees of the organization for their part in founding the outdoor concerts and their ultimate success.

Covered Festival News

"Music Under the Moon" stems from a series of articles written last summer by Mr. Mahanna and published by The Eagle in its weekly supplement, The Weekender (now the Berkshire Week). Mr. Mahanna, who started his newspaper career in 1933 as correspondent for his home town of Lenox, site of the Festival, has been associated with the news coverage of the Festival concerts [illegible] since its inception. He served on the county and city staffs of The Eagle prior to being appointed county editor in September, 1947. The only break in his newspaper service was from 1942 to 1945 when he was in the Navy, part of that time being in combat duty with the Pacific Fleet which he reported in special dispatches to The Eagle.

The Eagle Printing & Binding Co. of this city is printing "Music Under the Moon," and the engravings are by the Eagle Engraving Co. Copies will be distributed to county book stores, and the Tanglewood Music Store by the Pittsfield News Co. as well as to book stores in Boston, Cape Cod, New York and the Albany area.

It's Beethoven for Six Festival Weeks

By MILES KASTENDIECK

ONCE again it is time for the annual Berkshire Festival. For the 16th summer the Boston Symphony Orchestra will hold forth for six weeks beginning this Friday. It will give 24 concerts in all. With all attendance records broken at last season's concerts the outlook is one for even larger audiences this year, especially since the concerts will be built around the music of Beethoven.

This is only the second time that the Festival programs have concentrated on a single composer, thus unifying the entire program. Last year Charles Munch extended the Berlioz anniversary so that his music could become a focal point.

Conservative Year

This year Boston Symphony's musical director might be called more conservative for selecting Beethoven. Perhaps his choice is by way of compensation to those who question the significance of Berlioz, though they learned more about his worth than ever before.

As planned, the programs will feature all Beethoven's symphonies, with the ninth ending the Festival on Aug. 14, and will include Act II of "Fidelio" in concert form (Aug. 6), the Violin Concerto, two piano concertos and the "Missa Solemnis" (Aug. 5). A number of "Tanglewood premieres" by other well-known composers have also been listed.

For the two weekends preceding the appearance of the full orchestra in the Music Shed, what were originally called the "Bach-Mozart" concerts will be given in the Theater-Concert Hall. Time has changed their pattern. Only next Sunday's program will be devoted entirely to Bach (the B-Minor Mass), and Friday, July 15, to Mozart. Programs of Italian and French music respectively have been scheduled for next weekend. Leonard Bernstein will return to Tanglewood after a year's absence both as conductor and pianist for Mozart. Thor Johnson, a former Tanglewood student, will conduct this Saturday.

First of Six

The Festival activity begins this Wednesday evening with the first of six concerts of Beethoven's chamber music. A representative range of his works includes quartets, trios, violin, piano and cello sonatas.

New York Journal-American, Sun., July 3, 1955

Knickerbocker News: Saturday, July 2

Tanglewood to Offer First Program Wednesday

Tanglewood will present its first program of the season Wednesday night and its first weekend of music July 8, 9 and 10.

The Wednesday program will be the first of six Wednesday nights devoted to Beethoven's chamber music. Performing will be the Kroll String Quartet.

The "Bach-Mozart" concerts will open July 8 in the theater-concert hall. Charles Munch, musical director of the Boston Symphony, will conduct the opening program of two Bach works, the Prague Symphony of Mozart and Stravinsky's "Orpheus."

Saturday night, July 9, Thor Johnson, former student at Tanglewood and conductor of the Cincinnati Symphony since 1947, will conduct works of Handel, Haydn and Hindemith. Joseph DePasquale, first violist of the Boston Symphony, will be the soloist.

The Sunday afternoon program of that weekend will present the Bach in B minor with

THOR JOHNSON

JOSEPH DE PASQUALE

the Harvard Glee Club and the Radcliffe Choral Society under the direction of Mr. Munch. Soloists will be Adele Addison, John McCollum, Florence Kopleff and Donald Gramm.

A second series of programs will be presented in the theater-concert hall July 15, 16 and 17.

Beginning July 22, the full Boston Symphony will be at Tanglewood for four weekends. All nine Beethoven symphonies will be presented this season. Mr. Munch will conduct the symphonies, while in other programs Pierre Monteux and Leonard Bernstein will conduct.

New Bedford Standard Times 7/5/55

1955

Berkshire Festival Opens Tomorrow

Special to The Standard-Times

LENOX, July 5—The 1955 Berkshire Festival will open at 8:30 p. m. tomorrow in the theater-concert hall at Tanglewood when the Kroll String Quartet will play three quartets by Beethoven.

The quartet will play one quartet from each of Beethoven's three big periods:

Quartet No. 4 in C Minor (early), the "Serioso" Quartet in F Minor, Opus 95 (middle), and the [illegible] C Sharp Minor, Opus 131 (late).

During the course of the six-week festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act 2 of the opera "Fidelio" in concert form, the "Missa Solennis," and the five cello sonatas.

[illegible] 7/6/55

Beethoven's Works Fascinating To Music Lovers, Says Munch

TANGLEWOOD — In welcoming 405 students to a summer of musical study at Tanglewood Sunday, Charles Munch, director of the Berkshire Music Center, defended his choice of Beethoven as the principal composer of the 1955 Festival.

Speaking at the opening exercises in the Theater Concert Hall, Mr. Munch explained to "those of you who may perhaps be surprised and may even reproach us for devoting a large part of the Festival concerts to the music of Beethoven," his reasons for the programming.

"If this music, written 150 years ago, does not always seem immediate to the professional, the musician of our time," he declared, "it has never ceased to fascinate the music lovers, the general public, the men of our time.

"What is the reason? Why does the public always come back to listen to the Eroica—or the Eighth Symphony? Simply because music lovers know that after having heard this music, they will not leave the hall without having gained something. They will not leave the hall without taking away something enriching, something heart warming.

This music, which is not sensual, not abstract, not dramatic in the sense of Wagner, not romantic in the sense of Schumann, not sentimental not pathetic—is all of them at once. And that is the reason why we must always live with it."

Alb News July 6

Tanglewood Opens

The Kroll String Quartet, in three works by Beethoven, will open the 1955 Berkshire Festival tonight at the Tanglewood Theatre in Lenox, Mass.

Syracuse Herald American; July 3, 1955

The Berkshire Music Center, summer school of music operated by the Boston Symphony Orchestra annually since 1940 in "Tanglewood," Lenox, Mass., in connection with the Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation. The five appropriations, commencing this summer and extending over a period of five years, can amount to $125,000. The Foundation will donate a sum matching equally money raised from other sources for support of the only school of music in this country maintained by a symphony orchestra. The Rockefeller Foundation appropriations will be made annually.

This date in music: 1848, Thedore Presser born. He became founder of the Presser Co. in Philadelphia, publisher of Etude. Mr. Presser established the fund, bearing his name, in aid of musicians.

The 1955 pattern of concerts in The Shed by the 104 piece Boston Symphony Orchestra conducted by Music Director Charles Munch, calls for four weekends, starting July 22 and closing Aug. 14 with symphonic programs Friday and Saturday nights and Sunday afternoons. Guest conductors will be Pierre Monteux and Leonard Bernstein. The Berkshire Festival Shed series is preceded by two weekends by the Chamber Section of the Boston Symphony, with Bach-Mozart concerts given in the Theater Concert Hall under direction of Conductor Munch with Leonard Bernstein, Thor Johnson and Hugh Ross guest conductors.

CONDUCTOR JOHNSON

The noted young American conductor of the Cincinnati Symphony Orchestra, Thor Johnson, a former student of the Boston Symphony Orchestra Berkshire Music Center, will conduct the Chamber Orchestra next Saturday night in the Theater Concert Hall, the program including compositions by Handel, Haydn and Hindemith with Joseph de Pasquale, principal violinist, of the Orchestra as soloist.

Other soloists during weekends in the Theater Concert Hall programs will be Bernstein, who will be piano soloist as well as conductor on July 15, an all-Mozart program, with soprano Jennie Tourel. Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, vocalists, and from the first chairs of the Boston Symphony, in addition to de Pasquale, Samuel Mayes cellist and Doriot Anthony Dwyer, flutist.

There will be six Wednesday night chamber music concerts with proceeds going to the Berkshire Music Center's Revolving Scholarship fund. These will be devoted to Beethoven's chamber music. Performers: Rudolf Serkin, Isaac Stern, Gregor Piatigorsky, the Kroll String Quartet, the Beaux Arts Trio and the New Music String Quartet.

Berkshire Fest Bowing 18th Season; B.O. May Better '54 Record-Breaker

Lenox, Mass., July 5.

The Berkshire Festival—America's top summer music event—bows its 18th season tomorrow (Wed.) at Tanglewood here, with one of its most imposing schedules to date. Prospects for this season's six-week fest loom stronger than last year's (1954) record-breaker, when an alltime attendance high of 135,775 persons paid $330,033 in admissions. (The 1953 attendance was 117,950 and receipts $311,600). Subscriptions for 1955 have run ahead of last summer's.

Where last season's sked called for full symphony concerts (104 players) all six weekends, the 1955 setup has been changed back to one resembling the old. The first two weekends will comprise a series of Bach-Mozart concerts by about 40 Boston Symphony Orch players in the Theatre-Concert Hall. The next four weekends will offer the full BSO contingent in the 6,000-seat Music Shed.

The 24-concert sked of the Festival bows tomorrow night with a chamber music concert by the Kroll String Quartet, and subsequent Wednesdays will offer the Beaux Arts Trio, New Music String Quartet, Isaac Stern and Alexander Zakin, Rudolph Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The Bach-Mozart concerts (with the Bach B Minor Mass a highspot) will have Charles Munch, Leonard Bernstein, Thor Johnson and Hugh Ross as conductors and Jennie Tourel and Samuel Mayes as soloists.

Munch, Bernstein and Pierre Monteux will share the podium for the four weekends of Shed concerts, with soloists including Stern, Serkin, Piatigorsky, Margaret Harshaw and Eugene Istomin. Concerts will feature Beethoven's music, including all nine symphonies, the violin concerto, two piano concertos, "Fidelio" (Act II) in concert performance, and the Missa Solemnis (in memory of Serge Koussevitzky, late director of the BSO).

Prices are the same as before. Tickets for the weekend Shed concerts are $6.50 for boxes, and from $5.50 down to $2.50 elsewhere. Bach-Mozart tabs are $5 and $4. The Wednesday chamber concerts are $3 and $2.

Change in the schedule from last year was dictated simply by the heavy duty of doubling between here and Boston by the bulk of the orch (some 65 men), who played Pops and Esplanade concerts in Boston the first part of the week, then commuted to Tanglewood for the latter part, and back again. It was not only tiring, but costly.

Eagle Wed. July 6, 1955

Beethoven Music Tonight At Festival

Kroll Quartet To Be Heard In First Concert

TANGLEWOOD — The opening concert of the 1955 Berkshire Festival will be given tonight at 8:30 in the Theater-Concert Hall, when the Kroll String Quartet will play three quartets by Beethoven.

During the course of the six-week festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Inaugurated last season, the Wednesday evening chamber music concerts have a lower admission charge than the major events and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music Center. Last season 8,750 attended the six concerts, an average of 1,358 per concert, or well over the 1,200 seating capacity, and the total receipts were $14,007. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefited by a total of $7,850.

50 Town Hall Recitals

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play one quartet from each of Beethoven's three big periods: the Quartet No. 4 in C minor (early), the "Serioso" quartet in F minor, Opus 95 (middle) and the great C sharp minor, Opus 131 (late).

THE KROLL STRING QUARTET will open the 1955 Festival season at Tanglewood tonight. William Kroll, violinist, is with Richard Burgin head of the Berkshire Music Center's chamber music section. Other quartet members: Louis Graeler, violin, David Mankovitz, viola, Avron Twerdowsky, cello.

As the official quartet of the Musicians' Guild in New York, the Kroll String Quartet has given nearly 50 Town Hall recitals since it was founded by William Kroll in 1945, in addition to its annual tours. The group also appeared at last season's series of Wednesday evening chamber music concerts at Tanglewood, on Aug. 4, playing quartets by Hadyn, Hindemith and Ravel. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been head of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes School of Music in New York since 1943.

Other artists appearing this season in the Wednesday evening concerts of chamber music by Beethoven will include the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) on July 13; Isaac Stern, violin, and Alexander Zakin, piano, on July 20; the New Music String Quartet (Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello) on July 27; Rudolf Serkin, piano, on Aug. 3; and Gregor Piatigorsky, cello, and Ralph Berkowitz, piano, on Aug. 10.

Remaining seats for tonight's concert are now on sale at the Tanglewood box office, and telephone reservations are accepted. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the performance.

Springfield Union 7/7/55

Tanglewood Festival Opens With Kroll Quartet Recital

By WILLARD M. CLARK

Tanglewood, July 6—Here we are again for the opening of the 16th session of the Berkshire Music Festival under the aegis of the Boston Symphony Orchestra. This year, as last, the festival opened with the first of a series of six Wednesday night recitals by eminent ensemble groups and soloists.

1172 in Audience

It fell to the lot of the Kroll String Quartet to open the series. It was a happy choice, for this distinguished quartet made known its value last season and tonight it revealed the creative genius and growth of Ludwig von Beethoven in superb fashion, rousing the 1172 people in the audience to prolonged applause.

We heard tonight three quarters, representing the three important periods making up the quartet period. First came the Quartet in C Minor, Op. 18, No. 4; then followed the Quartet in F Minor, Op. 95, and the recital concluded with the gigantic Quartet in C Sharp Minor, Op. 131.

As noted, the Kroll quartet was in marvelous form and they played

Continued On Page 6

Tanglewood

Continued From Page 1

with virility, transparency of tone and rhythmic incisiveness. Above all, their readings were scholarly and in the finest taste. One listened to the early strivings of the Opus 18, often sweetly pretty and Haydnesque, yet holding of seed of inventiveness and imagination which was to blossom in the Opus 131 quartets.

Moods Vary

There was much to admire in the smooth utterance of lyrical passages and the brusque, dynamic utterance in, for example, the opening movement of the Quartet in F Minor, Op. 95. The performance of the final quartet was magnificent in its spaciousness, its solidity and its expressivity. It was the sort of playing and interpretation that comes only from those absolutely devoted to their music.

The members of the Kroll quartet are William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello.

Next Wednesday night, the recital will be given by the Beaux Arts Trio, consisting of Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cello. They will play three Beethoven trios, namely Trio in C Minor, Op. 1, No. 3; Trio in D Major, Op. 70, No. 1, and Trio in B-Flat Major, Op. 97.

Friends Meet Again

It's something of an old home week when Tanglewood opens. Everyone seems to know every one else and be glad to see them again. In back of us Roger Sessions was talking animatedly with a member of the opera department, a pretty girl; in front of us, Mrs. Serge Koussevitzky was greeted by many people.

We find the audiences at these Wednesday night recitals quite different from those who attend the week end concerts in the shed. First of all, most of the audience arrives on time and there is absolute quiet during the performances. It is evident that these people are there to hear the music, rather than be seen. It is also evident that the performers know the kind of audience for which they are playing. The recitals this season will be devoted to the chamber music of Beethoven and such great artists as Rudolf Serkins, pianist; Isaac Stern, violinist, and Gregor Piatagorsky, 'cellist, will be heard.

Friday night, the first of the chamber orchestra concerts will be given in the theater-concert hall. Dr. Charles Munch will lead the orchestra in the Sinfonia from the "Easter" oratoria by Bach and the same composer's "Suite No. 2 in B Minor, for Flute and Strings." Doriot Aanthony Dwyer will be flute soloist in this work. Then will follow Stravinsky's, "Orpheus," a ballet in three scenes. The concert will conclude with Mozart's symphony in D Major, the "Prague."

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Transcript-Telegram (e)
HOLYOKE, Mass.
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JUL 6 1955

Chamber Music Opens Berkshire Festival Tonight

The opening concert of the 1955 Berkshire Festival will be given tonight in the Theater-Concert hall at Tanglewood, Lenox, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play one quartet from each of Beethoven's three big Periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor, Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

Other artists appearing this season in the Wednesday evening concerts of Chamber Music by Beethoven will include the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) on July 13; Isaac Stern, violin, and Alexander Zakin, piano, on July 20; the New Music String Quartet Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello) on July 27; Rudolf Serkin, piano, on August 3; and Gregor Piatigorsky, cello, and Ralph Berkowitz, piano, on August 10.

CHAMBER MUSIC EVENT TONIGHT AT TANGLEWOOD

Popular Wednesday Evening Concert to Open Festival Season

The opening concert of the 1955 Berkshire Festival will be given tonight in the famed Theater-Concert Hall at Tanglewood, Lenox, at 8.30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Started Last Season

Inaugurated las t season, the Wednesday evening Chamber Music concerts have a low admission charge and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music enter. Last season 8750 attended the six concerts, an average of 1358 per concert, or well over the 1200 seating capacity, and the total receipts were $14,007. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted by a total of $7850.

At tonight's concert the Kroll String Quartet, William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello, will play one quartet from each of Beethoven's three big periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor, Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

B. E. Eagle 7/7/55

Manos

STUDENTS REHEARSING for tonight's first [illegible] by the Berkshire Music Center Symphony Orchestra in the Music Shed are directed by Seymour Lipkin, assistant to Leonard Bernstein in the school's department of orchestra and conducting, who [illegible] conclude the program by conducting Schumann's Symphony No. 2. Three student conductors, James Yannatos, Stefan Bauer-Mengelberg, both of New York, and George Mester of Mexico City, will make their debuts with the orchestra at 8:30.

BSO Flutist Is Soloist Tomorrow

TANGLEWOOD—The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by music director Charles Munch, will be given at the Berkshire Festival tomorrow night at 8:30 in the Theater-Concert Hall.

This season the six concerts in this series, known popularly as the "Bach-Mozart" concerts," will be given in the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon.

At tomorrow's concert, Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach—the Sinfonia from the 'Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings—along with Stravinsky's music for the Ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

Thor Johnson will be guest conductor of the concert Saturday night when music by Handel, Haydn and Hindemith will be played, with Joseph de Pasquale viola soloist in Hindemith's "Der Schwanendreher."

Sunday afternoon at 2:30 Mr. Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and the following vocal soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Leonard Bernsteins Have Baby Son

Mr. and Mrs. Leonard Bernstein are the parents of a son born last night in New York. Mrs. Bernstein is the former Felecia Monteleagre. They have a two-year-old daughter, Jamie.

Mr. Bernstein, head of the conducting department at the Berkshire Music Center, left Tanglewood last night for New York and will return Monday to start preparing for his first concert (July 14) in two years at Tanglewood.

Music

Kroll Quartet Opens Season at Tanglewood

By JAY C. ROSENFELD

THE FIRST concert of the season at Tanglewood took place last night in the theater-concert hall. The Kroll string quartet gave an all-Beethoven program as the first of six Wednesdays to be devoted to chamber music for various groups and to be played by six different ensembles. The members of the quartet are William Kroll, first violin, Louis Graeler, second violin, David Mankovitz, viola, and Avron Twerdowsky, 'cello.

The three quartets played were chosen from all three of the periods arbitrarily established as divisions of Beethoven's creative life. From the early and transparent C minor, Opus 18, No. 4, the Krolls proceeded through the profound F minor, Opus 95, to the late and abstruse C sharp minor, Opus 131, written in the last year of his life.

* * *

THE BEETHOVEN quartets need a maturity, the distillation of years, a polishing from endless application, which the Krolls supplied in superabundance. Accuracy as such is no longer a merit here worth mentioning as that may be achieved by able players without penetration, and, as a matter of fact, inaccuracy as such is not a fault worth mentioning by the same token when the spirit is there, and the vitality and the elan.

Kroll is a dominating leader and raises his colleagues, and his audience as well, to high peaks of excitement. There is a tense glow to their tone in the more sustained movements and a galvanic sparkle to the more animated ones, but it is the accumulation of details that makes the performance so absorbing.

* * *

YET EVEN ALL that is the mere surface manifestation of the basic and unsurpassed understanding of the music. There is no one in chamber music today with more experience and greater contact with tradition than William Kroll. Through him comes down the unwritten dicta of the best schools of chamber music playing and in the elegance and brilliance of his personal performance he possesses the means with which to illuminate the highest ideals of musical communication.

His fellow players generally matched their leader. If Beethoven's fertile pen lured Kroll in certain instances to magnify the importance of subsidiary phrases to the detriment of the main theme, no one begrudged the passing obscurity for the graceful and facile passages and the lovely sounds produced somewhat out of perspective. And if some tempi failed to observe the traffic lights, most of them were thrilling and entrancing.

* * *

THE MARVEL of the evening was how the performance of three quartets permeated with such discerning erudition could be performed with such freshness and ebullience. The answer probably lies in the verity of the conception and the reduction to simplest terms of the performance. No better illustration need be sought than the fifth measure of the first quartet when a short bow at the tip not only best expressed the phrase, conserved and maintained the line and the color but made it look easy and sound natural and withal in good musical taste. No wonder the endless recalls forced them to play another Beethoven movement. They chose the fugue from the third Rasoumoffsky quartet, where, incidentally, the other three voices subdued themselves so that the stentorian statement given the second violin might properly rise above the agitation and be heard in all its glory.

William Kroll

Eagle
Thurs. July 7

Tanglewood Tales

Friends Concert Tonight

The first of some 25 concerts and demonstrations given by students of the Berkshire Music Center, which are open to the public through enrollment in the Society of Friends of the Boston Symphony Orchestra's summer music school, will be the concert given by the symphony orchestra of more than 100 students from all over the U.S., Canada and foreign lands in the Music Shed, at 8:30 p.m. tonight. Three student conductors are making their debut on the podium at Tanglewood: James Yannatos, 26, of New York City, who conducts Aaron Copland's "Outdoor Overture"; Stefan Bauer-Mengelberg, 27, of New York City, who leads the orchestra in Debussy's "Afternoon of a Faun"; George Mester, 20, of Mexico City, who conducts Prokofieff's "Peter and the Wolf," with Mr. Bauer-Mengelberg as narrator. For this opening concert the student symphony has been trained by the young pianist, Seymour Lipkin, assistant to Leonard Bernstein in the music school's department of orchestra and conducting, and Mr. Lipkin will conclude the program by conducting Schumann's "Symphony No. 2."

* * *

Munch To Conduct Student Orchestra

Charles Munch, Boston Symphony orchestra music director, in his capacity as director of the Berkshire Music Center, will conduct the student symphony's second concert on Thursday evening July 14, in Schubert's Symphony No. 8 in B minor ("Unfinished") and Dukas' "The Sorcerer's Apprentice."

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Times (e)
HARTFORD, Conn.
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JUL 6 1955

Berkshire Festival Opening Tonight

The opening concert of the 1955 Berkshire Festival will be presented in the Theater-Concert Hall at Tanglewood, Lenox, Mass., tonight at 8:30, when the Kroll String Quartet will play three quartets by Beethoven.

In the course of the six-week festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

The Kroll Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) tonight will play the Quarter No. 4 in C Minor, the "Serioso" Quartet in F Minor, Opus 95 and the great C Sharp Minor, Opus 131.

De 670

Public Events

Tonight

7:00-11:00—Mount Carmel lawn party. School grounds.

8:30—First student orchestra concert. Tanglewood Music Shed, Lenox. (Open to Friends of Berkshire Music Center)

1955 Music Festival Is Now in Progress

B. Courier — 7/7/55

Beethoven Program Opened Season Last Night

Tomorrow Evening Charles Munch Will Conduct Chamber Orchestra In Selections From Bach, Stravinsky and Mozart.—Boston Symphony Opens Full Concerts July 22.

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood in Lenox of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts started last evening with an all-Beethoven program by the Kroll String Quartet. Tomorrow evening Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemuth, with Boston Symphony Orchestra's first violinist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center. On Sunday afternoon Mr. Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13, 15, 16, 17, will all be given in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30.

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts withing the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists.

Following the first two week-ends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four week-ends, July 22-August 14, when 12 week-end concerts are held in the 6000-seat Music Shed.

In 1954, Charles Munch's fourth summer with the Boston Symphony at Tanglewood, the Berkshire Festival, which has annually attracted crowds from all over eastern United States and Canada, totaled an attendance of 135,775 to total paid admissions of $330,033. Chamber music concerts inaugurated last summer averaged 1358 persons; chamber orchestra programs drew an average of 2275, both series attracting considerably more persons than the capacity of the 1200-seat Theatre-Concert Hall. An average crowd of 9197, more than one-third again the capacity of the Music Shed, came to the final programs.

The Festival concerts for 1955, as planned by Mr. Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Sergei Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and cello sonatas.

The first week's Berkshire Festival programs include Tanglewood premieres of the following: Bach: Sinfonia from the "Easter" Oratorio and Stravinsky's "Orpheus" (Friday, July 8); Hindemith; "Der Schwanendreher" and Haydn; Symphony in D flat, No. 98 (Saturday, July 9).

[124]

Section II, Page 2 — The Lakeville Journal, July 7, 1955

The Berkshire Festival To Present 24 Concerts

The Boston Symphony Orchestra is once more launched on its huge annual Operation Tanglewood. For the sixteenth summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of Western Massachusetts in staggering amounts! Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales."

Again, in 1955, the **Berkshire** Festival will consist [illegible] twenty-four concerts, which [illegible] Wednesday evening, July [illegible] the first of six Wednesday [illegible] of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to what were originally (and still are known as) the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure. The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adee Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentaton of Bach's Mass in B Minor.

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Thor Johnson, Music Director of the Cincinatti Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series: Doriot Anthony Dwyer, flute, on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of the Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria."

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve Music Shed

(Continued on Page Twenty-one)

PIE FROM THE SKY . . . four-and-twenty concerts instead of blackbirds will do the "singing" when this pie is opened! Tanglewood drew 135,000 people in 1954 and signs point to an even greater attendance this year. Called the "most important American music festival," Tanglewood attracts music-lovers from all over the world.

10—The Berkshire Evening Eagle, Thursday, July 7, 1955

Local Residents To House Harvard, Radcliffe Singers

Nearly 80 members of the Harvard Glee Club and Radcliffe Choral Society, who Sunday afternoon will sing in Bach's Mass in B Minor with the Boston Symphony chamber orchestra in the third Berkshire Festival concert are house guests of local residents.

The college students who sing each year in Boston with the orchestra and appeared at Tanglewood last season, will arrive tonight, to rehearse for the next two days with the orchestra and soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Chairman Named

Under the chairmanship of D. [illegible] Edman, Harvard student, the hosts and hostesses are: Dr. and Mrs. Thurlow H. Pelton of 21 Cro- [illegible] St.; Mrs. Donald McPherson, 14 Paisley Ter.; Mr. and Mrs. Lawrence K. Miller, 500 Williams St.; Mr. and Mrs. Zenas C. Colt, 497 Holmes Rd.; Mrs. Brace W. Paddock, 435 South St.; Mr. and Mrs. James W. Raynolds, 19 Brunswick St.; Dr. and Mrs. Wendell G. Ahern, 52 Brunswick St.; Mr. and Mrs. Jay C. Rosenfeld, 173 South Mountain Rd.; Dr. James E. Breslin, 219 South Mountain Rd.; Mr. and Mrs. George W. Edman, 584 South St.; Mr. and Mrs. George M. Galt, 51 Bishop Pkwy., all of Pittsfield.

Also, Mrs. Raymond L. Buell, Mrs. Eaton Woolverton, Rev. and Mrs. William M. Crane, and Donald B. Miller, Richmond; Mr. and Mrs. Henry W. Dwight and Mr. and Mrs. Leonard Burkat, Stockbridge; Mrs. Russell W. Davenport and Mr. and Mrs. Harry Deykin, Great Barrington, and Dr. and Mrs. Rustin McIntosh, Tyringham.

BE Eagle 7/7/55

Another Tanglewood Season

In Berkshire County, proof that sumer is really icumen in is furnished annually by the opening of the music festival at Tanglewood. Sumer therefore has icumened. Sunday saw the opening ceremonies of the Berkshire Music Center under the amiable chairmanship of Mr. C. D. Jackson; last evening saw the first concert, a superb performance of Beethoven's chamber music by the Kroll Quartet.

In the two decades that it has been in existence, the Berkshire Festival has become established as an international rather than a local or even national event. It attracts the leading musicians of the world as soloists and guest conductors; its audiences include music-loyers from every state in the Union as well as from abroad. The influence of the school started by Dr. Koussevitzky is becoming increasingly evident as a new generation of musicians develops; few of the younger artists have not studied at Tanglewood.

This season promises to out-do any of its predecessors in the numbers that attend. One reason may be that Dr. Munch has finally broken down the guards of those who would have none but Koussevitzky. The most likely influence, however, is the fact that the program this summer is to include a great deal of Beethoven. Who is the greatest of all composers is a matter of opinion; we venture to guess however that of all the "greats," Beethoven appeals to a wider and more diverse audience than any other composer.

Beethoven has his detractors, and so has Tanglewood. Any form of art includes a few self-styled experts who in the inflation of their own egos and their determination to impress those who know less than they do, consider it necessary to sneer at anything that has a mass audience. Our advice to those who enjoy great music is not to be impressed by this type of affectation, and not to let this type of phony spoil their enjoyment of the Tanglewood programs.

IN THE COUNTRY Nyer

BERKSHIRE FESTIVAL—Friday, July 8, at 8:30: Charles Munch conducting a chamber orchestra, made up of members of the Boston Symphony, with Doriot Anthony Dwyer, flute. . . . ¶ Saturday, July 9, at 8:30: Thor Johnson conducting the chamber orchestra, with Joseph de Pasquale, viola. . . . ¶ Sunday, July 10, at 2:30: Charles Munch directing the chamber orchestra in a performance of Bach's Mass in B Minor, with the Harvard Glee Club, the Radcliffe Choral Society, and soloists. . . . ¶ Wednesday, July 13, at 8:30: The second in a series of six programs of Beethoven's chamber music, this one played by the Beaux Arts Trio. . . . ¶ Friday, July 15, at 8:30: Leonard Bernstein conducting the chamber orchestra, and acting as piano soloist, in an all-Mozart program, with Jennie Tourel, mezzo-soprano. . . . ¶ Saturday, July 16, at 8:30: Charles Munch directing the chamber orchestra in a program of Italian music, with Samuel Mayes, cello, and a chorus. . . . ¶ Sunday, July 17, at 2:30: [illegible] conducting the chamber orchestra in a program of French music; no soloists. [illegible] Lenox, Mass. Through [illegible]

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JUL 8 1955

Music

Berkshire Festival, Tanglewood, ~~Lenox, Mass., under~~ the direction of Charles Munch, presents a series of concerts by the Boston Symphony Orchestra and associated groups through August 14.

July 8, Charles Munch, conductor: Bach's Sinfonia from "Easter" Oratorio, Suite No. 2 for Flute and Strings with Doriet Anthony Dwyer, soloist; Stravinsky's "Orpheus"; Mozart's "Prague" Symphony, K-504.

July 9, Thor Johnson, conductor: Handel's Concerto Grosso, Op. 6, No. 12; Haydn's Symphonie Concertante with Oboe, Bassoon; violin and 'cello; Hindemith's "Der Schwanendreher"; Haydn's Symphony in B Flat, No. 98 with viola solo by Joseph DePasquale.

July 10, Charles Munch, conductor: Bach's Mass in B Minor, with Harvard Glee Club and Radcliff Choral Society, and soloists.

July 13, Beaux Arts Trio: Beethoven, Trio in C minor, Op. 1, No. 3; Trio in D major, Op. 70, No. 1 ("Ghost"); trio in B flat, Op. 97 ("Archduke").

Berkshire Festival

(Continued from Page Two)

concerts, also [illegible] Friday and Saturday evenings [illegible] Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, [illegible], David Lloyd, [illegible] Addison, Eu[illegible] Akos, Mac [illegible] and Donald Gramm.

Tanglewo[illegible] given for the [illegible] ton Symph[illegible] Berkshire [illegible] summer: B[illegible] *Easter Orat[illegible] pheus;* Hin[illegible] *dreher; Ha[illegible]* No. 98; Mo[illegible] *Giovanni:* B[illegible] *Cello;* Viva[illegible] *B minor,* O[illegible] (with choru[illegible] haud, *Seren[illegible] phony No.* [illegible] *The Black M[illegible] of Kierkega[illegible]* Act II; Blo[illegible] Suite from *D[illegible]*

The Festiv[illegible] planned by [illegible] Munch [illegible] ture the m[illegible] Beeth[illegible] cluding all [illegible] symphon[illegible] *delio* (Act I[illegible] concert [illegible] mance, the [illegible] concert [illegible] two piano concer[illegible], three overtu[illegible] the *Missa Solen[illegible]* (in memory of Serge Koussevitzky, late Music Director of the Orchestra and Director of the Berkshire Music Center). A representative range of Beethoven's chamber music, including string [illegible] trios and violin, piano, [illegible] sonatas will be heard [illegible] Wednesday evening programs.

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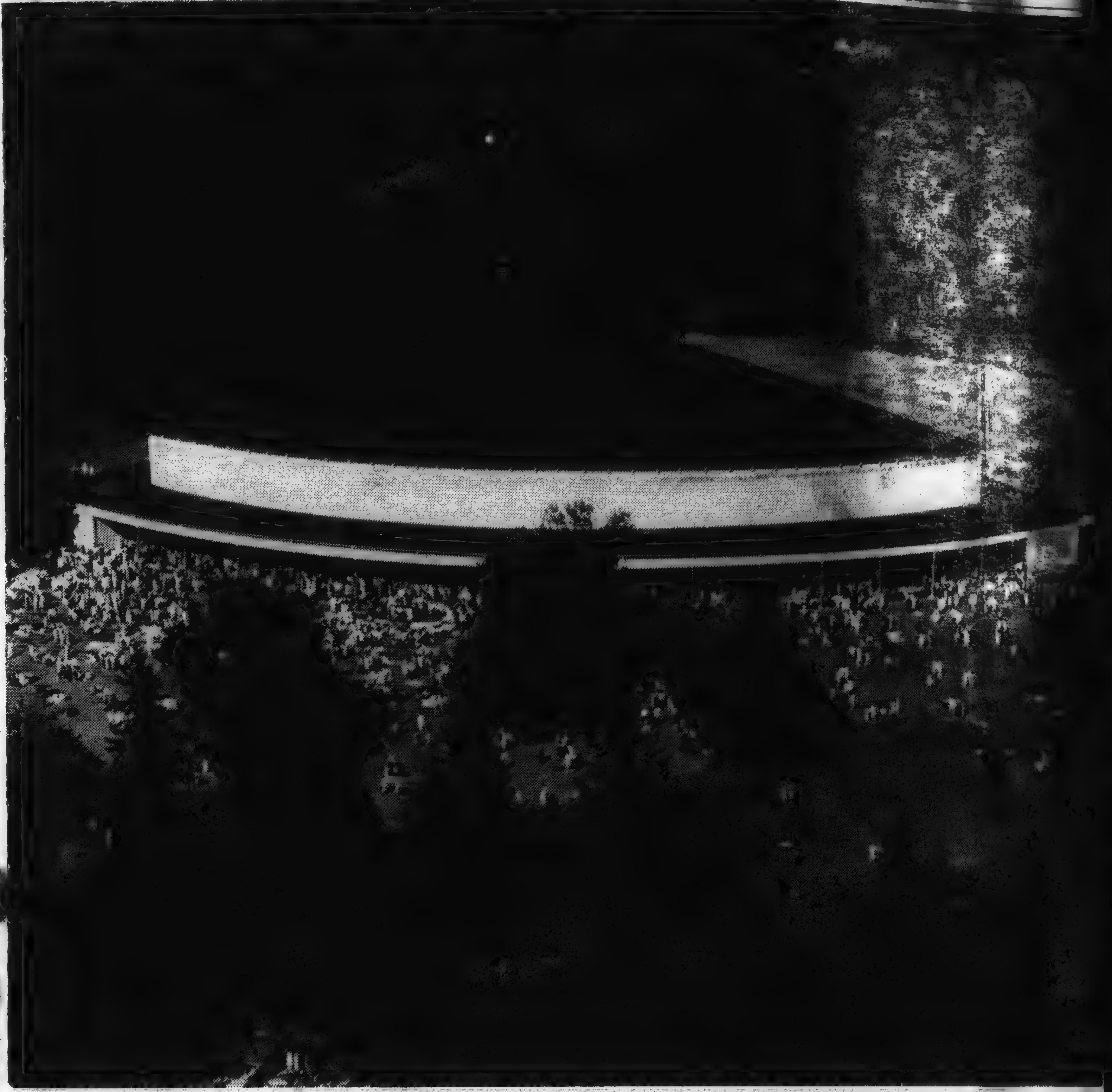
(Continued on Page Twenty-one)



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Berkshi[illegible] Festival

(Continue[illegible] Page Two)

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Tanglewood premieres — music given for the first time by the Boston Symphony Orchestra in the Berkshire hills — will include this summer: Bach, *Sinfonia from the Easter Oratorio;* Stravinsky, *Orpheus;* Hindemith, *Der Schwanendreher; Haydn, Symphony in B Flat,* No. 98; Mozart, Overture to *Don Giovanni;* Boccherini, *Concerto for Cello;* Vivaldi, *Concerto Grosso in B minor,* Op. 3, No. 10 and *Gloria* (with chorus); Faure, *Pavane;* Milhaud, *Serenade;* Honegger, *Symphony No. 4;* Sessions, Suite from *The Black Maskers;* Barber, *Pr[illegible] of Kierkegaard;* Beethoven, *Fidelio* Act II; Bloch, *Schelomo;* Str[illegible], Suite from *Der Rosenkavalier.*

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BE Eagle 7/7/55

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THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 8, 1955

CHAMBER MUSIC SERIES OPENING AT TANGLEWOOD

First of Six Programs Set Tonight; Munch to Conduct

The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p. m.

This season the six concerts in this series, known popularly as the "Bach-Mozart concerts," will be given in the first two week ends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon.

In First Appearance

Tonight Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach—the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings—along with Stravinsky's music for the ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

Saturday night at 8:30 the second chamber orchestra concert will be given with Thor Johnson as guest conductor. Mr. Johnson, music director of the Cincinnati Symphony Orchestra, was the first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the center.

Work by Handel

The program will be Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with oboe, bassoon, violin and cello, by Haydn; Hindemith's Concerto for viola and orchestra, "Der Schwanendreher," with Joseph de Pasquale, viola, as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

Sunday afternoon at 2:30 Mr. Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and a quartet of vocal soloists comprised of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

These same forces performed the B Minor Mass in Boston last April during the regular winter season of the Boston Symphony Orchestra in a concert which was broadcast in part coast-to-coast during the orchestra's regular Saturday evening series over the National Broadcasting Co.

Remaining tickets for all these concerts as well as succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office, telephone Lenox 600. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

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Transcript-Telegram (e)
HOLYOKE, Mass.
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JUL 6 1955

Oracle

After all Berkshire is in the same Congressional District with us Holyokers and its eastern borders are for a long run our western borders. And the highways being pretty good, and going to be better, we look upon Tanglewood and Jacobs Pillow as our terrain. The fact that there will be 100 programs of music in the Tanglewood and South Mountain area this summer now gives to Berkshire the title of summer music capital of the North Eastern States, which by the way include New York. Consider what courage and vision two Boston women and the Boston Symphony Orchestra had to set up this tremendous chapter in the musical life of the nation.

✡ ✡

Lakeville Journal; 7/7/55

Programs Listed For Tanglewood Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a years leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross' students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tangewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honegger.

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honegger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoon at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: *Sat. July 9:* Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn: Symphony in B flat, No. 98. *Sun. July 10:* Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

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Standard-Times (e)
NEW BEDFORD, Mass.
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Circ. 58,894

JUL 5 1955

Berkshire Festival Opens Tomorrow

Special to The Standard-Times 047

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Quartet No. 4 in C Minor (early), the "Serioso" Quartet in F Minor, Opus 95 (middle), and the great C Sharp Minor, Opus 131 (late).

During the course of the six week festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act 2 of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Northampton, and Holyoke Junior College. He is a driving instructor at [illegible] Driving School, Northampton.

Springfield 7/8/55

YWCA Sponsors Tanglewood Trip

Planned July 24 for Boston Symphony Concert

The YMCA is offering an opportunity to hear the Boston Symphony Orchestra conducted by Charles Munch, perform three of Beethovan's Symphonies, Symphony No. 1 in C. major, Symphony No. 4 in B. flat and Symphony No. 6, the Pastorale Symphony.

This program begins at 2.30 on July 24 in the Music Shed at Tanglewood in Lenox. A bus will leave the YWCA, at 26 Howard St. at 11 a. m. and the return trip will be made at the end of the concert.

There is a refreshment stand on the grounds at Tanglewood where sandwiches and beverages may be purchased. However, it is suggested that all persons going on this trip take their own lunches.

The cost of this trip includes transportation and ticket expenses. All reservations and trip fees must be made at the YWCA no later than July 11.

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NHRR Menu
July 1955.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 3 1955

Tanglewood Festival Opening

Special Sunday News Report

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041

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Former Student to Conduct

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On Sunday afternoon, July 10, Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

These concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200-seat theatre-concert hall at Tanglewood, evenings at 8:30 and Sunday afternoons at 2:30.

Total of 24 Concerts

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts within the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts.

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Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22 to Aug. 14, when 12 weekend concerts are held in the 6,000-seat music shed, open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

[126]

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., FRIDAY, JULY 8, 1955

CHAMBER MUSIC SERIES OPENING AT TANGLEWOOD

First of Six Programs Set Tonight; Munch to Conduct

The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p. m.

This season the six concerts in this series, known popularly as the "Bach-Mozart concerts," will be given in the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon.

In First Appearance

Tonight Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach—the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings—along with Stravinsky's music for the ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

Saturday night at 8:30 the second chamber orchestra concert will be given with Thor Johnson as guest conductor. Mr. Johnson, music director of the Cincinnati Symphony Orchestra, was the first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the center.

Work by Handel

The program will be Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with oboe, bassoon, violin and cello, by Haydn; Hindemith's Concerto for viola and orchestra, "Der Schwanendreher," with Joseph de Pasquale, viola, as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

Sunday afternoon at 2:30 Mr. Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and a quartet of vocal soloists comprised of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

These same forces performed the B Minor Mass in Boston last April during the regular winter season of the Boston Symphony Orchestra in a concert which was broadcast in part coast-to-coast during the orchestra's regular Saturday evening series over the National Broadcasting Co.

Remaining tickets for all these concerts as well as succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office, telephone Lenox 600. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 6 1955

Oracle

After all Berkshire is in the same Congressional District with us Holyokers and its eastern borders are for a long run our western borders. And the highways being pretty good, and going to be better, we look upon Tanglewood and Jacobs Pillow as our terrain. The fact that there will be 100 programs of music in the Tanglewood and South Mountain area this summer now gives to Berkshire the title of summer music capital of the North Eastern States, which by the way include New York. Consider what courage and vision two Boston women and the Boston Symphony Orchestra had to set up this tremendous chapter in the musical life of the nation.

Lakeville Journal, 7/7/55

Programs Listed For Tanglewood Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a years leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program [illegible] century Italian music of Vivaldi and Boccherini, highlights of which [illegible] the Boccherini Concerto for Cello with Samuel Mayes, first cellist of the Boston Symphony, as soloist, and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's [illegible] department, assisted by the Festival chorus of Mr. Ross' students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tangewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honegger.

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honegger: Symphony No. 4 (July 17).

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NHRR Menu
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BURLINGTON, Vt.
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Special Sunday News Report

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Special to The Standard-Times

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 4 1955

Tanglewood Greets Munch; Hears Praise of Beethoven

Conductor Hopes for 'Fervent Communion' of Musicians, Listeners at 18th Festival; Rockefeller Foundation Aid Announced

Lenox, July 3 — Moved by the tumultuous applause and warm reception that made his appearance at the opening exercises of the 13th season of the Berkshire Music Center at Tanglewood a triumphant return, Charles Munch — the world famous conductor of the Boston Symphony Orchestra — gave a moving explanation of the principal reason behind the decision to feature the works of Beethoven during the Berkshire Festival's 18th season.

"Elevating, Enabling"

Describing Beethoven's music as something that expresses everything a human can feel, the director of the music center said the famed composer expresses both happiness and suffering in his works. Dr. Munch added that "Beethoven's music is both elevating and enabling — such that it will forever be as necessary to those who love music as faith is necessary to the lovers of Christ."

Enraptured with the Beethoven theme, Dr. Munch told students and guests that it is the message of Beethoven that gives to Schiller's words "Bruder, uber, sternenzelt; muss lin lieber vater wohnen" — a significance that resounds throughout the entire world.

In closing his address, the conductor, just returned from his native France, stated, "I hope with all my heart that our festival here in the beautiful Berkshire Hills, under this guidance, will be a blessing that may unite all — those who make music and those who listen to it — in a noble and fervent communion."

Composer Present

Introduced to the group in the theater-concert hall was Boris Blacher, noted European composer of Russian birth who has long resided in Germany. Now director of the Hochschule Fur Musik in Berlin, he will be the guest composer in residence at the Berkshire Music Center this season.

Richard Burgin, popular concert master of the Boston Symphony, was introduced as the acting assistant director of the center in the absence of Aaron Copeland who is in Europe this summer on his first free season since the opening of the school on the Tanglewood grounds.

William Cox, chairman of the Friends of the Berkshire Music Center, who succeeds his father-in-law, Lewis Perry, resigned after 12 years of fruitful endeavor, explained that the Rockefeller Foundation has announced it will match all gifts in excess of $15,000 for the next five years with a ceiling to the grant of $125,000. Thus with $18,000 raised already this season every dollar contributed by friends both old and new will be matched by the Foundation.

Closing the exercises in traditional style was the rendering of Randall Thompson's "Alleluia" by the 400-voice student chorus under the direction of Hugh Ross. This was a masterwork by the choral director of the center who benefited from but a single rehearsal before the program began Carried through the stately pines of Tanglewood by the gentle Berkshire breeze, the music echoed over the waters of Lake Mak-en-nac to thrill the hundreds of visitors on the grounds today.

Stars Meet

With each succeeding year new appearances in the student body of the music center point to the esteem with which Tanglewood is held the world over. And this summer is no different from previous ones. No less a personage in the music world than Jan Sibelius' own nominee for a scholarship is enrolled — a composer protege from Finland.

Of the 405 students in attendance 372 represent every state in the country, 33 are from Canada, and 18 foreign nations are represented.

Area Represented

Topping the list of Western Massachusetts enrollees at the center for advanced study is Miss Cristine Cardillo of North Adams, rising young soprano who a few years ago won the Metropolitan Auditions of the Air and last summer was featured at the Central City Opera Center in Colorado. She is studying drama in the opera department.

Others from the opera are Stephen Harbachick and Barbara Jasmin of Springfield — both enrolled in the opera department; Max Watras of Chicopee, studying the clarinet; Robert Ceeley of Williamstown, composition; and Marjorie Kember of Pittsfield, audition in the opera department and Jayn Frances Rosenfeld, of Pittsfield, enrolled in the study group.

A star in her own right — Marcia Henderson of Hollywood and television fame and a native of Williamstown — is taking the opportunity of making her initial visit to Tanglewood today and met for the first time the "star" of the Boston Symphony Orchestra who has thrilled her with his performances of Ravel's Bolero. She last saw him conduct in Carnegie Hall in New York as a guest conductor back in 1948 and since then has awaited meeting him. The chance came this afternoon in her own native county of Berkshire, now the summer home of Dr. Munch.

Many Scots do not know that the bones of St. Andrew rest in the cathedral of Amalfi on Italy's Sorrento penisula.

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JUL 4 1955

EZRA WINTERS MURALS SHOWN IN PITTSFIELD

Berkshire Museum Program Includes Sculpture by Peter Abate

By WAYNE C. SMITH

Pittsfield, July 3—The Berkshire Museum in keeping with the increased interest in the arts in this area during the summer season, presents its major programs of the year during July and August.

The first of two monthly programs prepared by Stuart Henry, director of the museum, opened this afternoon. This program features the work of Ezra Winter, popular muralist of the second decade of the century, and provides the first retrospective exhibition of his work.

Also included in the program is a one-man show of sculpture by Peter Abate of Boston, skyscapes by Helmut Siber, water colors by Paul E. Decker, 19th and 20th century French prints loaned by Ferdinand Roten of Philadelphia, and photographs of famous musicians by George J. Kossuth, loaned by the Boston Symphony Orchestra.

The opening this afternoon was in honor of the Winter exhibition. The abate sculpture was not set up because the artist had not yet brought the special stands for the sculpture. The Decker paintings are being shown in the reception hall at the main gate of Tanglewood.

Ezra Winter was born at Manistee, Mich., on March 10, 1886. He attended Olivet College for two years and then entered the Chicago Academy of Fine Arts. In 1911 he was awarded a scholarship for study at the American Academy in Rome.

Returning to America after five years of study and travel in Europe, Winter turned to mural painting, which was then very much in vogue, with murals a popular decoration for architecture but always apart from it. The most famous, and perhaps best of his murals, is the one he did for the Radio City Music Hall. It measures 60 by 40 feet, the largest mural ever completed in America.

His other murals appear in such buildings as the United States Supreme Court, Cunard Building, Eastman Theater, New York Cotton Exchange, United States Chamber of Commerce and the Library of Congress.

Included in the show are some of the studies preparatory to these and other murals, photographs of some of the completed murals and of the artist working on them. The show also contains some of the artist's few easel paintings.

Such a show cannot be used as the basis for an evaluation of the artist's work as his major achievements were in the field of mural paintings which must be studied in situ as the correlationship between the mural and supporting architecture is very important. His easel paintings are largely negligible.

Winter's murals are seen to have been based on Italiafn traditions and of a style which met with popular and official favor. In some, though, like that for the Radio City Music Hall, he is seen to have been inventive and contemporary in spirit. It is felt that if he had lived a quarter of a century later (he died in 1949) his work would command a greater attention today than it does.

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Sunday Standard-Times
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JUL 3 1955

Four Concerts At Berkshire Festival Listed

Special to The Standard-Times

LENOX, July 2—The second week of four Berkshire Festival concerts at Tanglewood here will comprise an evening of Beethoven trios by the Beaux Arts Trio, (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano, Wednesday, July 13; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings, July 15 and 16, and Sunday afternoon, July 17).

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Samuel Mayes, 1st cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the festival chorus of Mr. Ross' students.

Union (m)
SPRINGFIELD, Mass.
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JUL 7 1955

Tanglewood Festival Opens With Kroll Quartet Recita

By WILLARD M. CLARK

Tanglewood, July 6—Here we are again for the opening of the 16th session of the Berkshire Music Festival under the aegis of the Boston Symphony Orchestra. This year, as last, the festival opened with the first of a series of six Wednesday night recitals by eminent ensemble groups and soloists.

117 in Audience

It fell to the lot of the Kroll String Quartet to open the series. It was a happy choice, for this distinguished quartet made known its value last season and tonight it revealed the creative genius and growth of Ludwig von Beethove in superb fashion, rousing the 117 people in the audience to prolonge applause.

We heard tonight three quarters representing the three importan periods making up the quartet period. First came the Quartet in C Minor, Op. 18, No. 4; then followed the Quartet in F Minor, Op. 95, and the recital concluded with the gigantic Quartet in C Sharp Minor, Op. 131.

As noted, the Kroll quartet was in marvellous form and they played with virility, transparency of tone and rhythmic incisiveness. Above all, their readings were scholarly and in the finest taste. One listened to the early strivings of the Opus 18, often sweetly pretty and Haydnesque, yet holding of seed o inventiveness and imaginatio which was to blossom in the Opu 131 quartets.

Moods Vary

There was much to admire i the smooth utterance of lyrica passages and the brusque, dy namic utterance in, for example the opening movement of th Quartet in F Minor, Op. 95. Th performance of the final quarte was magnificent in its spacious ness, its solidity and its expressiv ity. It was the sort of playing an interpretation that comes onl from those absolutely devoted t their music.

The members of the Kroll quartet are William Kroll and Loui Graeler, violins; David Mankovitz viola; and Avron Twerdowsky cello.

Next Wednesday night, the recital will be given by the Beaux Arts Trio, consisting of Menahem Pressler, piano; Daniel Guilet violin; and Bernard Greenhouse cello. They will play three Beethoven trios, namely Trio in C Minor, Op. 1, No. 3; Trio in D Major Op. 70, No. 1, and Trio in B-Flat Major, Op. 97.

Friends Meet Again

It's something of an old home week when Tanglewood opens. Everyone seems to know every one else and be glad to see them again. In back of us Roger Sessions was talking animatedly with a member of the opera department, a pretty girl. In front of us, Mrs. Serg Koussevitzky was greeted by many people.

We find the audiences at these Wednesday night recitals quite different from those who attend the week end concerts in the shed. First of all, most of the audience arrives on time and there is absolute quiet during the performances. It is evident that these people are there to hear the music rather than be seen. It is also evident that the performers know the kind of audience for which they are playing. The recitals this season will be devoted to the chamber music of Beethoven and such grea artists as Rudolf Serkins, pianist Isaac Stern, violinist, and Grego Piatagorsky, 'cellist, will be heard.

Friday night, the first of th chamber orchestra concerts will b given in the theater-concert hall Dr. Charles Munch will lead th orchestra in the Sinfonia from th "Easter" oratorio by Bach an the same composer's "Suite No. in B Minor, for Flute and Strings." Doriot Anthony Dwyer will b flute soloist in this work. Then wil follow Stravinsky's, "Orpheus," ballet in three scenes. The concer will conclude with Mozart's sym phony in D Major, the "Prague."

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Circ. 3,416

JUL 7 1955

Beethoven Trios At Tanglewood Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein.

Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello,

[127]

Hour (e)
NORWALK, Conn.
Independent
Circ. 15,252

JUL 6 1955

BERKSHIRE FESTIVAL SET FOR 16TH SUMMER

Symphony, choral and chamber music comes again to the Berkshire Hills in western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the 16th summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to Aug. 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts commences this evening with an all-Beethoven program by the Kroll String Quartet. On Friday evening Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, condctor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts. On Sunday afternoon, Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor;; Donald Gramm, bass.

The above concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P. M., Sunday afternoons at 2:30 P. M.

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts within the six-week framework of the festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists. Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-Aug. 14, when 12 weekend concerts are held in the 6,000-seat Music Shed, erected in 1938, and open on three sides so the thousands extra who attended may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

STAMFORD'S FIRST

Gazette
SO. BOSTON, Mass.
Weekly Independent
Circ. 8,001

JUL 8 1955

Unique Music Festival to Highlight Berkshire Mountains Summer Season

STOCKBRIDGE, Mass., June 30 — A music festival unique in America will be one of the highlights of the summer season in the Berkshire Mountains of Massachusetts.

It is the second annual Festival of Early Music, to be presented by the New York Pro Musica Antiqua in the Town Hall at Stockbridge, Massachusetts, beginning August 13. A series of four Saturday evening concerts, extending through September 3, and a Sunday evening concert on September 4 are scheduled, at which French, English, Spanish, Italian, and German music of Middle Ages Renaissance, and Early Baroque periods will be presented.

Again this year, as at the first festival presented by the New York Pro Musica Antiqua in the Berkshires last August, numerous works of early music never before performed in this country — indeed, not performed anywhere for centuries — will be heard.

Last year's festival, first of its kind in this country, was held at the Town Hall at Lenox, Massachusetts, shortly after conclusion of the Boston Symphony Orchestra's Tanglewood season. The Stockbridge Town Hall has been chosen as the site of the 1955 festival because of superior acoustics and more ample parking facilities which it offers.

The New York Pro Musica Antiqua, a non-profit organization, was established in 1953 to make possible, for the first time in the United States, the presentation by professional musicians of the musical masterpieces of Medieval, Renaissance, and Early Baroque periods. The music of these periods — extending roughly from 1200 to 1700 — is now practically unknown to music lovers, although scholars acknowledge it to be among the great achievements of artistic man. Thus it is that while many people today are familiar with the great names in, say, Renaissance art — Titian, Michaelangelo or da Vinci — few have heard of (let alone "heard") a work by their great musical contemporaries — Orlando de Lassus, William Byrd, Josquin des Pres, or Giovanni Palestrina, for example.

The Stockbridge festival will be presented by six singers and four instrumentalists (the latter, incidentally, using authentic reproductions of musical instruments employed in performance of music in Medieval, Renaissance, and Early Baroque times, including recorders, harpsichord, viols, etc. The musicians, along with husbands or wives, have moved for the summer to a twenty-room country house near Lenox to prepare for the forthcoming festival concerts and for the concerts they will give in New York City and elsewhere next winter.

During the past winter season the group presented a series of seven public concerts in New York City before capacity audiences. In addition, the group sang at the Folger Shakespeare Library in Washington, D.C., at the Peabody Conservatory in Baltimore, and at The Cloisters of The Metropolitan Museum in New York. Its most recent concert was a program of Elizabethan music at last month's Roof-Tree Raising Ceremony held at the site of the American Shakespeare Festival and Academy under contruction at Stratford, Connecticut.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 5 1955

Tanglewood's 18th Season

Time, an inexorable convincer, says that the Berkshire Music Center's season opening at Tanglewood is the 18th, though Western Massachusetts may still look upon the festival as a lusty infant, a still-new member of the family. The fact of the matter is that the summertime program in the green and lovely setting of Lenox is a shining facet of America's permanent culture, as, indeed, it has been from the outset.

Back in the beginning it was the popular hope that Tanglewood would become the "American Salzburg," a designation that now seems dated, since the festival stands on its own feet as an incomparable attraction to music lovers. It has made the Berkshires the focus of the musical world at this time of the year.

As the parents, or, at least, as the foster parents of this shining enterprise, the people of this section of Massachusetts are understandably proud of the achievement and prestige of Tanglewood. They have heard and read many appraisals of the direction and attainment of the festival. In our opinion, it would be difficult to find a simpler or more nearly accurate statement on the subject than the one offered by Dr. Charles Munch at the conclusion of his address at the opening exercises Sunday, when he said:

"I hope with all my heart that our festival here in the beautiful Berkshire Hills, under this guidance, will be a blessing that will unite all—those who make music and those who listen to it—in a noble and fervent communion."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 7 1955

Tanglewood Opens 16th Season

The 16th session of the Berkshire Music Festival opened last night at Tanglewood in Lenox with an audience of more than 1,000 hearing selections by the Kroll String Quartet. It was a Beethoven program.

Selections heard were Quartet in C Minor, Op. 18, No. 4; Quartet in F Minor, Op. 95 and Quartet in C Sharp Minor, Op. 131. Members of the quartet are William Kroll and Louis Graeler, violins; David Mankovitz, viola and Avron Twerdowsky, cello. The musicians were in top form and received heavy applause from the audience.

The next chamber music concert will be Wednesday, featuring the Beaux Art Trio in the theatre-concert hall.

The next concert will be Friday in the theatre concert hall. Concerts in the shed start July 22.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 6 1955

Berkshire Festival

TANGLEWOOD, LENOX, July 6—The opening concert of the 1955 Berkshire Festival will be given tonight in the Theater-Concert Hall at 8.30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos. Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Inaugurated last season, the Wednesday evening Chamber Music concerts have a low admission charge and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music Center. Last season 8750 attended the six concerts, an average of 1358 per concert, or well over the 1200 seating capacity, and the total receipts were $14,007. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted by a total of $7850.

At tonight's concert the Kroll String Quartet, William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello, will play one quartet from each of Beethoven's three big periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor, Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

TANGLEWOOD TALE

The phenomenal growth of "Tanglewood"—from 3 concerts to 24, from 5,000 attendance to over 100,000—is the fulfillment of a great dream.

By **JULES WOLFFERS**

ALTHOUGH this particular Tanglewood Tale started as late as 1934, and not in Tanglewood, the Stockbridge-Pittsfield-Lennox area in the Massachusetts Berkshires had long been noted as a center of American artistic achievement. Hawthorne, Bryant, Longfellow, and Melville all found inspiration in the beauty of its rolling, rounded landscape. Artists of all kinds were either year-round or summer residents. Formal and informal concerts and musicales presented the most illustrious European and American performers before distinguished and appreciative audiences. It was an aristocratic milieu patterned after the finest European models.

When the idea of a music festival was advanced by a committee of citizens in Berkshire County in 1934, it took hold immediately. That summer Henry Hadley conducted 65 players from the New York Philharmonic-Symphony in three concerts before audiences totaling about 5,000 on the Dan Hanna estate in Stockbridge. A second festival was held there the following summer.

In 1936 the Festival Committee invited the Boston Symphony Orchestra under Serge Koussevitzky to continue the festival, with the same modest three-concert schedule. The site, however, was moved to Holmwood, the Emerson estate in Stockbridge. By this time the audiences had tripled to 15,000.

Not until the following year did the festival move to Tanglewood, its present home, a 210-acre estate presented to the Boston Symphony Orchestra by Mrs. Gorham Brooks (later Mrs. Andrew Hepburn). The 1937 season was increased to two weeks with six concerts. At one of these, an all-Wagner program, Koussevitzky found himself competing against a storm which drummed against the tent-top with such violence that the orchestra was drowned out, and part of the audience drenched to the skin. But the redoubtable "Koussy" would not give way. Conceding temporary defeat only, he returned when the fury of the storm had somewhat abated to complete the concert for the faithful few who had stuck it out.

This was the precipitating event that led to the speedy erection of a permanent auditorium. Eighty thousand dollars was raised (it would cost at least three times as much today), and the present Shed with a capacity of 6,037 was built in time for the 1938 festival. The Finnish architect, Eliel Saarinen, drew up the original plans, and Professor Richard D. Fay of the Massachusetts Institute of Technology worked out the acoustical problems with remarkable results. Not only is the sound clearly projected in the auditorium, but the Shed's almost completely open construction between roof and ground allows the music to be heard on the spacious surrounding lawns.

In this inaugural season the attendance climbed to 38,000 for the six concerts. Six concerts were presented again the following summer, but in 1940 the season was increased to nine concerts in a three-week season. This year also saw the realization of a Koussevitzky-inspired dream,

(*Continued on page* 18)

MUNCH *in rehearsal*

Photo: John Brook

KOUSSEVITZKY *and* **ELEANOR ROOSEVELT** *rehearsing "Peter and the Wolf"*

Photo: David Milton Jones

Historic Dan Hanna Farm—site of first Berkshire Symphonic Festival, 1934.

Photo: Howard S. Babbitt, Jr.

"Tanglewood" today

Musical Courier

TANGLEWOOD TALE
(*Continued from page* 5)

the establishment of the Berksh Music Center, with a six-week te principally for advanced perform In 1941 festival attendance [illegible] to 95,000 and a theater-concert h with a chamber music hall, also arinen-designed, were added.

Wartime conditions forced the ab donment of the festival in 1942, Koussevitzky continued the Cen with funds contributed largely fr his own resources. The following su mer Koussevitzky resumed the fe val with a small chamber orches playing Mozart, and in 1945 six cha ber-orchestra concerts were devo to Bach and Mozart, thus beginni a tradition which continues to t present, although other composers a now regularly included.

The following year saw a resumption of the full-scale festival, with the Bach-Mozart concerts preceding the nine-concert series. Koussevitzky completed his 25-year tenure with the Boston Symphony in 1949, but he remained as director of the Center and conducted much of the next year's festival.

With the passing of Koussevitzky, Charles Munch assumed conducting duties at Tanglewood. Last summer the attendance figure reached 118,000 in a six-week festival with a chamber concert, chamber orchestra concert, and two full symphony concerts each week.

The pattern of Tanglewood is a gradually shifting one. This summer the six-week Wednesday-Friday-Saturday-Sunday sequence remains the same. But the full symphony orchestra will be heard three times weekly for the final four weeks, from July 22 to August 14. Six Bach-Mozart concerts will be presented the first two weeks, starting July 8. Opening event each week will be a Wednesday evening concert devoted to Beethoven's chamber music. The accent this year, as a matter of fact, is on Beethoven; all nine symphonies and many other works have been scheduled. For complete information write: Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 8 1955

THE CHRISTIAN SCIENCE MO

Prospects for Berkshire Festival

6-55

Weekend Concerts Starting

The Berkshire Festival series, popularly known as the "Bach-Mozart concerts," begins at Tanglewood this evening at 8:30.

Members of the Boston Symphony will form a chamber orchestra for concerts tonight and Saturday evening and Sunday afternoon. Charles Munch will conduct the Friday and Sunday programs, with Thor Johnson on the podium Saturday.

Tonight's concert will include the Sinfonia from Bach's "Easter" Oratorio, Bach's Suite in B minor for Flute and Strings, Stravinsky's music for the ballet "Orpheus," and Mozart's Symphony No. 38 in D major, the "Prague." Doriot Anthony Dwyer will be flute soloist.

On Saturday evening the selections will be Handel's Concerto Grosso No. 12 in B minor, Haydn's Sinfonia Concertante in B-flat, Hindemith's Concerto for Viola and Orchestra, "Der Schwandendreher," and Haydn's Symphony No. 98 in B-flat. Joseph de Pasquale will be viola soloist.

On Sunday's program will be Bach's Mass in B minor, presented with the Harvard Glee Club, the Radcliffe Choral Society, and soloists including Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

The second week's concerts will begin Wednesday evening, July 13, with the Beaux Arts Trio in a program of Beethoven's trios. On Friday evening, July 15, Leonard Bernstein will conduct the chamber orchestra in a Mozart program. He will be soloist in the Piano Concerto in G major (K. 453), and Jennie Tourel, soprano, will sing three arias.

* * *

On Saturday evening, July 16, Mr. Munch will direct the chamber orchestra in a program of Vivaldi and Boccherini. The Festival Chorus and Samuel Mayes, cello soloist, will participate. Mr. Munch returns the following afternoon with the chamber orchestra in a program of French works including selections by Rameau, Ravel, Fauré, Milhaud, and Honegger.

All of these concerts will be held in the Theater-Concert Hall, evenings at 8:30 and afternoons at 2:30.

Joseph de Pasquale, who will be viola soloist at the Berkshire Festival concert Saturday evening.

July 1 15, 1955 10c

Playtime

THE MAGAZINE FOR HAPPY TRAVELING

WHERE TO GO - WHERE TO STAY - WHERE TO DINE - WHERE TO GO - WHERE TO STAY - WHERE TO DINE - WHERE TO GO WHERE TO GO

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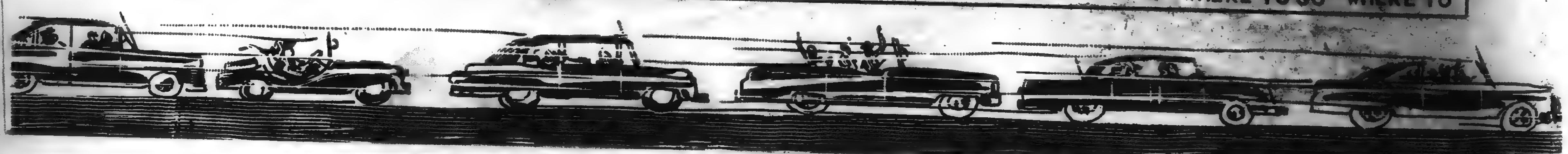

The victory for the jazz invaders was not easily won, and rearguard battles are still being fought but both at Lenox and Newport, the jazz concerts are firmly established. The Boston Symphony Orchestra, whose summer festival is at Tanglewood, near Lenox, does not deplore the challenge and is maintaining a polite aloofness. But insiders know that their box-office receipts will benefit, too, because the success of the adjacent jazz concerts in the Berkshire Music Barn will increase the number of travelers and visitors, and many will also partake of Beethoven, and Bach "under the stars".

6 Lenox, opening of Berkshire Music Festival, by Boston Symphony Orchestra, at Tanglewood

Lenox, Mass. Tanglewood. Theatre Concert Hall, 8:30, July 6, The Kroll String Quartet; July 13, Beaux Arts Trio. "Bach-Mozart" concerts by the B.S.O. Chamber Orchestra, Fri., Sat. at 8:30, and 2:30 on Sundays.

BERKSHIRE FESTIVAL PROGRAMS

CHAMBER MUSIC

1st WEEK

BEETHOVEN

WEDNESDAY EVENING, JULY 6

✱ THE KROLL STRING QUARTET ✱

String Quartets

C minor, Op. 18, No. 4
F minor, Op. 95
C sharp minor, Op. 131

2nd WEEK

WEDNESDAY EVENING, JULY 13

✱ BEAUX ARTS TRIO ✱

Trios

C minor, Op. 1, No. 3
D major, Op. 70, No. 1 ("Ghost")
B flat, Op. 97 ("Archduke")

3rd WEEK

WEDNESDAY EVENING, JULY 20

✱ ISAAC STERN and ALEXANDER ZAKIN ✱

Violin Sonatas

No. 2 in A major, Op. 12, No. 2
No. 5 in F major, Op. 24 ("Spring")
No. 7 in C minor, Op. 30, No. 2

4th WEEK

WEDNESDAY EVENING, JULY 27

✱ NEW MUSIC STRING QUARTET ✱

String Quartets

G major, Op. 18, No. 2
E flat major, Op. 127
A minor, Op. 132

5th WEEK

WEDNESDAY EVENING, AUGUST 3

✱ RUDOLF SERKIN ✱

Piano Sonatas

F major, Op. 10, No. 2
D major, Op. 10, No. 3
B flat, Op. 106 ("Hammerklavier")

6th WEEK

WEDNESDAY EVENING, AUGUST 10

✱ GREGOR PIATIGORSKY and RALPH BERKOWITZ ✱

The Cello Sonatas

F major, Op. 5, No. 1
G minor, Op. 5, No. 2
A major, Op. 69
C major, Op. 102, No. 1
D major, Op. 102, No. 2

"BACH-MOZART" CONCERTS --- THEATRE-CONCERT HALL

X

FRIDAY EVENING, JULY 8

BACH
Sinfonia from the "Easter" Oratorio
BACH
Suite No. 2, for Flute and Strings
Soloist: DORIOT ANTHONY DWYER
STRAVINSKY "Orpheus"
MOZART "Prague" Symphony (K. 504)
Conductor: CHARLES MUNCH

SATURDAY EVENING, JULY 9

HANDEL Concerto Grosso, Op. 6, No. 12
HAYDN Symphonie Concertante with Oboe, Bassoon, Violin and Cello
HINDEMITH "Der Schwanendreher"
HAYDN Symphony in B flat, No. 98
Viola Solo: JOSEPH DE PASQUALE
Conductor: THOR JOHNSON

SUNDAY AFTERNOON, JULY 10

BACH
Mass in B minor
with Harvard Glee Club,
Radcliffe Choral Society and Soloists
ADELE ADDISON, Soprano
FLORENCE KOPLEFF, Contralto
JOHN McCOLLUM, Tenor
DONALD GRAMM, Bass
Conductor: CHARLES MUNCH

Y

FRIDAY EVENING, JULY 15

MOZART
Overture to "Don Giovanni"
Symphony in C major, "Linz", (K. 425)
Arias, "Al Desio" (K. 577), "Zeffiretti" ("Idomeneo")
"Non temer" ("Idomeneo")
Piano Concerto in G major (K. 453)
Soloist: LEONARD BERNSTEIN
Soloist: JENNIE TOUREL, *Soprano*
Conductor: LEONARD BERNSTEIN

SATURDAY EVENING, JULY 16

Italian Music

VIVALDI Concerto Grosso in D, Op. 3, No. 11
VIVALDI Concerto Grosso in B minor, Op. 3, No. 10
BOCCHERINI Concerto for Cello
VIVALDI Gloria (with Chorus)
(HUGH ROSS Conducting)
Soloist: SAMUEL MAYES
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, JULY 17

French Music

RAMEAU Suite from "Dardanus"
RAVEL "Le Tombeau de Couperin"
FAURE Pavane
MILHAUD Serenade
HONEGGER Symphony No. 4
Conductor: CHARLES MUNCH

BOSTON SYMPHONY ORCHESTRA --- MUSIC SHED

A

FRIDAY EVENING, JULY 22

BEETHOVEN
Overture to "Coriolan"
Violin Concerto
Symphony No. 7, in A major
Soloist: ISAAC STERN
Conductor: CHARLES MUNCH

SATURDAY EVENING, JULY 23

BACH-RESPIGHI Passacaglia and Fugue in C minor
BEETHOVEN Symphony No. 2, in D major
SESSIONS Suite from "The Black Maskers"
STRAUSS "Death and Transfiguration"
Conductor: PIERRE MONTEUX

SUNDAY AFTERNOON, JULY 24

BEETHOVEN
Symphony No. 1, in C major
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Conductor: CHARLES MUNCH

B

FRIDAY EVENING, JULY 29

HANDEL Suite, "Water Music"
SCHUMANN Symphony No. 4, in D minor
BARBER "Prayers of Kierkegaard"
(with Chorus; Soloist: LEONTYNE PRICE)
BRAHMS Symphony No. 4 in E minor
Conductor: CHARLES MUNCH

SATURDAY EVENING, JULY 30

BEETHOVEN
Overture to "Egmont"
Piano Concerto No. 5 ("Emperor")
Symphony No. 3 ("Eroica")
Soloist: RUDOLF SERKIN
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, JULY 31

BRAHMS
Academic Festival Overture
Concerto for Violin and Cello
Symphony No. 1, in C minor
Soloists: ISAAC STERN and GREGOR PIATIGORSKY
Conductor: PIERRE MONTEUX

C

FRIDAY EVENING, AUGUST 5

BEETHOVEN Missa Solemnis
(with Chorus and Soloists)
IN MEMORY OF SERGE KOUSSEVITZKY
ADELE ADDISON, Soprano
EUNICE ALBERTS, Contralto
DAVID LLOYD, Tenor
MAC MORGAN, Bass
Conductor: LEONARD BERNSTEIN

SATURDAY EVENING, AUGUST 6

BEETHOVEN Fidelio, Act II
(with Chorus and Soloists, including Margaret Harshaw, David Lloyd, Mac Morgan)
WAGNER Excerpts from "Götterdämmerung"
Siegfried's Rhine Journey
Siegfried's Death Music
Immolation Scene
Soloist: MARGARET HARSHAW, *Soprano*
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, AUGUST 7

BEETHOVEN
Symphony No. 8, in F major
Piano Concerto No. 4, in G major
Symphony No. 5, in C minor
Soloist: EUGENE ISTOMIN
Conductor: CHARLES MUNCH

D

FRIDAY EVENING, AUGUST 12.

BRAHMS Variations on a Theme by Haydn
BLOCH "Schelomo" for Cello and Orchestra
DEBUSSY "La Mer"
RAVEL "Daphnis and Chloe", Suite No. 2
Soloist: GREGOR PIATIGORSKY
Conductor: CHARLES MUNCH

SATURDAY EVENING, AUGUST 13

WAGNER Overture to "The Flying Dutchman"
BRAHMS Symphony No. 3, in F major
DEBUSSY Three Nocturnes
STRAUSS Suite from "Der Rosenkavalier"
Conductor: PIERRE MONTEUX

SUNDAY AFTERNOON, AUGUST 14

BEETHOVEN
Overture, "Leonore", No. 3
Symphony No. 9, in D minor
(with Chorus and Soloists)
ADELE ADDISON, Soprano
CATHERINE AKOS, Contralto
DAVID LLOYD, Tenor
DONALD GRAMM, Bass
Conductor: CHARLES MUNCH

A SEASON OF BEETHOVEN

MUNCH, MONTEUX & BERNSTEIN TO CONDUCT AT TANGLEWOOD

Again this year the Berkshire Festival of the Boston Symphony Orchestra at Lenox, Mass., will consist of 24 concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerts of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to what were originally (and still are known as) the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program. The young conductor also will be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9.

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve (full orchestra) Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

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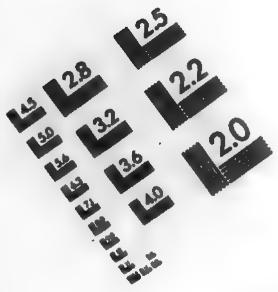
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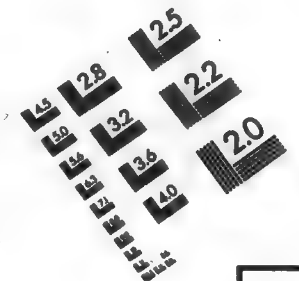
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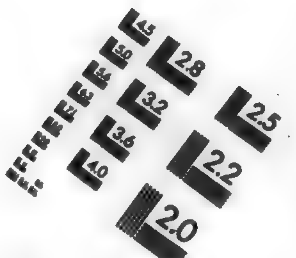
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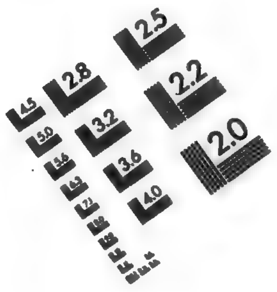
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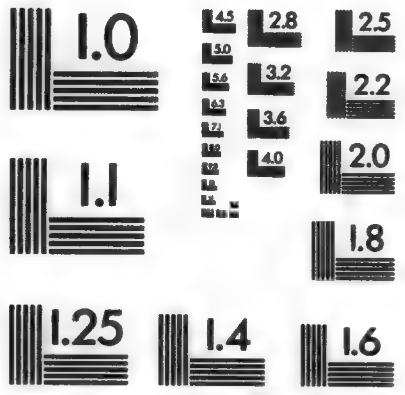
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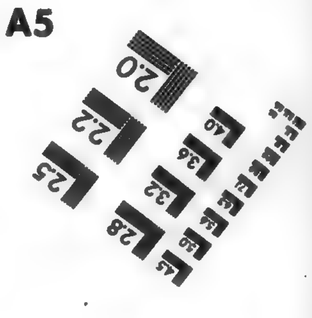
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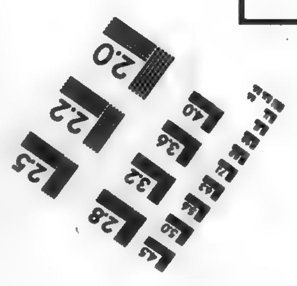
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PRECISION℠ RESOLUTION TARGETS

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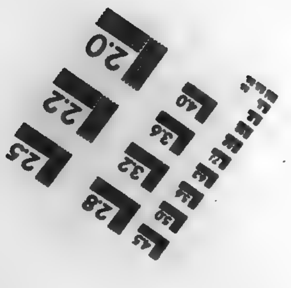
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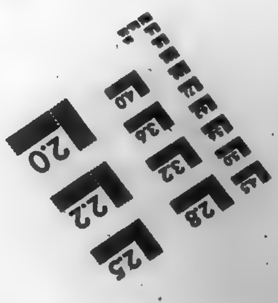
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Eagle July 9, '55

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; MUSIC INN, southeast of Tanglewood between Routes 7 and 183.

Sunday

July 10

Tanglewood

10:00—Department 1 (Friends)
2:30—Theater-Concert Hall.
Conductor: Charles Munch
Mass in B Minor Bach
(With Harvard Glee Club, Radcliffe Choral Society and soloists)

Music Mountain

4:00—Berkshire Quartet. Assisting artist, Bruno Eisner, pianist.
C Major Quartet ("Dissonant") Mozart
Quartet Number 3 Hindemith
Piano Quintet Schumann

Berkshire Music Barn

8:30—Modern Jazz Workshop: Art Farmer Quintet, with Addison Farmer, Art Taylor, Freddie Redd, Gigi Gryce.

Continuing: Malden Bridge Playhouse, 7.00. Final performance, "Time Out for Ginger."

Monday

July 11

Tanglewood

8:30—Sedgwick Hall, Lenox. (Friends) Forum

Berkshire Playhouse

8:45—"Sabrina Fair," with Gaye Jordan, William Roerick, Amy Douglass, Margaret Hamilton.

Tuesday

July 12

Williamstown Summer Theater

8:40—"Gigi"

Malden Bridge Playhouse

8:45—"Gigi"

Continuing: Berkshire Playhouse, 8:45.

Wednesday

July 13

Tanglewood

8:30—Chamber Music, Theater-Concert Hall
Beaux Arts Trio
Trios Beethoven
C minor, Op. 1, No. 3
D major, Op. 70, No. 1 ("Ghost")
B flat, Op. 97 ("Archduke")

Jacob's Pillow

9:00—Dancers of the Royal Danish Ballet

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater.

Thursday

July 14

Tanglewood

8:30—Shed. Dept. 1 Orchestra (Friends)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

Friday

July 15

Tanglewood

8:30—Theater-Concert Hall. Conductor: Leonard Bernstein. Soloist: Jennie Tourel.
Mozart
Overture to "Don Giovanni"
Symphony in C major, "Linz" (K.425)
Arias, "Al Desio" (K.577), "Zeffiretti" ("Idomeneo")
"Non Temer" ("Idomeneo")
Piano Concerto in G major (K.453)
Soloist: Leonard Bernstein

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45 Williamstown Summer Theater, 8:40.

Saturday

July 16

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Tanglewood

8:30—Theater-Concert Hall. Conductor: Charles Munch
Soloist: Samuel Mayes
Overture to "Anacreon" Cherubini
Concerto for Cello Boccherini
Concerto Grosso with Four Violins, Op. 3, No. 10 Vivaldi
Gloria Vivaldi
(Hugh Ross conducting)

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Theater, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.

July 17

Tanglewood

10:00—Chamber Music Hall. Dept. 1 Chamber Music. (Friends)
4:00—Theater-Concert Hall.
Conductor: Charles Munch.
French Music
Suite from "Dardanus" Rameau
Suite from "Pelleas et Melisande" Faure
Pavane Faure
Symphony No. 4 Honegger
8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends)

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:30—Modern Jazz Workshop: Max Roach, Clifford Brown Quintet.

Continuing: Malden Bridge Playhouse, 7:00.

July 18

Tanglewood

8:30—Sedgwick Hall, Lenox.
Forum

Berkshire Playhouse

8:45—Francesca Bruning and Eleanor Wilson in "The Old Maid."

July 19

Williamstown Summer Theater

8:40—"The Crucible"

Malden Bridge Playhouse

8:45—"The Fifth Season"

Tanglewood

8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir.

Continuing: Berkshire Playhouse, 8:45.

July 20

Tanglewood

8:30—Chamber Music, Theater-Concert Hall
Isaac Stern and Alexander Zakin
Beethoven Violin Sonatas
No. 2 in A major, Op. 12, No. 2
No. 5 in F major, Op. 24 ("Spring")
No. 7 in C minor, Op. 30, No. 2

Jacob's Pillow

9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

July 21

Tanglewood

8:30—Shed. Dept. 1 Orchestra. (Friends)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

July 22

Tanglewood

8:30—Shed. Conductor: Charles Munch. Soloist: Isaac Stern.
Beethoven
Overture to "Coriolan"
Violin Concerto
Symphony No. 7 in A major

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

July 23

Tanglewood

10:00—Shed. Boston Symphony Orchestra, public rehearsal.
8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux.
Passacaglia and Fugue in C minor Bach-Respighi
Symphony No. 2 in D major Beethoven
Suite from "The Black Maskers" Sessions
"Death and Transfiguration" Strauss

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.

July 24

Tanglewood

10:00—Chamber Music Hall. Department 1. (Friends)
2:30—Shed. Boston Symphony Orchestra.
Conductor: Charles Munch.
Beethoven
Symphony No. 1 in C major
Symphony No 4 in B flat
Symphony No. 6 ("Pastorale")
8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends)

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:30—Modern Jazz Workshop: Thelonius Monk Quartet.

Continuing: Malden Bridge Playhouse, 7:00

July 25

Tanglewood

8:30—Sedgwick Hall, Lenox. Forum.

Berkshire Playhouse

8:45—"Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan.

July 26

Tanglewood

8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends)

Berkshire Music Barn

8:30—The Wayfarers, folk songs.

Williamstown Summer Theater

8:40—"Picnic"

Malden Bridge Playhouse

8:45—"The Caine Mutiny Court Martial"

Jacob's Pillow

9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program)

Continuing: Berkshire Playhouse, 8:45.

July 27

Tanglewood

8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet.
Beethoven String Quartets
G major, Op. 18, No. 2
E flat major, Op. 127
A minor, Op. 132

Continuing: Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

July 28

Tanglewood

8:30—Shed. Dept. 1 Orchestra. (Friends)

Berkshire Playhouse

3:00—La Meri in "La Meri's Little Show."

Berkshire Music Barn

8:30—Count Basie Orchestra.

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.

July 29

South Mountain

10:00—Young Audiences Concert. New Music String Quartet.

Jacob's Pillow

4:00 and 9:00—Alicia Alonso and Erik Bruhn; Merce Cunningham & Company; Mariquita, Spanish dancer, East Coast debut.

Tanglewood

8:30—Shed. Conductor: Charles Munch.
Suite, "Water Music" Handel
Symphony No. 4 in D minor Schumann
"Prayers of Kierkegaard" Barber
(With chorus. Soloist: Leontyne Price)
Symphony No. 4 in E minor Brahms

Continuing: Berkshire Playhouse, 3:00 (La Meri), 8:45 (play); Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

July 30

Tanglewood

10:00—Shed. Boston Symphony Orchestra, public rehearsal.
8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Rudolf Serkin.
Beethoven
Overture to "Egmont"
Piano Concerto No. 5 ("Emperor")
Symphony No. 3 ("Eroica")

South Mountain

4:00—New Music String Quartet.
String Quartet Boccherini
String Quartet Jerome Rosen
String Quartet, Op. 28 Anton von Webern
String Quartet in D major Mozart

Berkshire Music Barn

4:00—Richard Dyer-Bennet

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.

July 31

Tanglewood

10:00—Chamber Music Hall, Dept. 1 Chamber Music. (Friends)
2:30—Boston Symphony Orchestra. Conductor: Pierre Monteux. Soloists, Isaac Stein and Gregor Piatigorsky.
Brahms
Academic Festival Overture
Concerto for Violin and Cello
Symphony No. 1 in C minor
8:30—Chamber Music Hall. Dept. 3. Composers' Forum. (Friends)

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:30—Modern Jazz Workshop: Teddy Charles Quartet.

Continuing: Malden Bridge Playhouse, 7:00.

August 1

Tanglewood

8:30—Theater - Concert Hall. Depts. 2 and 4. Concert of Chorus and Opera. (Friends. Special tickets required)

Berkshire Playhouse

8:45—"Edward My Son"

August 2

Tanglewood

8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends)

Berkshire Music Barn

8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer.

Williamstown Summer Theater

8:40—"Tovarich."

Malden Bridge Playhouse

8:45—"The Caine Mutiny Court Martial." (Second week)

Continuing: Berkshire Playhouse, 8:45.

August 3

Tanglewood

8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin.
Beethoven Piano Sonatas
F major, Op. 10, No. 2
D major, Op. 10, No. 3
A minor, Op. 106 ("Hammerklavier")

Jacob's Pillow

9:00—Mia Slavenska and Adreano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer. East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 4

Tanglewood

8:30—Shed. Dept. 1 Orchestra. (Friends)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 5

Tanglewood

8:30—Shed. Koussevitzky Memorial. Boston Symphony Orchestra. Conductor: Leonard Bernstein.
Missa Solemnis Beethoven
(With chorus and soloists)

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 6

Tanglewood

10:00—Shed. Boston Symphony Orchestra, public rehearsal.
3:00—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends)
8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Margaret Harshaw
"Fidelio," Act 2 Beethoven
Excerpts from "Gotterdammerung" Wagner
Siegfried's Rhine Journey
Siegfried's Death Music
Immolation Scene

South Mountain

4:00—Sonata Recital. George Schick, piano. Alexander Schneider
Sonata in C major, K.296 Mozart
Sonata in A minor, Op. 137, No. 2 Schubert
Sonata in B flat, K.378 Mozart
Rondo in B minor, Op. 70 Schubert

Berkshire Music Barn

4:00—Richard Dyer-Bennet.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.

August 7

Tanglewood

10:00—Chamber Music Hall. (Friends)
2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Eugene Istomin.
Beethoven
Symphony No. 8 in F major
Piano Concerto No. 4 in G major
Symphony No. 5 in C minor

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:30—Modern Jazz Workshop: Modern Jazz Quartet

Continuing: Malden Bridge Playhouse, 7:00.

August 8

Berkshire Music Barn

8:30—Modern Jazz Workshop: Modern Jazz Quartet.

Tanglewood

8:30—Theater - Concert Hall. Dept. 4 Opera. Including premiere of Mennini's "The Rope." (Friends. Special tickets required)

Berkshire Playhouse

8:45—To Be Announced.

August 9

Tanglewood

8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required)

Williamstown Summer Theater

8:40—"The Late George Apley"

Malden Bridge Playhouse

8:45—"Here We Come Gathering"

Continuing: Berkshire Playhouse, 8:45.

August 10

Tanglewood

8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz.
Beethoven
The Cello Sonatas
F major, Op. 5, No. 1
G minor, Op. 5, No. 2
A major, Op. 69
C major, Op. 102, No. 1
D major, Op. 102, No. 2

Jacob's Pillow

9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India.

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 11

Tanglewood

Tanglewood on Parade. (Program to be announced)

Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 12

Tanglewood

8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Gregor Piatigorsky.
Variations on a Theme by Haydn Brahms
"Schelomo" for Cello and Orchestra Bloch
"La Mer" Debussy
"Daphnis and Chloe," Suite 2 Ravel

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 13

South Mountain

4:00—New York Woodwind Quintet. George Schick, piano.
Sinfonia Bernard Heiden
Allegro and Arioso Ingolf Dahl
Quartet No. 4 in B flat G. Rossini
Quintet in E flat, K.452 Mozart
Quintet Hindemith

Berkshire Music Barn

4:00—Richard Dyer-Bennet.

Tanglewood

10:00—Shed. Boston Symphony Orchestra. Public rehearsal.
3:00—Shed. Dept. 1 Orchestra. (Friends)
8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux.
Overture to "The Flying Dutchman" Wagner
Symphony No. 3 in F major Brahms
Three Nocturnes Debussy
Suite from "Der Rosenkavalier" Strauss

Pro Musica Antiqua

8:30—Stockbridge Town Hall. French chansons and English madrigals.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.

August 14

Tanglewood

10:00—Theater-Concert Hall. Dept. 1 Chamber Music. (Friends)
2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch.
Beethoven
Overture, "Leonore," No. 3
Symphony No. 9 in D minor
(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)

Music Mountain

4:00—Berkshire Quartet.

Continuing: Malden Bridge Playhouse, 7:00.

August 15

Berkshire Music Barn

8:30—Dizzy Gillespie and his Quintet.

Berkshire Playhouse

8:45—"Shadow and Substance." Shepperd Strudwick and Deirdre Owens.

August 16

Williamstown Summer Theater

8:40—To Be Announced.

Malden Bridge Playhouse

8:45—"Sabrina Fair"

Continuing: Berkshire Playhouse, 8:45.

August 17

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 18

Berkshire Music Barn

8:30—Folk and Jazz Roundtable: Ragtime.

Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 19

Jacob's Pillow

4:00 and 9:00—Yvonne Patterson, Joan Van Order, Paul Sutherland in works by William Dollar; Iris Mabry, modern dancer; Ivy Kitchell, mime.

Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 20

South Mountain

4:00—Leontyne Price, soprano. George Schick, piano. Alexander Schneider. String Quintet and three percussions and harpsichord.
Chaconne for strings Purcell
Chansons Madecasses, for voice, flute, violoncello and piano Ravel
Lorca Romanzen Killmayer
Salve Regina Scarlatti

Pro Musica Antiqua

8:30—Stockbridge Town Hall. Italian early Baroque music.

Berkshire Music Barn

8:30—Folk and Jazz Roundtable: Dixieland.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

August 21

Music Mountain

4:00—Berkshire Quartet.

Berkshire Music Barn

8:30—Folk and Jazz Roundtable: Folk Into Jazz

Continuing: Malden Bridge Playhouse, 7:00.

August 22

Berkshire Playhouse

8:45—Shepperd Strudwick and Deirdre Owens in "Shadow and Substance."

August 23

Malden Bridge Playhouse

8:45—"Picnic"

Williamstown Summer Theater

8:40—"The Rainmaker"

Continuing: Berkshire Playhouse, 8:45.

August 24

Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 25

Music Inn

8:30—Folk and Jazz Roundtable: Calypso.

Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 26

Jacob's Pillow

4:00 and 9:00—The Negro Dance Theater, Aubrey Hitchins, artistic director. World premiere of two new ballets. Ruth St. Denis in a new work, "Freedom." Xenia Zarina in dances of Siam, Bali, Burma and Persia.

Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

August 27

Pro Musica Antiqua

8:30—Stockbridge Town Hall. William Byrd, sacred and secular works.

South Mountain

4:00—Budapest String Quartet.
Quartet Dorico Respighi
Quartet, Op. 7 (1908) Bartok
Quartet, Op. 33, No. 2 Haydn

Berkshire Music Barn

8:30—Folk and Jazz Roundtable: Swing.

Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

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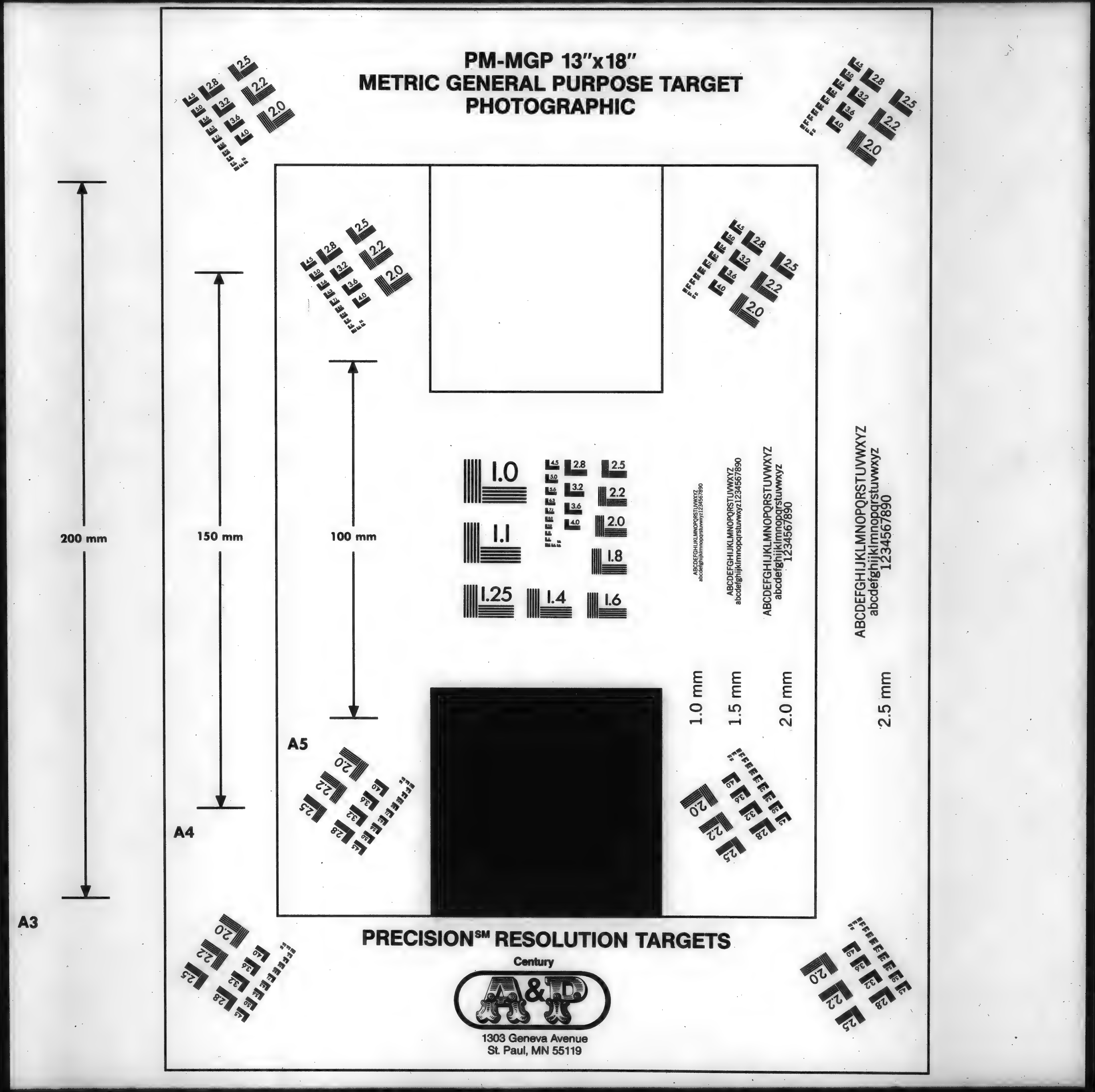

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Century
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1303 Geneva Avenue
St. Paul, MN 55119

Eagle July 9, '55

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: TA
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7 in Falls Village, Conn.; BE
BRIDGE PLAYHOUSE, on I
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Sunday	Monday	Tuesday	Wednesday	Thursday	Frid
July 10 **Tanglewood** 10:00—Department 1 (Friends) 2:30—Theater-Concert Hall. Conductor: Charles Munch *Mass in B Minor* — Bach *(With Harvard Glee Club, Radcliffe Choral Society and soloists)* **Music Mountain** 4:00—Berkshire Quartet. Assisting artist, Bruno Eisner, pianist. *C Major Quartet ("Dissonant")* — Mozart *Quartet Number 3* — Hindemith *Piano Quintet* — Schumann **Berkshire Music Barn** 8:30—Modern Jazz Workshop; Art Farmer Quintet, with Addison Farmer, Art Taylor, Freddie Redd, Gigi Gryce. **Continuing:** Malden Bridge Playhouse, 7.00. Final performance, "Time Out for Ginger."	July 11 **Tanglewood** 8:30—Sedgwick Hall, Lenox. (Friends) Forum **Berkshire Playhouse** 8:45—"Sabrina Fair," with Gaye Jordan, William Roerick, Amy Douglass, Margaret Hamilton.	July 12 **Williamstown Summer Theater** 8:40—"Gigi" **Malden Bridge Playhouse** 8:45—"Gigi" **Continuing:** Berkshire Playhouse, 8:45.	July 13 **Tanglewood** 8:30—Chamber Music, Theater-Concert Hall Beaux Arts Trio *Trios* — Beethoven *C minor, Op. 1, No. 3* *D major, Op. 70, No. 1 ("Ghost")* *B flat, Op. 97 ("Archduke")* **Jacob's Pillow** 9:00—Dancers of the Royal Danish Ballet **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater.	July 14 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse. 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 15 **Tanglewood** 8:30—Theater-Concert Hall. Conc Soloist: Jennie Tourel. *Mozart* *Overture to "Don Giovanni"* *Symphony in C major, "Linz"* *Arias, "Al Desio" (K.577), "Ze* *"Non Temer" ("Idomeneo")* *Piano Concerto in G major (K* *Soloist: Leonard Bernstein* **Continuing:** Jacob's Pillow, 4:00 house, 8:45; Malden Bridge Pla Summer Theater, 8:40.
July 17 **Tanglewood** 10:00—Chamber Music Hall. Dept. 1 Chamber Music. (Friends) 4:00—Theater-Concert Hall. Conductor: Charles Munch. French Music *Suite from "Dardanus"* — Rameau *Suite from "Pelleas et Melisande"* — Faure *Pavane* — Faure *Symphony No. 4* — Honegger 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Max Roach, Clifford Brown Quintet. **Continuing:** Malden Bridge Playhouse, 7:00.	July 18 **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum **Berkshire Playhouse** 8:45—Francesca Bruning and Eleanor Wilson in "The Old Maid."	July 19 **Williamstown Summer Theater** 8:40—"The Crucible" **Malden Bridge Playhouse** 8:45—"The Fifth Season" **Tanglewood** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. **Continuing:** Berkshire Playhouse, 8:45.	July 20 **Tanglewood** 8:30—Chamber Music, Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* **Jacob's Pillow** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 21 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 2 **Tanglewood** 8:30—Shed. Conductor: Charles M *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* **Continuing:** Jacob's Pillow, 4:00 house, 8:45; Malden Bridge Play Summer Theater, 8:40.
July 24 **Tanglewood** 10:00—Chamber Music Hall. Department 1. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Symphony No. 1 in C major* *Symphony No 4 in B flat* *Symphony No. 6 ("Pastorale")* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Thelonius Monk Quartet. **Continuing:** Malden Bridge Playhouse, 7:00	July 25 **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum. **Berkshire Playhouse** 8:45—"Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan.	July 26 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—The Wayfarers, folk songs. **Williamstown Summer Theater** 8:40—"Picnic" **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial" **Jacob's Pillow** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) **Continuing:** Berkshire Playhouse, 8:45.	July 27 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* **Continuing:** Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 28 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Playhouse** 3:00—La Meri in "La Meri's Little Show." **Berkshire Music Barn** 8:30—Count Basie Orchestra. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	July 2 **South Mountain** 10:00—Young Audiences Conce Quartet. **Jacob's Pillow** 4:00 and 9:00—Alicia Alonso and ningham & Company; Mariqui Coast debut. **Tanglewood** 8:30—Shed. Conductor: Charles *Suite, "Water Music"* *Symphony No. 4 in D minor* *"Prayers of Kierkegaard"* *(With chorus. Soloist: Leonty* *Symphony No. 4 in E minor* **Continuing:** Berkshire Playhou (play); Malden Bridge Playh Summer Theater, 8:40.
July 31 **Tanglewood** 10:00—Chamber Music Hall, Dept. 1 Chamber Music. (Friends) 2:30—Boston Symphony Orchestra. Conductor: Pierre Monteux. Soloists, Isaac Stein and Gregor Piatigorsky. *Brahms* *Academic Festival Overture* *Concerto for Violin and Cello* *Symphony No. 1 in C minor* 8:30—Chamber Music Hall. Dept. 3. Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Teddy Charles Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	August 1 **Tanglewood** 8:30—Theater - Concert Hall. Depts. 2 and 4. Concert of Chorus and Opera. (Friends. Special tickets required) **Berkshire Playhouse** 8:45—"Edward My Son"	August 2 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer. **Williamstown Summer Theater** 8:40—"Tovarich." **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial." (Second week) **Continuing:** Berkshire Playhouse, 8:45.	August 3 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* **Jacob's Pillow** 9:00—Mia Slavenska and Adreano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer. East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 4 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August **Tanglewood** 8:30—Shed. Koussevitzky Memor chestra. Conductor: Leonard Be *Missa Solemnis* *(With chorus and soloists)* **Continuing:** Jacob's Pillow, 4:00 house, 8:45; Malden Bridge Play Summer Theater, 8:40.
August 7 **Tanglewood** 10:00—Chamber Music Hall. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Eugene Istomin. *Beethoven* *Symphony No. 8 in F major* *Piano Concerto No. 4 in G major* *Symphony No. 5 in C minor* **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet **Continuing:** Malden Bridge Playhouse, 7:00.	August 8 **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet. **Tanglewood** 8:30—Theater - Concert Hall. Dept. 4 Opera. Including premiere of Mennini's "The Rope." (Friends. Special tickets required) **Berkshire Playhouse** 8:45—To Be Announced.	August 9 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required) **Williamstown Summer Theater** 8:40—"The Late George Apley" **Malden Bridge Playhouse** 8:45—"Here We Come Gathering" **Continuing:** Berkshire Playhouse, 8:45.	August 10 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* **Jacob's Pillow** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 11 **Tanglewood** Tanglewood on Parade. (Program to be announced) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 1 **Tanglewood** 8:30—Shed. Boston Symphony Charles Munch. Soloist: Gregor *Variations on a Theme by Hay* *"Schelomo" for Cello and Orch* *"La Mer"* *"Daphnis and Chloe," Suite 2* **Continuing:** Jacob's Pillow, 4:00 house, 8:45; Malden Bridge Play Summer Theater, 8:40.
August 14 **Tanglewood** 10:00—Theater-Concert Hall. Dept. 1 Chamber Music. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Overture, "Leonore," No. 3* *Symphony No. 9 in D minor* *(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)* **Music Mountain** 4:00—Berkshire Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	August 15 **Berkshire Music Barn** 8:30—Dizzy Gillespie and his Quintet. **Berkshire Playhouse** 8:45—"Shadow and Substance." Shepperd Strudwick and Deirdre Owens.	August 16 **Williamstown Summer Theater** 8:40—To Be Announced. **Malden Bridge Playhouse** 8:45—"Sabrina Fair" **Continuing:** Berkshire Playhouse, 8:45.	August 17 **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 18 **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Ragtime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 1 **Jacob's Pillow** 4:00 and 9:00—Yvonne Patterso Sutherland in works by William ern dancer; Ivy Kitchell, mime. **Continuing:** Berkshire Playhous Playhouse, 8:45; Williamstown S
August 21 **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Folk Into Jazz **Continuing:** Malden Bridge Playhouse, 7:00.	August 22 **Berkshire Playhouse** 8:45—Shepperd Strudwick and Deirdre Owens in "Shadow and Substance."	Aust 23 **Malden Bridge Playhouse** 8:45—"Picnic" **Williamstown Summer Theater** 8:40—"The Rainmaker" **Continuing:** Berkshire Playhouse, 8:45.	August 24 **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 25 **Music Inn** 8:30—Folk and Jazz Roundtable: Calypso. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 2 **Jacob's Pillow** 4:00 and 9:00—The Negro Dance artistic director. World premier St. Denis in a new work, "Fr dances of Siam, Bali, Burma and **Continuing:** Berkshire Playhous Playhouse, 8:45; Williamstown S

9, '55

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Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; MUSIC INN, southeast of Tanglewood between Routes 7 and 183.

lay	Tuesday	Wednesday	Thursday	Friday	Saturday
1 od Hall, ds) Fair," dan, Wil- k, Amy Margaret	July 12 ***Williamstown Summer Theater*** 8:40—"Gigi" ***Malden Bridge Playhouse*** 8:45—"Gigi" **Continuing:** Berkshire Playhouse, 8:45.	July 13 ***Tanglewood*** 8:30—Chamber Music, Theater-Concert Hall Beaux Arts Trio *Trios* *Beethoven* *C minor, Op. 1, No. 3* *D major, Op. 70, No. 1 ("Ghost")* *B flat, Op. 97 ("Archduke")* ***Jacob's Pillow*** 9:00—Dancers of the Royal Danish Ballet **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater.	July 14 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 15 ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Leonard Bernstein. Soloist: Jennie Tourel. *Mozart* *Overture to "Don Giovanni"* *Symphony in C major, "Linz" (K.425)* *Arias, "Al Desio" (K.577), "Zeffiretti" ("Idomeneo")* *"Non Temer" ("Idomeneo")* *Piano Concerto in G major (K.453)* *Soloist: Leonard Bernstein* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45 Williamstown Summer Theater, 8:40.	July 16 ***Berkshire Music Barn*** 4:00—Richard Dyer-Bennet ***Tanglewood*** 8:30—Theater-Concert Hall. Conductor: Charles Munch Soloist: Samuel Mayes *Overture to "Anacreon"* *Cherubini* *Concerto for Cello* *Boccherini* *Concerto Grosso with Four Violins, Op. 3, No. 10* *Vivaldi* *Gloria* *Vivaldi* *(Hugh Ross conducting)* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Theater, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
od Hall, Brun- hor Wil- Old	July 19 ***Williamstown Summer Theater*** 8:40—"The Crucible" ***Malden Bridge Playhouse*** 8:45—"The Fifth Season" ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. **Continuing:** Berkshire Playhouse, 8:45.	July 20 ***Tanglewood*** 8:30—Chamber Music, Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* ***Jacob's Pillow*** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 21 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 22 ***Tanglewood*** 8:30—Shed. Conductor: Charles Munch. Soloist: Isaac Stern. *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 23 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Passacaglia and Fugue in C minor* *Bach-Respighi* *Symphony No. 2 in D major* *Beethoven* *Suite from "The Black Maskers"* *Sessions* *"Death and Transfiguration"* *Strauss* ***Berkshire Music Barn*** 4:00—Richard Dyer-Bennet **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
d Hall, Fig- Lipson, Martha Swan.	July 26 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) ***Berkshire Music Barn*** 8:30—The Wayfarers, folk songs. ***Williamstown Summer Theater*** 8:40—"Picnic" ***Malden Bridge Playhouse*** 8:45—"The Caine Mutiny Court Martial" ***Jacob's Pillow*** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) **Continuing:** Berkshire Playhouse, 8:45.	July 27 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* **Continuing:** Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 28 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) ***Berkshire Playhouse*** 3:00—La Meri in "La Meri's Little Show." ***Berkshire Music Barn*** 8:30—Count Basie Orchestra. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	July 29 ***South Mountain*** 10:00—Young Audiences Concert. New Music String Quartet. ***Jacob's Pillow*** 4:00 and 9:00—Alicia Alonso and Erik Bruhn; Merce Cunningham & Company; Mariquita, Spanish dancer, East Coast debut. ***Tanglewood*** 8:30—Shed. Conductor: Charles Munch. *Suite, "Water Music"* *Handel* *Symphony No. 4 in D minor* *Schumann* *"Prayers of Kierkegaard"* *Barber* *(With chorus. Soloist: Leontyne Price)* *Symphony No. 4 in E minor* *Brahms* **Continuing:** Berkshire Playhouse, 3:00 (La Meri), 8:45 (play); Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 30 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Rudolf Serkin. *Beethoven* *Overture to "Egmont"* *Piano Concerto No. 5 ("Emperor")* *Symphony No. 3 ("Eroica")* ***South Mountain*** 4:00—New Music String Quartet. *String Quartet* *Boccherini* *String Quartet* *Jerome Rosen* *String Quartet, Op. 28* *Anton von Webern* *String Quartet in D major* *Mozart* ***Berkshire Music Barn*** 4:00—Richard Dyer-Bennet **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
Concert and 4. us and . Spe- uired) y Son"	August 2 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) ***Berkshire Music Barn*** 8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer. ***Williamstown Summer Theater*** 8:40—"Tovarich." ***Malden Bridge Playhouse*** 8:45—"The Caine Mutiny Court Martial." (Second week) **Continuing:** Berkshire Playhouse, 8:45.	August 3 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* ***Jacob's Pillow*** 9:00—Mia Slavenska and Adreano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer. East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 4 ***Tanglewood*** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 5 ***Tanglewood*** 8:30—Shed. Koussevitzky Memorial. Boston Symphony Orchestra. Conductor: Leonard Bernstein. *Missa Solemnis* *Beethoven* *(With chorus and soloists)* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 6 ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 3:00—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Margaret Harshaw *"Fidelio," Act 2* *Beethoven* *Excerpts from "Gotterdammerung"* *Wagner* *Siegfried's Rhine Journey* *Siegfried's Death Music* *Immolation Scene* ***South Mountain*** 4:00—Sonata Recital. George Schick, piano. Alexander Schneider *Sonata in C major, K.296* *Mozart* *Sonata in A minor, Op. 137, No. 2* *Schubert* *Sonata in B flat, K.378* *Mozart* *Rondo in B minor, Op. 70* *Schubert* ***Berkshire Music Barn*** 4:00—Richard Dyer-Bennet. *Continuing:* Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
Jazz dern oncert Opera. ere of Rope." l tick- unced.	August 9 ***Tanglewood*** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required) ***Williamstown Summer Theater*** 8:40—"The Late George Apley" ***Malden Bridge Playhouse*** 8:45—"Here We Come Gathering" **Continuing:** Berkshire Playhouse, 8:45.	August 10 ***Tanglewood*** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* ***Jacob's Pillow*** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 11 ***Tanglewood*** Tanglewood on Parade. (Program to be announced) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 12 ***Tanglewood*** 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Gregor Piatigorsky. *Variations on a Theme by Haydn* *Brahms* *"Schelomo" for Cello and Orchestra* *Bloch* *"La Mer"* *Debussy* *"Daphnis and Chloe," Suite 2* *Ravel* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 13 ***South Mountain*** 4:00—New York Woodwind Quintet. George Schick, piano. *Sinfonia* *Bernard Heiden* *Allegro and Arioso* *Ingolf Dahl* *Quartet No. 4 in B flat* *G. Rossini* *Quintet in E flat, K.452* *Mozart* *Quintet* *Hindemith* ***Berkshire Music Barn*** 4:00—Richard Dyer-Bennet. ***Tanglewood*** 10:00—Shed. Boston Symphony Orchestra. Public rehearsal. 3:00—Shed. Dept. 1 Orchestra. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Overture to "The Flying Dutchman"* *Wagner* *Symphony No. 3 in F major* *Brahms* *Three Nocturnes* *Debussy* *Suite from "Der Rosenkavalier"* *Staruss* ***Pro Musica Antiqua*** 8:30—Stockbridge Town Hall. French chansons and English madrigals. **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
llespie d Sub- epperd Deirdre	August 16 ***Williamstown Summer Theater*** 8:40—To Be Announced. ***Malden Bridge Playhouse*** 8:45—"Sabrina Fair" **Continuing:** Berkshire Playhouse, 8:45.	August 17 **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 18 ***Berkshire Music Barn*** 8:30—Folk and Jazz Roundtable: Ragtime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 19 ***Jacob's Pillow*** 4:00 and 9:00—Yvonne Patterson, Joan Van Order, Paul Sutherland in works by William Dollar; Iris Mabry, modern dancer; Ivy Kitchell, mime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 20 ***South Mountain*** 4:00—Leontyne Price, soprano. George Schick, piano. Alexander Schneider. String Quintet and three percussions and harpsichord. *Chaconne for strings* *Purcell* *Chansons Madecasses, for voice, flute, violoncello and piano* *Ravel* *Lorca Romanzen* *Killmayer* *Salve Regina* *Scarlatti* ***Pro Musica Antiqua*** 8:30—Stockbridge Town Hall. Italian early Baroque music. ***Berkshire Music Barn*** 8:30—Folk and Jazz Roundtable: Dixieland. **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.
trud- Deirdre w and	Auust 23 ***Malden Bridge Playhouse*** 8:45—"Picnic" ***Williamstown Summer Theater*** 8:40—"The Rainmaker" **Continuing:** Berkshire Playhouse, 8:45.	August 24 **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 25 ***Music Inn*** 8:30—Folk and Jazz Roundtable: Calypso. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 26 ***Jacob's Pillow*** 4:00 and 9:00—The Negro Dance Theater, Aubrey Hitchins, artistic director. World premiere of two new ballets. Ruth St. Denis in a new work, "Freedom." Xenia Zarina in dances of Siam, Bali, Burma and Persia. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 27 ***Pro Musica Antiqua*** 8:30—Stockbridge Town Hall. William Byrd, sacred and secular works. ***South Mountain*** 4:00—Budapest String Quartet. *Quartet Dorico* *Respighi* *Quartet, Op. 7 (1908)* *Bartok* *Quartet, Op. 33, No. 2* *Haydn* ***Berkshire Music Barn*** 8:30—Folk and Jazz Roundtable: Swing. **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

Eagle 7/8

First Student at Tanglewood Returning as Guest Conductor

SOLOIST TOMORROW at the chamber concert of the Boston Symphony Orchestra in the Theater-Concert Hall at Tanglewood will be Joseph de Pasquale, first violist of the BSO.

TANGLEWOOD — The second chamber orchestra concert in the 1955 Berkshire Festival will be given tomorrow by members of the Boston Symphony Orchestra, Thor Johnson, guest conductor, in the Theater-Concert Hall at 8.30 p.m.

Mr. Johnson, who is music director of the Cincinnati Symphony Orchestra, was the first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the Berkshire Music Center. During the war he spent four years in the Army Signal Corps and during this period, with the Army's permission, he filled his first big guest engagements with the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic and the Boston Pops.

Heads Ojai Festival

In addition to his duties with the Cincinnati Symphony Orchestra, where he has been since the autumn of 1947; he is head of California's annual Ojai Music Festival, which he organized; director of the Moravian Early American Music Festival in Bethlehem, Pa., and the Peninsula Festival at Ephraim, Wisconsin; and a regular conductor at the May Festival in Ann Arbor, Mich., by the Philadelphia Orchestra. He was also a guest conductor of the Boston Symphony Orchestra during the 1948-49 season.

He has just returned from a tour of the Far East as co-conductor of the Symphony of the Air, the former NBC Symphony Orchestra.

At the concert tomorrow, Mr. Johnson will conduct Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with Oboe, Bassoon, Violin and Cello by Haydn; Hindemith's Concerto for Viola and Orchestra, "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

The viola soloist, Mr. de Pasquale, has been principal viola with the Boston Symphony Orchestra since 1947. Then in his 27th year, he was at the time the youngest first viola of any major symphony orchestra in the United States. A native of Philadelphia, he is a graduate of the Curtis Institute where he studied with Louis Bailly, William Primrose and Max Aronoff. During World War II he enlisted in the Marine Corps and served in the Marine Band ("The President's") in Washington, D.C., playing trumpet. In the Marine Symphony he played viola. After the war he joined the American Broadcasting Company Symphony Orchestra in New York, with which he was soloist in the Bloch Suite.

Munch Conducts Sunday

Sunday afternoon at 2:30 Charles Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and a quartet of vocal soloists comprised of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass. These same forces performed the B Minor Mass in Boston last April during the regular winter season of the Boston Symphony Orchestra in a concert which was broadcast in part coast-to-coast during the orchestra's regular Saturday evening series over the National Broadcasting Company.

Of the four soloists, three are former Berkshire Music Center students who have since gone on to distinguished concert and operatic careers. Adele Addison was a student in the opera department during the summers of 1947, 1948 and 1950; Florence Kopleff studied in the choral department in 1946 and in the operatic department in 1947; and John McCollum was a member of the opera department in 1952 and 1953. Donald Gramm, a native of Milwaukee, received most of his musical training in the mid-West and he has made numerous radio and television appearances. All four have sung with the Boston Symphony Orchestra on numerous occasions, as well as with most of the other leading American orchestras.

Tanglewood, Take Note

LIVERPOOL, England (AP) — A British firm has invented a silent wrapping for chocolates to cut out that rustle at concerts and theaters.

Two hundred boxes with the new plastic - based wrapping were tried out at a philharmonic society concert last night.

Society officials said they didn't hear a thing except the music. They canceled their longtime ban on chocolates with music.

Eagle 7/8

NY Post 7/7/55

Berkshire Festival Opens Tomorrow

By HARRIETT JOHNSON

The Boston Symphony Orchestra, Charles Munch conducting, begins its six weeks of summer music in the Berkshire Hills tomorrow night. A Bach-Stravinsky-Mozart program in the theater-concert hall on the estate where Nathaniel Hawthorne was a guest and wrote "Tanglewood Tales," will begin the series of events which will continue through Aug. 14.

For the initial two weeks, the orchestral concerts will all be held in the smaller hall, which seats approximately 1,200. Programs in the 6,000-seat music shed will commence Friday, July 22. Twelve concerts will be presented in the famed shed which was designed by the late Finnish architect, Eliel Saarinen, and which is distinguished for its excellent acoustics.

This coming Saturday night's concert will be under the direction of the young American, Thor Johnson, regularly the musical director of the Cincinnati Symphony. The program will include a Handel "Concerto Grosso, Op. 6, No. 12," and two works by Haydn: "Symphonie Concertante with Oboe, Bassoon, Violin and Cello;" and "Symphony in B Flat, No. 98." Hindemith's "Der Schwanendreher" with violist, Joseph de Pasquale, as soloist, completes the program.

Bach B Minor Mass Sunday

Bach's Mass in B Minor will be performed Sunday at 2:30 with Munch conducting and with the Harvard Glee Club plus the Radcliffe Choral Society assisting. Soloists are as follows: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Leonard Bernstein is to open the second week of orchestral concerts Friday night, July 15, with an all-Mozart program. Jennie Tourel, mezzo-soprano, will be the soloist, singing three arias. Bernstein will also double as piano soloist in the G Major Piano Concerto.

Munch returns to the podium for the Saturday night and Sunday afternoon events, July 16 and 17.

For further information write the festival office at Lenox, Mass.

Eagle 7/8

Sculpture Exhibit By Peter Abate Opens at Museum

An exhibition of sculpture by Peter Abate, opened yesterday at the Berkshire Museum. Another show, of paintings by Paul E. Decker, will open there Tuesday.

The Abate show includes about 15 pieces, described by Stuart C. Henry, director of the museum, as "chiefly semi-abstract." The pieces are marbles, bronzes and toned plasters, and the artist is an instructor at the school of the Museum of Fine Arts, Boston, a winner of the Prix de Rome and was once conductor of a summer sculpture course at the Berkshire Museum in association with Ivan Mestrovich.

The Decker collection, to be put on view in the lower hall, has been seen this week in the "Fishbowl" at Tanglewood. The paintings, numbering about 12, are chiefly gouaches, according to Mr. Henry. Mr. Decker, a resident of Canaan, Conn., is known also as a commercial artist and magazine illustrator. Another exhibition of his work is currently at the Tyringham Galleries.

Other current shows at the museum, include the first one-man retrospective show of mural studies and easel work by Ezra Winter, about 80 prints by modern artists from the collection of Ferdinand Roten, photograph portraits of musical notables lent through the Boston Symphony Orchestra, and paintings of the sky by Helmut Siber.

7/7/55

MILLBROOK ROUND TABLE

400 Music Students Register at Tanglewood

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports, with additional applications being processed daily, until the full enrollment of some 400 is reached. Students from most of the 48 states, Canada and many foreign countries will arrive for the opening of the 13th session of the school on Sunday, July 3, when they will be welcomed by Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the Berkshire Music Center. The 375 students to date have been chosen from 635 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Berkshire Music Center scholarship grants have been awarded to 174, including 102 who comprise members of the student symphony orchestra.

Twenty-eight foreign students have registered in the school, nine from Canada, three from Japan, two from Hawaii and France, one each from Chile, Puerto Rico, Israel, Greece, New Zealand, Mexico, Iran, Brazil, Netherlands-Antilles, Austria and Finland.

The Tanglewood Study Group includes four of the Canadians, one of the Hawaiians, and the student from Brazil.

Students at the Berkshire Music Center study orchestra playing and conduction under Leonard Bernstein; chamber music from first-chair members of the Boston Symphony; choral singing and conducting under Hugh Ross; composition from guest composers Roger Sessions and Boris Blacher; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl.

Since enrollment in the Tanglewood Study Group may be for either the full six weeks, or for periods of four weeks or two weeks, applications for this department are still being accepted. Members of this department have an opportunity to sing in the Festival Chorus made up of Berkshire Music Center students with the Boston Symphony in Berkshire Festival concerts, including such works this summer as Beethoven's "Missa Solemnis," Act II of "Fidelio," and the Ninth Symphony.

7/7

MILLBROOK ROUND TABLE

Charles Munch, music director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of western Massachusetts, during the six-week season, July 6-August 14.

Mr. Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth session.

Berkshire Festival Concerts Now Open

Millbrook Round Table 7/7

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to August 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening (July 6) with an all-Bethoven program by the Kroll String Quartet. On Friday evening (Jully 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists. Following the first two week ends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four week ends, July 22-August 14, when 12 week end concerts are held in the 6,000-seat Music Shed, erected in 1938, and open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

The Festival concerts for 1955, as planned by Charles Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and cello sonatos.

It is a cynical philosphy that does not recognize the perfectibility of the human race, and a stupid one that expects the untimate in our time.

Earmarked funds are those somebody has an eye on.

Tanglewood Singer To Be at First Church

Eagle 7/8

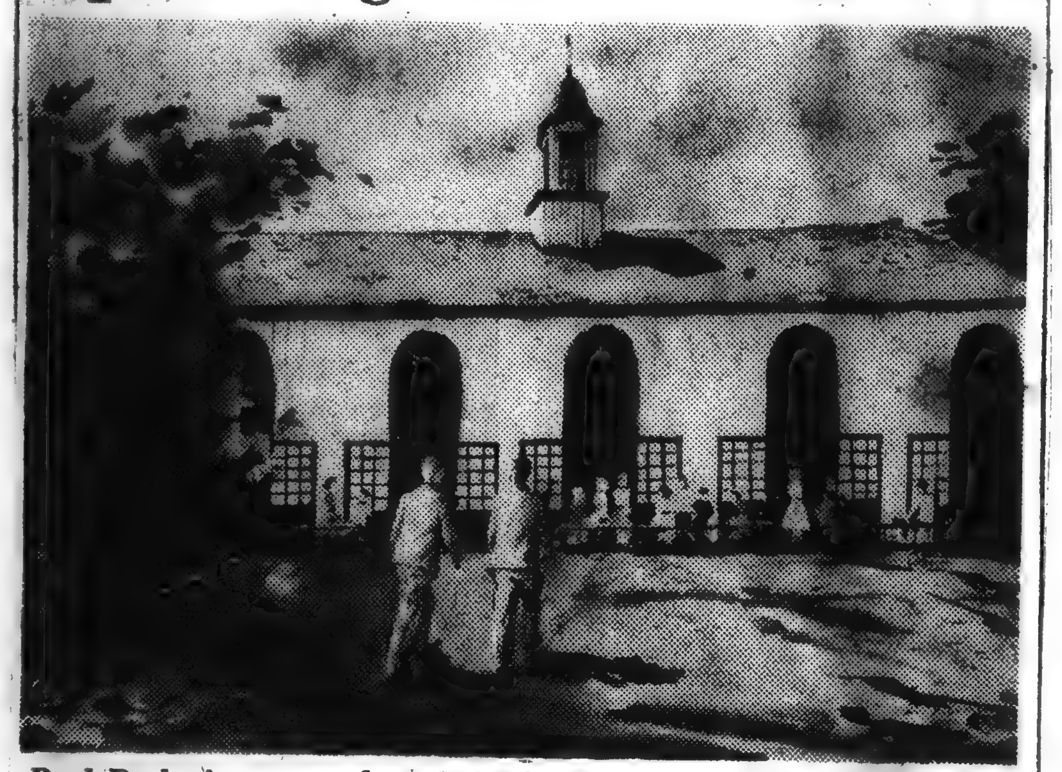
Miss Lee Gobel, mezzo-soprano with the opera department at Tanglewood, will be soloist at the 10 a.m. morning worship service at the First Congregational Church, Sunday. Her selection will be the Agnus Dei by Bizet.

Miss Gobel has been heard in the New York churches, and sang at the First Church two summers ago, when she was a student at the Berkshire Music Center. Since then she has appeared in operatic roles in New York and Hartford, Conn. Miss Gobel will sing in the opera concert at Tanglewood, Aug. 8 and 9.

The Rev. William Coolidge Hart, pastor, will preach. His topic will be, "Magnify the Lord."

Eagle 7/8

Decker Berkshire Paintings Open Tanglewood Exhibitions



Paul Decker's water color of the South Mountain Temple of Music is among the Decker works in Tanglewood's opening art show.

A weekly exhibit of paintings, sculpture, prints and photographs again will be a feature of the Berkshire Festival season, housed in the reception hall at the main gate of Tanglewood, and arranged by the Berkshire Museum, and its director, Stuart C. Henry.

This week's exhibit is 12 watercolors by Paul E. Decker, freelance commercial artist of Canaan, Conn. A native of Brooklyn, N.Y., Mr. Decker served in the U.S. Marine Corps during the War, and upon his return to civilian life took up a study of painting at the Art Career School, New York. He has currently a one-man show at the Tyringham Galleries, and has exhibited at the Stockbridge Playhouse, in Holyoke, New York, Hartford and Silvermine, Conn. He is a member of the Connecticut Watercolor Society.

Show Local Activities

Mr. Decker's Tanglewood show includes six works commissioned by the Ford Motor Co., to go with an article, "The Musical Berkshires" by Robert Martin Hodesh. The article, written for the Lincoln-Mercury Times, was reprinted in the Ford Times 1955 edition of New England Journeys and in the July 2 edition of The Eagle's Berkshire Week, along with the Decker illustrations.

The Decker water colors show Tanglewood students; the Lenox Town Hall; the Church on the Hill, Lenox; and the South Mountain Music Temple chamber music auditorium. His other paintings are "Hilltop Barn," "Clayton, Mass. Barns," "Christmas," and three seascapes, "After Carol," "Sunset, Boothbay," and "The Beach."

For next week, Tanglewood's exhibition hall will display contemporary prints by noted modern artists, loaned by Ferdinand Roten, print dealer of Baltimore, Md.

From July 16 to 23, Helmut Siber of Mill River, Mass., will display a collection entitled "Paintings of the Weather."

July 23 to 30 will be devoted to small sculpture by Peter Abate of Brookline, and photographs of music and musicians in the Berkshires by Clemens Kalischer of Stockbridge.

During the July 30-Aug. 6 week, paintings, drawings and prints will be shown by Ture Bengtz, head of the Bengtz School of Art, Lenox.

A showing of sculpture and drawings by Miss Franc Epping of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens, will complete the summer shows, Aug. 6 to 14.

A collection of photographs of Tanglewood personalities, Boston Symphony Orchestra personnel, staff and students of the Berkshire Music Center, by Gus Manos, official Tanglewood photographer, from Columbia, S.C., will be shown during mid-season.

Eagle July 9

Manos

TONIGHT'S CONDUCTOR, Thor Johnson, centerfi a former Tanglewood student, now conductor of the Cincinnati Symphony Orchestra, discusses the Festival program at Tanglewod with these soloists, leading members of the BSO. At left, Ralph Gombeg, oboe and Richard Burgin, concertmaster; and at right, Sherman Walt, bassoon and Samuel Mayes, cello.

Second Chamber Concert at Lenox

Herald 7/9

The second Chamber Orchestra concert in the 1955 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra, Thor Johnson guest conductor, in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p.m. Mr. Johnson will conduct Handel's Concerto Grosso No. 12 in B minor; Haydn's Sinfonia Concertante in B flat with oboe, bassoon, violin and cello; Hindemith's Concerto for viola and orchestra, "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn's Symphony No. 98 in B flat.

Music Eagle 7/8

104-Piece Student Symphony Makes Debut at Tanglewood

FRIENDS of the Berkshire Music Center turned out in some force last night to hear the first of this year's student concerts. For a student group, the orchestra of Tanglewood's Department I did pretty well. After meeting for the first time on Monday and after some four rehearsals, the 104-piece ensemble presented four works in the Music Shed, with four conductors giving the signals.

The audience, which filled more than one-third of the seats in the Shed and a scattering of blankets beyond, seemed both younger and more critical than that at Wednesday night's opening. Students were much in evidence,, as were several groups from nearby camps. The program—at least until intermission—appeared aimed at the campers, and therefore drew some cold comments from the student set.

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FIRST WORK of the evening was, appropriately, "An Outdoor Adventure" by Aaron Copland, assistant director of the Music Center on leave this year. James Yannatos, a member of the San Antonio (Tex.) Symphony, was the student conductor. Claude Debussy's "Prelude to the Afternoon of a Faun" was conducted by Stefan Bauer-Mengelberg and featured flutist Janet Sillars. Both were heard again in Serge Prokofiev's "Peter and the Wolf," the former as narrator, while George Mester was the third student conductor.

Robert Schumann's second symphony, in C major, formed the program's second half. Seymour Lipkin, assistant director of the Music Center's orchestral department, conducted, and applause was heard after each movement.

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CONCERTMASTER for the program was Hiroshi Hatoyama, a student at the New England Conservatory. Outside of the strings, a number of chairs were exchanged during the evening, and it is expected that roles will be rotated within the orchestra throughout the six-week season. It is expected also that one faculty member will lead the orchestra in each of its programs, along with the several student conductors.

Members of this orchestra will also form the personnel for a series of chamber music programs open to Friends of the Center on Sunday mornings, and will also be heard in student opera productions. Their average age must be about 20 or 21, their experience ranging from music schools to membership in professional orchestras and New York recitals. Somewhat more than one-third are girls, chiefly in the string section and in instruments such as the flute.

What proportion are headed for greatness remains to be seen, perhaps during these six weeks. Both the size of last night's audience and the over-all quality of performance suggest that this guessing game should draw many participants.

—A.D.H.

Eagle 7/9

COCKTAIL PARTY given by Ted Shawn, right, was attended by a select group of about 200 friends on the afternoon that the Jacob's Pillow Dance Festival opened its 14th season. With Mr. Shawn are dancers Glen Tetley, standing, and John Butler, of the John Butler Dance Theater; and Miss Gertrude Robinson Smith of Glendale and New York, who was a prominent leader in the establishment of Tanglewood.

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Soloist D

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By JAY C. ROSE

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Eagle July 9

Soloist Doriot Anthony Dwyer Receives Tanglewood Ovation

By JAY C. ROSENFELD

THE FIRST orchestral concert of the season last night at Tanglewood was the occasion of an ovation to Doriot Anthony Dwyer after she performed the solo in the Bach B minor suite for flute and strings.

It couldn't happen to a nicer person and if this reaction in which Miss Anthony is obliged to repeat a part of the [illegible] Badinerie, now having occurred for the second time, is to become a Tanglewood tradition, we [illegible] all for it.

* * *

CHARLES MUNCH, appearing for the first time of the season, was in superb vein. His Bach was robustly wholesome. The indications were clear and decisive, and in excellent style. In the opening Sinfonia from the "Easter" Oratorio, the orchestra sounded fresh and spirited, the strings especially, and the three trumpets, Roger Voisin, Armand Ghitalla and Marcel La Fosse well deserved the special recognition for which Munch singled them out.

The tempi in the B minor suite were deeply gratifying, spacious and unhurried except in the now famous final vivace in which he gave Miss Anthony her head. Munch reduced the strings to a desk in each section and further restrained them by applying mutes. We agree that Miss Anthony is worthy of this deference but this movement does not sound badly when performed as written and with open-throated strings and a good bass under it all.

* * *

A TANGLEWOOD first time was the ballet music to "Orpheus" of Stravinsky, a surprising Stravinsky here in many ways. There are lush chords evocative of the Hollywood where, the manuscript shows, it was completed in 1947. Mr. Munch cut 10 minutes from the ballet's normal half-hour by adroit pruning, although it was a pity to cut some episodes.

In music intended to be played for ballet, there is always the question when it is played at a concert of the inclusion of passages which stage action would better illustrate. One can always assay sound according to one's inclinations and capacity. How much one's imagination can replace kinetic perception is anyone's guess.

* * * *

STRAVINSKY seems to have depicted most appropriately the emotions of the dramatis personae he attempts to depict. Particularly effective and telling are some of the scenes where Orpheus' sorrow is overpowering. Munch was at his best here as he was during the whole evening. It would appear that a rapport was in effect between him and his orchestra in which response is instantaneous with little effort from the podium and even anticipated in some cases.

* * *

MUNCH CLOSED his program with the Mozart symphony he plays on alternate years: the "Prague" D major, No. 38. This is a gay animated symphony in which Mozart uses a moderately small orchestra, omitting clarinets in all three movements and instilling a persuasive motion even in the central andante. It is admirably suited to the size orchestra used in these concerts of the season's first two weeks played in the theater-concert hall and in which some 30 musicians are utilized. It was an ensemble of very near this number that Mozart had in mind when he wrote his symphonies and Munch further preserved the spirit of the music by a symmetry and perspective fitting to all aspects of the symphony.

Ideal weather permitted the overflow audience to rest on the blankets and collapsible chairs they brought along to place on the lawn to the rear of the hall and the applause was spontaneous, cordial and prolonged.

Springfield Union 7/9/55

TONIGHT AT 8:30 — TOM'W. AT 2:30

TANGLEWOOD
LENOX, MASS. • NOW through AUGUST 14

Berkshire Festival

of the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

A Season of BEETHOVEN

THEATRE—CONCERT HALL

NEXT WED. July 13, at 8:30 — BEAUX ARTS TRIO
FRI. July 15, at 8:30 — MOZART PROGRAM:
Guest Conductor — Leonard Bernstein; *Soloist* — Jennie Tourel, Soprano
SAT. July 16 at 8:30 — ITALIAN PROGRAM: *Soloist* — Samuel Mayes, Cello
SUN. July 17 at 2:30 — FRENCH PROGRAM
TICKETS Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)

Baldwin Piano
RCA Victor Records

For programs and ticket information apply [illegible]
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. [illegible] LEnox 600

What's Going On

Eagle 7/9

Tonight:

8:30—Tanglewood. Theater-Concert Hall. Chamber Orchestra, Thor Johnson conducting. Works by Handel, Haydn, Hindemith.

~~8:40—Williamstown Summer Theater. Final performance, "Light Up the Sky."~~

8:45—Berkshire Playhouse. Final performance, Paul Hartman in "The Remarkable Mr. Pennypacker."

8:45—Malden Bridge Playhouse. "Time Out for Ginger."

9:00—Jacob's Pillow. Dancers of the Royal Danish Ballet.

For complete schedule of outstanding cultural events in Berkshire for the next seven weeks, see the Berkshire Summer Calendar in the second section of today's Eagle,

Berkshire Week

County Notes

Eagle 7/9

AT TANGLEWOOD, the 13th season of the Berkshire Music Center was officially launched at ceremonies addressed by director Charles Munch and attended by faculty members, friends, and 405 students . . . Jacob's Pillow in Lee scored another important first as 10 leading dancers of the 207-year-old Royal Danish Ballet staged their American premiere before an en-

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John McCollum To Sing Tomorrow At Local Church

Eagle 7/9

John McCollum

GREAT BARRINGTON — Tenor John McCollum, who will be one of the Tanglewood soloists tomorrow afternoon, will sing at the 11 o'clock service tomorrow morning at the First Congregational Church.

Mr. McCollum will sing "If With All Your Hearts Ye Truly Seek Me" from Mendelssohn's "Elijah," with organ accompaniment.

In the afternoon he will be one of the soloists in Bach's Mass in B Minor, presented by the chamber orchestra of the Boston Symphony Orchestra under Charles Munch, assisted by three other soloists, the Harvard Glee Club and the Radcliffe Choral Society.

Mr. McCollum, who studied at the Berkshire Music Center, is leading tenor at the New England Opera Theater and sings with major symphony orchestras throughout the country.

Boatright To Sing At St. Stephen's

Eagle 7/9

McHenry Boatright, baritone with Boris Goldovsky's New England Opera Company, will be the first in a series of guest soloists at Sunday morning services at St. Stephen's Church. He will sing with the senior choir under the direction of Miss Mildred I. Buttrey, organist and choirmaster, at the 10 a.m. service tomorrow.

Mr. Boatright will be a member of the opera department at Tanglewood again this summer. During the past year he has been on a series of concert tours with various symphony orchestras and the New England Opera Company. One of America's outstanding baritones, Mr. Boatright won the Chicago Music Award last year.

Tanglewood artists will sing at all the services at St. Stephen's during the summer music season. Mary McKenzie will be soloist July 17. Others include Sarah Mae Endich, Harold Johnson and Adele Addison.

Whales, Tales

Eagle 7/9

So now to Tanglewood, where Hawthorne lived in a little red house for the better part of two years and wrote "The House of the Seven Gables" and planned the "Tanglewood Tales" which have given their name to the region. The house burned down in 1890 and the present red house is a replica on the old foundations. It is part of the plant of the Berkshire Music Center, somewhat ironically, since by his own confessions Hawthorne couldn't tell "Hail Columbia" from "Yankee Doodle." To this spot came Oliver Wendell Holmes from Pittsfield, to call on Hawthorne, and for longer calls came Herman Melville who could discuss with Hawthorne the metaphysics of white whales, but with whom else in Berkshire?

Holmes lived in Pittsfield from 1849 to 1856, in a fine house facing down the river meadows on what is now Holmes Road. His psychological novel, "Elsie Venner," is supposed to owe some of its setting to South Mountain. But of far more interest to us today is the work of Herman Melville and the house wherein he wrote "Moby Dick." This house, called Arrowhead, is also on Holmes Road, just south of the Holmes estate, where the road crests a little hill. It is a simple farmhouse, built in the late 18th century. Melville lived and worked here for 13 years. It is still used as a private dwelling, and has been excellently preserved.

Scales of Time

It is interesting to note that as late as 1902 the Rev. DeWitt Mallary, in his history of Lenox, mentions Melville only casually, as a visitor to Hawthorne, and speaks of him as the author of "Typee" and "Omoo," with not a word about "Moby Dick." But the good rector speaks with vast enthusiasm of the "Star Papers," written by Henry Ward Beecher in a farmhouse where Cranwell School now perches. Time has at-

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BACH PERFORMED BRILLIANTLY BY DORIOT DWYER

Spfld Union

Flutist Received Enthusiastically in Performance At Tanglewood 7/9

By WILLARD M. CLARK

Tanglewood, July 8—There were two bright stars contributing to the first of the Bach-Mozart chamber concerts given tonight in the theater-concert hall. The first was Johann Sebastian Bach; the second was the premiere flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer. Both Beethoven and Mrs. Dwyer were magnificently aided by the Boston Orchestra virtuosi and Charles Munch who was making his first appearance of this festival season.

Stravinsky 'Orpheus'

In addition to Beethoven the program contained the Stravinsky "Orpheus;" a ballet in three scenes, and Mozart's "Symphony in D. Major" known as the "Prague." There was a good sized audience with many preferring to sit outside the concert hall, benefiting from what cool breezes there were.

The program opened with the Sinfonia from the "Easter" ratorio by Bach. What a glorious bit of music this is. It is exultant with its brilliant horn passages heralding the advent of the Easter season. Then followed Bach's "Suite No. 2 in B Minor" for flute and strings. Mrs. Dwyer was the soloist. Surely this unassuming, attractive young woman is one of the greatest flutists of the day. Her command of her instrument is absolute and she has a great sensitivity and a wonderful feeling for phrase and color.

The finale of this delightful suite, with its overture, rondo and little dances, is a tremendous Badinerie-Presto. Mrs. Dwyer played it at dazzling tempo. It was no surprise that the audience applauded and cheered at its conclusion. She was recalled at least six times and finally played a portion of the finale over again. Mr. Munch and the string players provided stunning assistance.

It is a far distance from Bach to Stravinsky, but somehow the music of the ballet "Orpheus" seemed to fit perfectly into the program. The ballet was written in 1947 and had its first performance the following year by the ballet society in New York City Center. George Balanchine was the choreographer.

The ballet relates the story of Orpheus and Eurydice. For the most part the music is subdued, dark and sad. It contains many lovely lyrical passages for solo strings and woodwinds and it also contains some of the barbaric color and tonal dissonance characteristic of the composer. Even without the dancers, this music is powerful, often ruthless. The performance was illuminating and it was clear that Mr. Munch realized its emotional depths and strength.

The concluding work was the Mozart "Symphony in D Major," known as the "Prague," probably because it was given its first performance in that city. Mr. Munch and his men provided a fluent reading of the work, one which had both the grace and the strength inherent in the music.

Tomorrow night Thor Johnson, conductor of the Cincinnati Symphony Orchestra will make his first appearance here as conductor. He has chosen to program the "Concerto Grosso for string orchestra in B Minor" by Handel; the Haydn "Sinfonie concertante" for violin, cello, oboe and bassoon; Hindemith's "Concerto on old folk melodies for vila and small orchestra, with Dipasquale as soloist, and Haydn's "Symphony in B-Flat Major, Op. 98."

Sunday afternoon Charles Munch will conduct the orchestra, Harvard and Radcliffe clubs and soloists in a performance of Bach's "Mass in B Minor." Adele Addison will make the first of three appearances in this work, singing with Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

Boston Sun. Herald 7/10/55

JENNIE TOUREL, famous French soprano, who returns to Tanglewood as soloist in the all-Mozart program which Leonard Bernstein conducts with the chamber orchestra of the Boston Symphony on Friday night in the Theater-Concert Hall in Lenox, Mass.

BERKSHIRE FESTIVAL
Theatre-Concert Hall
Tanglewood, Lennox, Mass.

NYT 7/10

TODAY, 2:30 P. M. Members of Boston Symphony conducted by Charles Munch; Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass; Radcliffe Choral Society and Harvard Glee Club.
Bach's Mass in B minor.

WEDNESDAY, 8:30 P. M. The Beaux Arts Trio (Daniel Guilet, violinist; Bernard Greenhouse, 'cellist; Menahem Pressler, pianist).
Program of Beethoven Trios: C minor, Op. 1, No. 3; D, Op. 70, No. 1 (Ghost); B flat, Op. 97 (Archduke).

FRIDAY, 8:30 P. M. Members of Boston Symphony conducted by Leonard Bernstein; piano soloist, Mr. Bernstein; Jennie Tourel, mezzo-soprano.
Mozart program: Overture to Don Giovanni; Symphony in C (K. 425); Arias, Al Desio (K. 577), and Zeffiretti and Non Temer (Idomeneo); Piano Concerto in G (K. 453).

SATURDAY, 8:30 P. M. Members of the Boston Symphony conducted by Hugh Ross; Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano; Samuel Mayes, 'cellist; Festival Chorus of Berkshire Music Center students.
Concerti Grossi in B minor and D, Op. 3, Nos. 10 and 11 .... Vivaldi
'Cello Concerto .... Boccherini
Gloria .... Vivaldi

NEXT SUNDAY, July 17, 2:30 P. M. Members of Boston Symphony conducted by Charles Munch.
Suite from Dardanus .... Rameau
Le Tombeau de Couperin .... Ravel
Pavane .... Faure
Serenade .... Milhaud
Symphony No. 4 .... Honegger

Eagle 7/11

IN REHEARSAL for tomorrow's Festival performance of J. S. Bach's Mass in B minor are Donald Gramm, bass soloist; John McCollum, tenor; director Charles Munch, leading members of the Boston Symphony, Harvard Glee Club and Radcliffe Choral Society; Adele Addison, soprano; and Florence Kopleff, mezzo-soprano. Starting time is 2:30, in the Theater-Concert Hall, Tanglewood. Manos

Chamber Orchestra Concerts Tonight, ~~Tomorrow~~ Afternoon

TANGLEWOOD — Music by Haydn, Handel and Hindemith will be played tonight at 8:30 in the theater concert hall by the Boston Symphony chamber orchestra, under the direction of Thor Johnson, a former student at the Berkshire Music Center. Joseph Pasquale will play the viola solo in Hindemith's "Der Schwanendreher."

Tomorrow afternoon at 2:30, Dr. Charles Munch will return to the podium to conduct Bach's Mass in B minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and the following vocal soloists: Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass.

The second week of four Berkshire Festival concerts, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of the noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano, who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Tanglewood Tales

Chamber Music Concert Sunday Morning at 10

The first concert by chamber music students of the Berkshire Music Center will be given at the Chamber Music Hall on the Tanglewood grounds tomorrow morning at 10 when the program will be: Haydn: String quartet, Op.76, No. 2, performed by Stanley Dombrowski (Export, Pa.), violin; Heinz Perez (New York City), violin; Joseph Pietropaolo (Medford, Mass.); Bruce Klingbeil (Bay City, Mich.), cello. Hindemith: Quintet for wind instruments, performed by Suzanne Heckman (New Rochelle, N.Y.), flute; Pierre Rolland (Montreal, Canada), oboe; Elsa Ludewig (Charlottesville, Va), clarinet; Isabelle Clore (Louisville, Ky.), bassoon; Robert Ricks (Marion, N.C.), French horn. Schumann: Quintet for piano and strings, performed by Paul Gurevich (Bronx, N.Y.), violin; Barbara Dingee (Watertown, Mass.), violin; Edward Gerber (Bronx, N.Y.), viola; Philip Fink (York, Pa.), cello; Susan Pearlman (New York City), piano.

* * *

405 Students Enrolled

Ralph Berkowitz, dean of the Berkshire Music Center, announces the 1955 student enrollment at Tanglewood totals 405 students, of which 372 are from the U.S., 33 are from foreign lands, 18 countries including Canada which has sent 10 to study music in the Berkshires.

Mr. Berkowitz will be moderator at the first of three forums, open to the public, students, and Friends of the Berkshire Music Center, which will be given in Sedgwick Hall, Lenox Library, at 8:30 p.m. on Monday when the topic will be: "For What Kind of Careers are Young Musicians Being Educated?". Speakers will be Boris Blacher, director of the Hochschule fur Musik, Berlin, Germany, Tanglewood's guest composer this summer; Boris Goldovsky, head of the Berkshire Music Center opera department, and director of the New England Opera Company; and George E. Judd, of Cannonsville, N.Y., former manager of the Boston Symphony Orchestra. Other forums are scheduled for Monday, July 18, Monday July 25.

* * *

Party Talent

At the informal party hosted by the Berkshire Music Center last Sunday, following opening exercises, high lights of the entertainment were songs by the "Tangle Tones," the 10 college student guides at Tanglewood this summer, directed by lifeguard Arthur Kerr; a satire on "The Damnation of Faust" by McHenry Boatwright, of Boston, a former Berkshire Music Center student, with his own piano accompaniment. Guide Allan Wardwell of New York City and Yale University was master of ceremonies. The jazz orchestra which played for dancing was organized on the spot and consisted of students Jules Hirsch (New York City), string bass; Joseph Hassid (Queens, Long Island), saxophone; assisted by lifeguard Arthur Kerr, who plays trombone in the Baltimore Symphony Orchestra; and Relly Raffman, of the Tanglewood bookstore staff, who is professor of music at Clark University, Worcester, Mass., at the piano.

* * *

Maestro Swings

Whenever he has an afternoon free from rehearsals with the Boston Symphony Orchestra and his duties with the Berkshire Music Center at Tanglewood, look for music director Charles Munch on the links of the Stockbridge Golf Club, taking lessons from pro Jack White. Mr. White has no handicap on the symphony maestro yet this season, but reports considerable improvement in his game over last year, and classifies his game as average.

* * *

Copland Active Abroad

Aaron Copland, the noted American composer who is assistant director of the Berkshire Music Center, is on his first leave of absence from the Tanglewood campus since the Boston Symphony's summer music school was started in 1940. Mr. Copeland has written from his summer home in the French maritime Alps an account of his recent activities and plans: "I spent the spring mostly in Paris and London. I conducted the Orchestra of the Radiodiffusion Francaise (formerly conducted by Charles Munch) in a program of my works, including my third symphony. With the BBC Symphony I conducted the full version of 'Appalachian Spring' for the first time.

"In June I attended the Festival of the International Society for Contemporary Music in Baden-Baden, Germany, as U.S. delegate, and was elected first vice president of the International Society of Contemporary Music. I am engaged to conduct programs of my works in September with the radio orchestras of Munich and Baden-Baden. In October I am going to Scandinavia for the first time, and have been engaged to conduct a public concert with the Oslo Philharmonic; and conduct the radio orchestras of Helsinki, Stockholm and Copenhagen. These are part of the cultural exchange program of the American-Scandinavian Foundation of which I am an honorary fellow. I am spending the summer on the Riviera at work on a commissioned work for piano."

Spf'ld Rep.

THE SPRINGFIELD SUNDAY REPUBLICAN, SPRINGFIELD, MA

Harvard Glee Club at Tanglewood Today

7/10

Shown above is the Harvard Glee Club, G. Wallace Woodworth (extreme left) director, which will combine with the Radcliffe Choral Society this afternoon at Tanglewood in a presentation of Bach's Mass in B minor, Charles Munch conducting. Adele Addison of this city will be the soprano soloist.

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INTO THE COUNTRY

N.Y. Times 7/10

Music Moves Into the Greener Areas In Summer on an Increasing Scale

By HOWARD TAUBMAN

FESTIVAL is a much-abused word. Not all of the musical undertakings that use it here and abroad have a right to it. But there is no law to prevent an ambitious committee from dressing up its venture with this attractive appellation. What counts, in the end, is not the title given to a series of programs but the content.

Whether they are called festivals or not, such series have been spreading through the country in the summer. Wherever you turn, a new set of programs is being announced. Some are modest in scope; some ambi-

Around the Country

There is, of course, the most ambitious undertaking, the Berkshire Festival at Tanglewood, which has been in business for two decades.

First Report of New Musical Experiment

Boston Sunday Post 7/10

By TUCKER KEISER

When Serge Koussevitzky retired and the Boston Symphony ceased championing American composers, neither the New York Philharmonic nor the Philadelphia Orchestra moved into the gap created by this abdication; the power and the glory went to the Louisville.

Two years ago the culture conscious Mayor of that city received a $400,000 grant to embark on the most ambitious commissioning program yet. Composers get $1500 for each composition premiered by the Louisville Orchestra and given two succeeding performances. After the third performance the work is recorded by Columbia Records and issued on a subscription basis. These records cannot be bought separately in the regular record stores but are sold as a unit.

While new music sponsored ing work of the 19, revealing its meaning bit by bit on repeated hearings. The first impression is one of great density and even turgidity, yet on the second and third replayings one is struck by the inevitibality of the contrapuntal lines. The apparent density is seen to be a remarkable terraced series of tonal planes.

The Hovhaness Concerto is diametrically opposite to the Mennin in every respect. The composer, whose style weds Near Eastern scales to Western forms, creates the happiest sort of music with the simplest devices. Single instruments tracing intricate arabesques simultaneously over free flowing rhythmic pulsations can make vivid emotional impressions.

Both Hovhaness and Mennin are composers with something to say and who know precisely to say it.

Springfield Rep. 7/10

Tanglewood Topics

By WALTER ALFORD

Lenox, July 9—First of some 25 concerts and demonstrations given by students of the Berkshire Music Center at Tanglewood, which are open to the public through enrollment in the society of Friends of the Boston Symphony Orchestra's summer music school, their contributions helping to support the school, was the concert given by the symphony orchestra of more than 100 students from all over the United States, Canada and foreign lands in the Tanglewood Music Shed, at 8.30 p. m. Thursday.

Three student conductors are making their debut on the pdoium at Tanglewood: James Yannatos, 26 of New York City, who conducts Aaron Copland's "Outdoor Overture"; Stefan Bauer-Mengelberg, 27, of New York City, who leads the orchestra in Debussy's "Afternoon of a Faun"; George Master, 20, of Mexico City, who conducts Prokofieff's "Peter and the Wolf," with Mr. Bauer-Mengelberg as narrator.

For this opening concert the student symphony was trained by the talented young pianist, Seymour Lipkin, assistant to Leonard Bernstein in the music school's department of orchestra and conducting, and Mr. Lipkin will conclude the program by conducting Schumann's Symphony No. 2.

* * *

Charles Munch, Boston Symphony orchestra music director, in his capacity as director of the Berkshire Music Center, will conduct the student symphony's second concert on Thursday evening July 14, in Schubert's Symphony No. 8 in B minor ("Unfinished") and Dukas' "The Sorcerer's Apprentice."

* * *

Student Concert

The first concert by chamber music students of the Berkshire Music Center will be given at the Chamber Music Hall on the Tanglewood grounds on Sunday morning (July 10) at 10 a. m., when the program will be: Haydn; String Quartet, Op. 76, No. 2, performed by Stanley Dombrowski (Export, Pa.), violin; Heinz Perez (New York City), violin; Joseph Pietropaolo (Medford); Bruce Klingbeil (Bay City, Mich.), cello. Hindemith: Quintet for Wind Instruments performed by Suzanne Heckman (New Rochelle, N. Y.), flute; Pierre Rolland (Montreal, Canada), oboe; Elsa Ludewig (Charlottesville, Va.), clarinet; Isabelle Clore (Louisville, Ky.), bassoon; Robert Ricks (Marion, N. C.), French horn. Schumann: Quintet for Piano and Strings, performed by Paul Gurevich (Bronx, N. Y.), violin; Barbara Dingee (Watertown), violin; Edward Gerber (Bronx, N. Y.), viola; Philip Fink (York, Pa.), cello; Susan Pearlman (New York City), piano.

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* * *

Special Concert

A special concert open to Friends of the Berkshire Music Center and the public attending this week end's Berkshire Festival concerts at Tanglewood was given in the Chamber Music Hall today by Walter McKibben, tenor, and Ephraim Segerman, lutenist, both of New York City. At the invitation of the Berkshire Music Center they will give a program of 14th and 15th century English, French and Italian airs and arias for voice and lute.

* * *

At the informal party hosted by the Berkshire Music Center last Sunday, following opening exercises, highlights of the entertainment were songs by the "Tangle Tones," the 10 college student guides at Tanglewood this summer, directed by lifeguard Arthur Kerr; a satire on "The Damnation of Faust" by McHenry Boatwright, of Boston, a former Berkshire Music Center student, with his own piano accompaniment. Guide Allan Wardwell of New York City and Yale University was master of ceremonies.

The jazz orchestra which played for dancing was organized on the spot and consisted of students Jules Hirsch (New York City), string bass; Joseph Hassid (Queens, Long Island), saxophone; assisted by Lifeguard Arthur Kerr, who plays trombone in the Baltimore Symphony Orchestra; and Relly Raffman, of the Tanglewood bookstore staff, who is professor of music at Clark University, Worcester, at the piano.

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Copland in Europe

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* * *

Soloists, all members of the Boston Symphony Orchestra's first chairs, in the Berkshire Festival concert performance of Haydn's "Symphonic Concertante with Oboe, Bassoon, Violin and Cello" this evening are Richard Burgin, concertmaster, violin; Samuel Mayes, cello; Ralph Gomberg, oboe; Sherman Walt, bassoon.

Leonard Bernstein Back To Conduct at Tanglewood

Springfield Rep. 7/10

Also Soloist in Piano Concerto on All-Mozart Program Friday; Beaux Art Trio to Play Wednesday; Bach's B-Minor Mass Today

Lenox, July 9—The second week of four Berkshire Festival concerts, at Tanglewood, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menaham Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

Bernstein to Conduct

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Dept. I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Bernstein will double as soloist in the piano concerto in G major.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th-century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini concerto for cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's "Gloria," which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross' students and among the soloists Saramae Endich and Sadie Ruth McCollum.

Next Sunday afternoon's program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

"Firsts" Scheduled

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini concerto for cello (July 16); Vivaldi concerto grosso in B minor (July 16); Vivaldi "Gloria" (July 16); Faure, "Pavane" (July 17); Milhaud, "Serenade" (July 17); and Honneger, Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theater-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoon at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the week-end concerts will be moved to the capacious Music Shed. The programs:

WEDNESDAY, JULY 13—8:30 P. M.
Theater-Concert Hall
Chamber Music
Beethoven: Trios—C minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke").
The Beaux Arts Trio—
Daniel Guilet, violin
Bernard Greenhouse, cello
Menahem Pressler, piano

FRIDAY, JULY 15—8:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
Mozart: Overture to "Don Giovanni"
Symphony in C major, "Linz" (K. 425)
Arias, "Al Desio" (K. 577), "Zeffiretti" ("Idomeneo"), "Non Temer" ("Idomeneo")
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K. 453)
Soloist: Leonard Bernstein
Leonard Bernstein, conductor

SATURDAY, JULY 16—8:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
Italian Music
Vivaldi: Concerto Grosso in D, Op. 3, No. 11
Vivaldi: Concerto Grosso in B minor, Op. 3, No. 10
Boccherini: Concerto for Cello
Soloist: Samuel Mayes
Vivaldi: "Gloria," with Festival Chorus of Berkshire Music Center students
Soloists:
Saramae Endich, soprano
Sadie Ruth McCollum, mezzo-soprano
Hugh Ross, conductor

SUNDAY, JULY 17—2:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
French Music
Rameau: Suite from "Dardanus"
Ravel: "Le Tombeau de Couperin"
Faure: Pavane
Milhaud: Serenade
Honegger: Symphony No. 4
Charles Munch, conductor

Tomorrow afternoon at 2:30 Charles Munch will conduct Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

TODAY AT 2:30

TANGLEWOOD
LENOX, MASS. • NOW through AUGUST 14

Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

A Season of BEETHOVEN
THEATRE—CONCERT HALL

NEXT WED. July 13, at 8:30—BEAUX ARTS TRIO
FRI. July 15, at 8:30—MOZART PROGRAM
Guest Conductor—Leonard Bernstein; Soloist—Jennie Tourel, Soprano
SAT. July 16 at 8:30—ITALIAN PROGRAM: Soloist—Samuel Mayes, Cello
SUN. July 17 at 2:30—FRENCH PROGRAM
TICKETS Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)
Baldwin Piano RCA Victor Records
For programs and ticket information apply:
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Fld Rep 7/10

BERKSHIRE FESTIVAL ON RADIO MONDAYS

Concerts of the world-renowned Berkshire Festival at Tanglewood, Lenox, will be broadcast by the NBC Radio network on Mondays (8.15-9 p. m.) starting tomorrow. The programs will feature the Boston Symphony Orchestra with distinguished vocal and instrumental soloists. Ben Grauer will be narrator.

The concerts take place in Tanglewood, where thousands of visitors flock each week to the many orchestral, chamber and operatic programs. In addition to the concerts, the major activity is the Berkshire Music Center, where many young professionals complete their musical education. The Berkshire Music Center was established in 1940 by the late Serge Koussevitzky and the Boston Symphony Orchestra.

1,700 at Tanglewood Hear Boston Symphony Perform

NYHT 7/10

By Robert Bagar

LENOX, Mass., July 9.—The flute playing of Doriot Anthony Dwyer in the Theater-Concert Hall at Tanglewood, Friday night, is going to be talked about for some time to come. All she did was to take complete possession of the Berkshire Festival's first orchestral concert with a solo performance that bordered on the fantastic in the Bach B Minor Suite, No. 2, for flute and strings. Some 1,700 listeners raised such a din that Charles Munch, who conducted, had to repeat the last section of the suite.

This is Mrs. Dwyer's third season as first flutist of the Boston Symphony, and though she had previously shown much promise, it required Friday night's solid achievement to convince everybody of her remarkable talent.

There was another Bach item in the program, the Sinfonia from the "Easter" Oratorio. This went along without untoward incident and also, it might be added without much excitement. Nor did the Stravinsky music for the ballet "Orpheus" create much of a stir. What it wanted most, one supposes, was the ballet to go with it. By itself the score, for all its typical flutter and flashes and starts and stops, failed in one main department—it did not communicate. However, it was given a Boston Symphony performance and that, at least, was something, when you think of the difficulties imposed by any Stravinsky score.

The last item on the list was the Mozart "Prague" Symphony, and here Mr. Munch and his musicians came through rather handsomely. There were balances in the performance, delicate and awfully clever in their adjustment. One thing about Mr. Munch, as exhibited in the first movement of the work (Adagio), he did not attempt to phrase every note with his hand, or with jerky motions of the head, or with swaying of the body, as some conductors have been known to do. Slight cues were all he needed to give, to remind his men of what had been decided previously in rehearsal. And it was miraculous how much was expressed with such little physical activity on the podium.

N.Y. H-T

MUSIC THIS WEEK

7/10

[illegible] Melodies; [illegible]; The [illegible] Tailor, Herbert.

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30. Conductor, Charles Munch. Bach Mass in B minor with Harvard Glee Club, Radcliffe Choral Society and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Wednesday, 8:30. Trios in A minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke"), Beethoven. Beaux Arts Trio (Daniel Guilet, violinist; Bernard Greenhouse, cellist; Menahem Pressler, pianist).

Friday, 8:30. Boston Symphony Chamber Orchestra, Leonard Bernstein conducting. Overture to "Don Giovanni"; Symphony in C major, "Linz," K. 425; Arias, "Al Desio" K. 577; Zeffiretti ("Idomeneo"); "Non Temer" ("Idomeneo") (soloist, Jennie Tourel, soprano); Piano Concerto in G major K. 453 (soloist, Leonard Bernstein), Mozart.

Saturday, 8:30. Boston Symphony Chamber Orchestra, Concerto Grosso in D, Op. 3, No. 11; Concerto Grosso in B minor, Op. 3, No. 10, Vivaldi; Concerto for Cello (soloist, Samuel Mayes), Boccherini; Gloria, with Festival Chorus of Berkshire Music Center students (soloist, Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano; Hugh Ross, conductor), Vivaldi.

Sunday, July 17, 2:30. Boston Symphony Chamber Orchestra, Charles Munch conducting. Suite from "Dardanus," Rameau; "Le Tombeau de Couperin," Ravel; Pavane, Faure; Serenade, Milhaud; Symphony No. 4, Honegger.

Springfield Rep 7/10

VISITS IN OUR VALLEY

by BRIAN F. KING

By the time this column appears in print we will have begun our annual vacation leave. We haven't made any definite plans, as of this writing, but we hope to get down to New York City for a day or two and we plan to spend at least a few days at the Berkshire Music Festival at Tanglewood, Lenox. We may even manage to get down Cape Cod way to spend a few days with friends, a trip we'd particularly like to make because we had to postpone it two years ago when our automobile went on the blink on the very first day of our vacation.

But, in any event, we'll be back on July 31 to report our vacation adventures, especially those we may experience at Tanglewood where we have spent some of the happiest hours of our life and where we hope to renew acquaintance with Our Valley friends who feel the same way about Tanglewood as we do.

Berkshire Festival Closes Week With Bach Mass

NY Herald Tribune 7/11/55

By Robert Bagar

LENOX, Mass., July 10.—The first week of the Berkshire Music Festival closed this afternoon in the Theater-Concert Hall with a performance of the Bach Mass in B Minor, under Charles Munch. An ambitious undertaking, especially since the choral group—the Harvard Glee Club and Radcliffe Choral Society,—lacked the massive vocal sound that this work very often wants.

As a matter of fact, wherever there were long passages for chorus, one could not help noting the rather aimless utterance. Furthermore, the voices being those of very young people, there was scarcely any distinction to be made between sopranos and altos and, again, between tenors and baritones. One must say, however, that the chorus sang with a will and, certainly in a musicianly manner—matters that reflected the training of their director, G. Wallace Woodworth.

Soloists Capable

The vocal soloists gathered for the occasion proved capable, indeed. Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass, managed their difficult lines quite well. A special delight was the duet "Christe Eleison" sung by the two ladies. And Miss Addison and Mr. McCollum joined forces commendably in their duet "Domine Deus." Mr. Gramm, for his part, sang his aria, "Quoniam Tu Solus Sanctus" with considerable feeling for the text, as well as the musical phrase.

A general observation on this performance was the exactitude of the tempo once it was set but also the deplorable lack of a living pulse beat, a human heartbeat, if you will. For the Mass, called by Sir Hubert Parry "the mightiest choral work ever written," gave—in this rendering—only occasional intimations of such grandeur.

In addition to the vocal soloists, there were several instrumental ones recruited from the various choirs of the Boston Symphony Orchestra. Willie Frank was the organist.

Orchestral Program

On Saturday evening, again in the Theater-Concert Hall, Thor Johnson conducted an orchestral program. He did especially good things with Hindemith's "Der Schwanendreher," which is a concerto for viola and orchestra based on old folk melodies. The soloist was Joseph De Pasquale, a nonpareil violist, who did all that was expected of him, and with an almost ridiclous ease. The charming folk songs contained in this work are all beautifully treated by Hindemith, and they were so treated by Mr. Johnson, who likes this piece and makes no secret of it.

Less successful in the delivery was the Handel Concerto Grosso No 12 for String Orchestra, which, despite some enchanting ensemble work in the Larghetto and elsewhere, was played on the whole in desultory fashion. Haydn's Symphonie Concertante for Violin, Chello, Oboe and Bassoon, Op. 84, afforded many moments of pleasure despite instances of faulty intonation by violin and cello soloists.

The concluding number was the Haydn Symphony in B-Flat Major, No 98, which went quite nicely. A grand total of 8,484 attended the Friday, Saturday and Sunday concerts.

Springfield Sunday Republican 7/10/55

FIRST TANGLEWOOD CONCERT BY MUSIC SCHOOL IS SUCCESS

Student Conductors Outstanding in Performance Of Difficult Numbers

By WILLARD M. CLARK

Tanglewood, June 9—This is the first time we have been close enough to Tanglewood for a full season to permit our viewing the various activities of the student body of the Berkshire Music School, sponsored by the Boston Symphony Orchestra. This season we propose to view in detail many of these student activities.

Speedily United

Thus, Thursday night found us in the Music Shed listening to the first concert by the Orchestra of Department 1. These young musicians got together for the first time on Monday, but being musicians they speedily united and their performance, under student conductors and under Seymour Lipkin, who is assisting Leonard Bernstein in the conducting department, was something of a revelation.

The word "fear" is apparently unknown in the vocabulary of youth. James Yannatos, 26, of New York put the orchestra through its paces in Aaron Copland's "An Outdoor Overture." This is a rugged work which places considerable technical demands upon orchestra and conductor. That all got through it so well was tribute to Lipkin's coaching, the innate musicianship of Yannatos and the caliber of the orchestra.

Then came on stage 27-year-old Stefan Bauer-Mengelberg of New York who is said to be related to the great Mengelberg, longtime conductor of the Concertgebow Orchestra. Be that as it may, this young man is a musician to his finger tips. He chose to conduct Debussy's "Prelude a L'Apres-midi d'un Faune," one of the most demanding works, from an interpretive standpoint, in the repertoire. He provided a sympathetic, controlled emotional reading of this work; one which was sensitive without being maudlin.

Again, Bauer-Mengelberg had the wholehearted assistance of this admirable orchestra [illegible] did not fail to acknowledge [illegible] splendid performance by flutist Janet Sillars of University City, Mo.

Lipkin took over after intermission to conduct Schumann's second symphony. As always, this splendid pianist and admirable conductor provided a performance rich in detail, depth, and tonal beauty. It was a scholarly reading, but never stodgy. This young conductor would grace any podium in distinguished fashion. His pianistic journeyings would add lustre to any orchestra he conducted.

E NEW YORK TIMES, SUNDAY, JULY 10, 1955

Music: Berkshire Fete

Season at Tanglewood Gets Under Way

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., July 8—The Boston Symphony Orchestra, at least a substantial section of it, and its conductor, Charles Munch, began their annual task of adding the ministry of music to the generously endowed Berkshire countryside at Tanglewood here Friday night.

This year's Berkshire Festival, when it moves into the Big Shed in a fortnight, will pay a lot of attention to Beethoven. But the first two week-ends, which employ a reduced Boston Symphony, are devoted to what are described as "Bach-Mozart" concerts.

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Well, there was some Bach and Mozart on Friday's program, and there was also a piece by Stravinsky. Saturday night there will be Handel, Haydn and Hindemith. Next week a number of other composers who are neither Bach nor Mozart will be welcomed to the programs. And why not? There is a lot of fine music for a small orchestra, and an idea that is inherently attractive need not turn into a rigid formula.

Friday's concert in the Theatre-Concert Hall began with the joyous Sinfonia from Bach's "Easter" Oratorio. Mr. Munch and his players let it sing out. If it was meant to serve as a kind of benediction for this year's festival, it certainly set an exulting tone.

Next came Bach's Suite No. 2, in B minor, for flute and strings. The soloist was Doriot Anthony Dwyer, and if anybody thought that Mr. Munch's choice of a piece that gave a woman the first solo chance of the festival was just gallantry, Mrs. Dwyer quickly made it clear that she had impressive credentials as a musician. This young woman, who has been solo flutist with the orchestra for three seasons, played with crispness, clarity and a great deal of sparkle. So brilliantly did she perform the closing Badinerie that she and the ensemble had to repeat it.

Doriot Anthony Dwyer

Mr. Munch led the Suite in enamoring fashion. There is more sheer music in the opening movement of this suite than one encounters in long essays by other men, and the conductor evoked the full value of its humanity.

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Stravinsky was represented by his "Orpheus," a score designed to go with a ballet. It is no doubt tremendously effective when the dancers are doing their share on the stage. Nevertheless, it has some interesting things that make it viable as an orchestral piece pure and simple. Mr. Munch gave a persuasive account of its subtle rhythms and balance of timbres.

The evening ended with Mozart's lovely "Prague" Symphony. The audience, as Tanglewood audiences go, was modest in size—1,700. However, there were lots of persons outside the theatre on the lawn. And after all, this is only the beginning.

CONCERT PLEASES AUDIENCE OF 3000 AT TANGLEWOOD

Springfield Rep 7/10/55

Handel, Haydn, Hindemith Works Played Under Thor Johnson's Baton

By WILLARD M. CLARK

Tanglewood, July 9—Nearly 3000 people listened tonight to one of the most enjoyable programs any conductor has put together for a long time. It was the young conductor Thor Johnson, a former pupil of Koussevitzky and now conductor of the Cincinnati Symphony Orchestra who was responsible. It may also be noted that Mr. Johnson was eminently satisfying in his interpretations and revealed a fine musicianship and imagination.

Handel Work Played

The program opened with a rewarding performance of the last of the 12 concerti grosso that Handel wrote. Written for string orchestra, these 12 concerti explore every possibility of a string orchestra, yet they are not in the least [illegible] academic. In fact there is a fascinating spontaneity about them. Handel wrote them at the rate of one a day and there is a freshness of approach and [illegible] deal of enjoyment in every one. Every change of emotion makes itself felt.

Mr. Johnson's reading of [illegible] work was broad in outline [illegible] meticulous as to detail and he [illegible] the full co-operation of his players.

The second work was the too seldom heard Concertante [illegible] B-Flat Major, Op. 34, for oboe, bassoon, violin and cello by Haydn. The admirable soloists were Richard Burgin, violin; Samuel Mayes, cello; Ralph Gomberg, oboe and Sherman Walt, bassoon. Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments.

Plays as Quartet

The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. There are brief solos for each instrument and all were finely played. We have seldom heard Richard Burgin play so beautifully as he did tonight.

The rapture of the audience was somewhat dimmed before the ensemble and violist Joseph Depasquale finished the performance of Hindemith's "Der Schwanendreher."

Performance Enjoyable

Regardless of what Hindemith has done to some of these really charming 15th and 16th century folk songs, one could enjoy and marvel at the splendor of Mr. Depasquale's performance. It was tonally handsome and technically dazzling. There were several lovely episodes for harp and viola just as there were unlovely episodes which seemed to caricature the melodies. Mr. Johnson conducted this work knowingly.

The concert concluded with a thoroughly satisfying performance of Haydn's "Symphony in B-Flat Major." The Haydnesque humor is somewhat moderated in the opening movement, but it breaks wide open before the end of the symphony. The slow movement is one of the finest Haydn wrote, broad and grave. Mr. Johnson and his players provided a finely integrated and imaginative performance.

Tomorrow afternoon Charles Munch will conduct the first choral work of the season, namely the "Mass in B-Minor" by Bach. The chorus will be made up of the Radcliffe and Harvard Glee Clubs. Adele Addison of Springfield will make the first of three appearances at the festival in this work. With her will be Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

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Beethoven Qu

By WILLARD M. CL

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Chamber Music

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Second Thoughts in Music

Springfield Rep. 7/10

Superb Concert Presented By Kroll String Quartet

Chamber Music Series in Theater-Concert Hall at Tanglewood Opens With Performance of Three Beethoven Quartets; Student Orchestra Heard

By WILLARD M. CLARK

Lenox, July 9—The great Berkshire Music Festival at Tanglewood, sponsored by the Boston Symphony Orchestra, is under way. So is the Berkshire Music School with its more than 400 students from all parts of the world. The festival opened officially Wednesday night with the first of a series of six Wednesday night chamber music recitals. The first was given by the distinguished Kroll String Quartet.

This season's focal point throughout the festival will be the works of Beethoven. His nine symphonies, violin concerto, two piano concertos, and many of his works for small ensembles and chamber music will be featured; also the "Missa Solemnis" and the second act from "Fidelio," his only opera.

Eager Students

There is something eminently satisfying about Tanglewood and its activities. We find this particularly in the school were young people from many parts of the world are making the most of their opportunity to study with the virtuosos of the Boston Symphony orchestra; with Hugh Ross in the choral department or work with Boris Goldovsky in the opera department. Many of them are on scholarship and they mean to get the most out of this opportunity.

The other night we heard the student orchestra play for the first time this season, under the direction of three student conductors. Six weeks from now they will be playing like veterans, but the other night they played with a style, finish and unanimity that was amazing. Individually, most of them are already talented performers and, being young, it was not difficult for them to merge into an ensemble.

Chamber Music

The chamber music concerts which began Wednesday night draw an interesting audience to the Theater-Concert Hall. It holds about 1200 people and we are told that the series is sold out. This is a sophisticated, musical audience that comes to hear, rather than to be seen. They listen intently and brook no interference or noise. Most of them are on hand well before the concert begins.

They were treated to a superb recital by the Kroll String Quartet. Seldom have we heard finer performances. The three quartets covered the three creative periods of Beethoven's quartet composing. First we heard the Quartet in C minor, Op. 18, No. 4, Haydnesque in its way, but bearing the seeds of inventiveness and imagination which were to result in the mighty quartets of Opus 131, of which the Quartet in C sharp minor concluded the program. The center work was the Quartet in F minor, Opus 95.

The three quartets were played with a richness of detail, understanding of spirit and technical virtuosity which can only come from long association of players with each other and with this music.

Chamber Orchestra Series

Charles Munch, director of the Boston Symphony Orchestra, is directing the series of chamber music concerts which began Friday night. These concerts will be discussed in later columns. He will be assisted during the series by Thor Johnson, conductor of the Cincinnati Symphony Orchestra, and by Leonard Bernstein, who heads the conducting department of the school this year.

Week of July 10

This afternoon, Charles Munch is directing a performance of the Mass in B Minor by Bach. The participants are the Harvard Glee Club and the Radcliffe Choral Society, the same group who sang the performance in Boston, a few weeks ago. The soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass.

Wednesday night, the second chamber music recital will be played by the Beaux Arts Trio, consisting of Menahem Pressler, pianist; Daniel Guilet, violin and Bernard Greenhouse, cello. The trio will be heard in three Beethoven Trios, Trio in C minor, Op. 1, No. 3; Trio in D major, Op. 70, No. 1 and Trio in B-flat major, Op. 97.

Friday night, Leonard Bernstein will conduct an all-Mozart program and also be the soloist in the Piano Concerto in G major, K453. The orchestral works will include the overture to "Don Giovanni" and the Symphony in C major known as the "Lenz." Jennie Tourel, distinguished soprano, will be heard in three Mozart arias, two of them from "Idomeneo."

Saturday night, Hugh Ross will conduct the Festival chorus in the vivaldi "Gloria" for solo voices, chorus and orchestra. The soloists will be Sara Mae Endich, soprano and Sadie McCollum, contralto. Also on this program, Samuel Mayes, first cellist of the orchestra, will play the Boccherini Concerto for Violincello in B flat major. The orchestra will be heard in two Vivaldi works, the Concerto Grosso in D minor, Op. 3, No. 11 and the Concerto Grosso in B minor, for four violins and string orchestra.

Globe 7/10

Berkshire Festival

The concerts this week at the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, will be as follows:

Today at 2:30, Theatre-Concert Hall. Charles Munch conducting. Bach: Mass in B minor, by the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth, with the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass

Wednesday at 8:30, Theatre-Concert Hall. The Beaux Arts Trio in a Beethoven program: C minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke").

Friday at 8:30, Theatre-Concert Hall. Boston Symphony Chamber Orchestra, conducted by Leonard Bernstein, Mozart: Overture to "Don Giovanni," Symphony in C major ("Linz," K. 425), arias sung by Jennie Tourel, mezzo-soprano—"Al Desio" (K. 577), Zeffiretti" and "Non Temer" from "Idomeneo"; Piano Concerto in G major (K. 453, Mr. Bernstein, soloist).

Saturday at 8:30, Theatre-Concert Hall. Boston Symphony Chamber Orchestra, Charles Munch conducting—Vivaldi: Concerti Grossi in D, Op. 3, No. 11, and B minor, Op. 3, No. 10; Boccherini: Cello Concerto (Samuel Mayes, soloist). Hugh Ross conducting—Vivaldi: Gloria, with Berkshire Music Center Festival Chorus and these soloists: Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano.

Sunday, July 17, at 2:30, Theatre-Concert Hall. Boston Symphony Chamber Orchestra, Charles Munch conducting. Rameau: Suite from "Dardanus"; Ravel: "Le Tombeau de Couperin"; Faure: Pavane; Milhaud: Serenade; Honegger: Symphony No. 4.

In Rehearsal

Jennie Tourel (left) noted soprano, and guest conductor Leonard Bernstein seen in rehearsal for the all-Mozart program in which they will be featured Friday evening at Tanglewood.

Times Sun. July 10

TODAY at 2:30

TANGLEWOOD
LENOX, MASS.
• NOW through AUGUST 14

Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director

A Season of BEETHOVEN
THEATRE—CONCERT HALL

NEXT WED. July 13, at 8:30 — BEAUX ARTS TRIO
FRI. July 15, at 8:30 — MOZART PROGRAM:
Guest Conductor — Leonard Bernstein; Soloist — Jennie Tourel, Soprano
SAT. July 16 at 8:30 — ITALIAN PROGRAM: Soloist — Samuel Mayes, Cello
SUN. July 17 at 8:30 — FRENCH PROGRAM
TICKETS Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)

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NY H.T. 7/10

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FRI. July 15, at 8:30 — MOZART PROGRAM:
Guest Conductor — Leonard Bernstein; Soloist — Jennie Tourel, Soprano
SAT. July 16 at 8:30 — ITALIAN PROGRAM: Soloist — Samuel Mayes, Cello
SUN. July 17 at 8:30 — FRENCH PROGRAM
TICKETS Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)

Baldwin Piano
RCA Victor Records

For programs and ticket information apply:
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600

2:30

NY Times 7/11/55

Music: Bach at Berkshire

B Minor Mass Closes First Week-End

John McCollum

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 10—The Berkshire Festival's first week-end of concerts in the Theatre-Concert Hall ended with one of music's masterpieces—Bach's B minor Mass.

Charles Munch approached the task of conducting it with eagerness and veneration. He grew up in an environment where Bacht was worshiped. His father and Albert Schweitzer discussed and argued Bach when the conductor-to-be was in his boyhood, and he has never lost a feeling of intimacy and reverence in the presence of the composer.

Leading a reduced Boston Symphony, a choral group drawn from the Harvard Glee Club and Radcliffe Choral Society and trained by G. Wallace Woodworth, and four fine soloists, Mr. Munch brought out the grandeur of the music without skimping the tenderness that lies at its roots.

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If there was any element that stood out in this performance, it was its excitement. Mr. Munch took the "Gloria in excelsis Deo" at a ripping pace, and the "Cum sancto spiritu" went with disciplined intensity. But there were wonderful subtle details, such as the hushed delicacy of the "Qui tollis" opening.

The soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. They made a well balanced group. All the voices were good; all sang with restraint and sensitivity and without a touch of forcing. The college choristers lacked something in firmness of ensemble tone but sang with a will and a lot of drive.

Instrumentalists who contributed expert solo playing were Richard Burgin, concertmaster; James Stagliano, horn; Doriot Anthony Dwyer, flute; Louis Speyer and Jean Devergie, oboe d'amore; Willie Frank, organ; Daniel Pinkham, harpischord, and RoRger Voisin, trumpet.

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At last night's concert there was an example of the local boy who had made good. Thor Johnson, who was a student in Serge Koussevitsky's conducting class in the first year of the Berkshire Music Center in 1940, came back as a full-fledged conductor in his own right.

Mr. Johnson seems to be one of theb usiest conductors in the business. In addition to his regular post as head of the Cincinnati Symphony, he has shared recently in the Symphony of the Air tour to Asia, has led a festival in Winston-Salem, N. C., and will direct another in Fish Creek, Wis., in a few weeks.

Experience was unmistakable in his work last night. He has developed a firm beat; he knows how to keep control of the orchestra; he has a gift for holding steady tempos. The basic material of conducting is secure. All that remains, if one may judge from one program, is to become freer and more flexible. The performances last night were solid, but they did not have the warmth and plasticity that Mr. Johnson should be able to achieve in a few more years.

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Handel's B minor Concerto Grosso, Op. 6, No. 12, provided a large-breathed beginning. Haydn's Sinfonie Concertante, Op. 84, with Mr. Burgin, violin; Ralph Gomberg, oboe; Samuel Mayes, cello, and Sherman Walt, bassoon, as the able soloists, had a lively reading.

Then came Hindemith's "Der Schwanendreher," a concerto on old folk melodies for viola and small orchestra. Joseph De Pasquale played the solo part with a rich tone, and Mr. Johnson conducted vigorously. The special folk quality of the piece did not come through, but one was impressed by the high caliber of Hindemith's work.

The program ended with Haydn's B flat major Symphony, No. 98, one of his happiest creations in this form. This is a score of unfailing inventiveness and felicity. It helped to freshen a close humid evening.

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It was even hotter, more humid and more uncomfortable this afternoon. The men in the orchestra and chorus doffed their coats.

But Mr. Munch and the male soloists wore theirs. At the end the conductor looked as if he had been swimming in Stockbridge Bowl in his clothes.

The 3,585 in the hall and on the lawn gave a deserved ovation to him and his colleagues.

Second Berkshire Festival Week

Boston Herald 7/10

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday, and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon, July 17.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

GREENVILLE, N. Y.
LOCAL
Circ. W. 496

JUN 22 1955

TANGLEWOOD SEASON AT HAND!

Scene Outside the Shed at a recent Concert

The Boston Symphony Orchestra is preparing these days for its huge annual "Operation Tanglewood". For the sixteenth summer its music will be presented in an idyllic setting near Lenox, Mass. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire Festival has attracted crowds from all over the world. Last Summer (Music Director Charles Munch's fourth with the 104-piece Boston Symphony) all attendance records were broken.

Music lovers, indeed, have shown their increasing awareness of the Berkshire Festival's accessibility from the Connecticut, Mohawk and Hudson valleys by expressway, state highway, bus, train, airplane, and shown also a welcome for the plan inaugurated last year to increase the number of concerts within the Festival's six-week scope.

A voluntary contribution to the tax-exempt organization known as the Friends of the Berkshire Music Center admits music-lovers to the student concerts which take place almost every day and are of comparable interest to the professional Festival concerts.

Ticket sale for the Berkshire Festival concerts has been opened. Programs and ticket information may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass., or by telephoning Lenox 600.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 1 1955

Munch Returns for Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, arrives in New York today by Air France from his home in Paris and will drive to Lenox this afternoon, to his Summer residence.

Mr. Munch will immediately prepare for his Summer duties as conductor of the Berkshire Festival. This marks his fifth Summer at Tanglewood and as director of the Berkshire Music Center, the Summer school of music maintained by the orchestra in connection with the Festival.

Following the conclusion of the Boston Symphony's [illegible] season May [illegible], Mr. Munch remained in Boston to record with the orchestra then went to Europe for his between-seasons vacation. In France he visited his family in Strasbourg, spent some time at his home in Paris, but for the most part vacationed on the Riviera. There was a five-day interruption of this vacation at the beginning of June, when he made a flying visit to the United States to receive the honorary degree of Doctor of Music from Boston University.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,211

JUN 26 1955

Berkshire Music Festival

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., have surpassed those of the Summer of 1954, Manager Thomas D. Perry Jr., announces. The six week festival of 1954 saw an all time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9 a. m. to 5 p. m. The boxoffice will also be open on Sundays, starting July 3, with the opening of the 13th session of the Berkshire Music Center, the Summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt. Telephone orders are accepted at Lenox, Mass., 600.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUN 24 1955

Berkshire Festival To Have 24 Concerts

Tanglewood Series Will Run July 6 - August 11

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the 16th summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of western Massachusetts. Since 1937, this orchestra has played in Tanglewood, at Lenox, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate, and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, the Berkshire Festival has attracted crowds from all over the world.

The Berkshire Festival will consist of 24 concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerts of Beethovens chamber music by noted aggregations and soloists. The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra, on Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor. July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias.

Charles Munch, with the assistance of Pierre Monteux and Leonard Bernstein, will lead the Boston Symphony Orchestra in the 12 Music Shed concerts, on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

The Festival concerts for 1955, as planned by Mr Munch, will feature the music of Beethoven, including all nine symphonies, "Fidelio" (Act II) in concert performance, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis", in memory of Serge Koussevitzky, late Music Director of the Orchestra and Director of the Berkshire Music Center.

Dividends for Festival patrons are four Saturday morning rehearsals of the Boston Symphony Orchestra, at admission of $1.00, for the benefit of the Orchestra's Pension Fund.

Ticket sale for the Berkshire Festival concerts has been opened. Programs and ticket information may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, Mass., or by telephoning Lenox 600.

Patrons seeking accommodation over Festival weekends in the Berkshires are advised to write the Berkshire Hills Conference, Pittsfield, Mass., which through the co-operation of local chambers of commerce and similar organizations will endeavor to secure reservations.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUN 25 1955

Berkshire Festival Now In 16th Season

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the sixteenth summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of Western Massachusetts. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales."

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire eFstival has attracted crowds from all over the world.

In 1954—Music Director Charles Munch's fourth summer with the 104-piece Boston Symphony Orchestra at Tanglewood—all attendance records were broken. In the six weeks from early July to mid-August, the Festival concert attendance totaled 135,775 (as compared with 117,950 in 1953), and total paid admissions were $330,033 (in 1953 $311,606). Attendance at Six Chamber Music Concerts in the 1,152-seat capacity Theater-Concert Halls was 8,750, an average of 1,358. Attendance at the six "Bach-Mozart" concerts by members of the Boston Symphnoy Orchestra in the same auditorium totaled 16,50, an average of 2,275. Twelve concerts by the full orchestra given in the Music Shed, capacity [illegible] persons, attracted audiences of 129,925, an average of 9,197.

In addition, 30,800 persons attended the [illegible]-odd concerts and demonstrations by students of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with the Festival, and the school's annual benefit, "Tanglewood On Parade," drew an all-time record of 10,050.

Advertiser
NEW CANAAN, Conn.
Weekly Independent
Circ. 2,669

[illegible] 23 1955

Berkshire Series Ticket Sale High

1955 Festival Opening At Lenox On July 22; Programs Announced

Subscriptions for the weekend concerts in the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., have already surpassed those of the record season of 1954, according to announcements.

The season's schedule includes four Friday evening concerts, July 22-August 12; four Saturday evening concerts, July 23-August 13, and four on Sunday afternoons, July 24-August 14, in the Music Shed at the Tanglewood site.

Charles Munch, music director for the 104 piece symphony, will conduct the shed concerts with Pierre Monteux and Leonard Bernstein as guest conductors. The programs will feature Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos and three overtures.

Among the season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm, David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist.

The Berkshire Festival Shed series will be preceded this year by two weekends of performances by the symphony's chamber section of "Bach-Mozart" concerts given in the Theatre-Concert Hall, under the direction of Mr. Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross as guest conductors.

Seats for these two weekends, July 8, 9, 10 and July 15, 16, 17, are already reported scarce, as is Mr. Bernstein's all-Mozart concert, July 15.

Six Wednesday evening chamber music concerts also are scheduled in the Theatre-Concert Hall, proceeds going to the Berkshire Music Center's revolving scholarship fund. These will be devoted to Beethoven's chamber music, including string quartets, trios and violin, piano and cello sonatas.

For detailed festival programs, a complete list of the summer's student concerts and price information, persons are asked to write the Berkshire Festival, Tanglewood, Lenox, Mass.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

JUN 25 1955

A "Youth Forum" on juvenile delinquency will be conducted by Dorothy Gordon of WQXR during the New Hampshire Festival of the Seven Arts at the Lord Tarleton, Pike, N. H., during July. Judge Hyman Barshay and Evan Hunter, author of "The Blackboard Jungle," will be among the participants of the session which will be taped for radio rebroadcast. . . . Our Danton Walker, discussing his popular book, "Danton's Inferno," and Ricardo Montalban, talking about his Broadway musical, "Seventh Heaven," will be guests on the Ethel [illegible] show over WPIX tomorrow night.

[illegible] . . . Bob Hope headlines Arthur Godfrey's daytime show on CBS-TV Tuesday morning at 10 . . . The concerts of the Berkshire Festival, featuring the Boston Symphony Orch., with guest artists, will be broadcast over NBC-Radio Mondays from 8:15 to 9 P. M., beginning July 11 . . . Guy Lombardo's restaurant in Freeport, L. I., and the "Arabian Nights" spectacle at Jones Beach are the origination points of NBC-TV's "Variety Hour" Sunday, July 3, at 8 P.M.

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Sun (e)
LOWELL, Mass
Independent
Circ. 46,726

JUN 28 1955

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Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUN [illegible] 1955

USIC

ALFRED W. BURKE

OWELL — George Tsandi- s of this city, who is stationed h the U. S. Army in Germany, s been active with the special rvice. The gifted young tenor ently toured with a musical mpany in which he perfor- d as leading vocalist.

t present he is active with e programming and theatri- organization whose purpose to assemble casts of artists new productions. However, is expected that he will shortly assigned to a new entertain- ent unit. Before joining the rvice he was prominent in usical circles both here and Boston. He is a graduate of e New England Conservatory Music where he was a voice ajor.

owell Directors

Wesley Boynton and Morse Haithwaite, co-directors of the amous Arundel theatre in Kennebunkport, Maine have announced the eighth season of he summer opera company which will open next Wednesday evening with a new and fresh adaptation of Gounod's "Faust". The production will be sung in English and will be performed by a group of noted artists.

Other performances of "Faust" will be given on Thursday, Friday and Saturday evenings. Other productions to be presented during the season include, "Chocolate Soldier", "Iolanthe" and "Cosi Fan Tutte". A special July attraction will feature such events as Madame La Meri's "Little Show" and three nights of the Royal Danish ballet.

eadying Tanglewood

The Boston Symphony orchestra is preparing these days for ts huge annual Operation Tanglewood. For the 16th summer n which the Boston Symphony rchestra has participated, music will be presented in the hills of Western Massachusetts. Since 937, this orchestra has played n Tanglewood, where Nathaniel Hawthorne walked a century go, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales".

Since 1938 when the huge pie-shaped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacioul lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it at night under the stars or in the Sunday sunshine, the Berkshire festival has attracted crowds from all over the world.

At the annual "Tanglewood on Parade," scheduled this year for Thursday, Aug. 11, a crowd of more than 10,000 will hear simultaneous demonstrations by all departments of the music school, enjoy a picnic supper, then attend a gala concert by the Boston Symphony orchestra in the music shed.

NEWARK, N. J.
STAR-LEDGER

JUN 19 1955

July brings music and dance festivals to Berkshire Hills

By ELENORE LESTER

LENOX, Mass.—The coming of July brings music and dance as well as thick green foliage and bright summer-blue skies to the rolling Berkshire Hills.

Visitors planning to spend a week-end or a couple of weeks in this delightfully cool and verdant part of the country will find plenty of man-made beauty under the skies both at musically-famous Tanglewood and at the dance center, Jacob's Pillow, just outside of the lovely old New England town of Lee.

The dance season will open first in the Ted Shawn Theater on July 1. Opening the 53 performances scheduled for the 10-week season will be Ruthanna Boris and Frank Hobi, ballet dancers; the John Butler Dance Theater with Glen Tetley and Mary Hinkson, modern, and Carola Goya and Mateo in dances of Spain, India and Ceylon.

* * *

FROM JULY 6 through July 9 and July 13 through July 16, performances of special importance will be offered. Ten leading dancers of the Royal Danish Ballet will be seen for the first time by American audiences. The dancers will offer two different programs during the two weeks of their performances. On July 27 and 28 they will return again in still a third performance to be offered in conjunction with an appearance by Alicia Alonso and Erik Bruhn in a classic pase de Deux.

The season will continue until Sept. 3 with the programs featuring outstanding modern, ballet and ethnic dance artists.

* * *

THE SEASON at Tanglewood starts on July 6 with a performance by the Kroll String Quartet in the theater concert hall. This will be first of a series of Wednesday evening chamber music concerts. Symphony performances by the Boston Symphony Orchestra under conductors Charles Munch, Leonard Bernstein and Thor Johnson will be given in the concert hall on Friday and Saturday evenings and Sunday afternoons until July 17.

Starting July 22, performances will be given in the famous music shed on Friday and Saturday evenings and Sunday afternoons. Visitors may buy tickets for seating in the shed or may listen to the music from the lawns of beautiful estate of Tanglewood.

* * *

THIS YEAR the featured composer is Beethoven and there will be works by this master at nearly every performance. The chamber music series will feature works by Beethoven exclusively.

The area around Lee and Lenox is dotted with motels and rooming houses, but there is often a great shortage of accommodations in the festival vicinity at the height of the season. It is wise, therefore, to make reservations well in advance. There are also many packaged tours, which offer transportation, accommodations and tickets to the concerts. For full details about the dance festival write to Ted Shawn at Jacob's Pillow, Lee, Mass. and for details about the music festival write to Festival Office, Symphony Hall, Boston 15, Mass.

There is plenty of non-cultural activity as well in the Berkshire countryside. Golfing, swimming and just walking through country and exploring old New England towns occupy vacationers during the day.

BEACON, N. Y.
NEWS
Circ. D. 20,200

MAY 26 1955

Plan Hudson Valley Music Festival

Establishment at New Paltz of a Hudson Valley Music Festival, which in time may rival Tanglewood in the Berkshires, is under consideration. The festival would be staged on a 22-acre tract owned by Jascha Rushkin, one of the organizers of Symphony of the Air. Leading orchestras, artists, ballet groups and choruses would provide the program. If plans develop as expected, there will be in July or August two symphony concerts and two performances of opera or ballet each week for four weeks or more. Chamber music will be used to fill in.

Mr. Rushkin is assembling a staff including such notables in the music field as John Brownlee, Albert B. Gins and Dr. Samuel Selden. Frank Lloyd Wright will design and supervise the construction of shell, shed, seats, driveways, parking fields and other facilities at an estimated cost of $300,000.

State Teachers' College has indicated it will loan its dormitories for orchestra members and singers staying in New Paltz during the festival season.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUN 19 1955

"Bach-Mozart" Concerts at Tanglewood in July

The Berkshire Festival at Tanglewood will consist of 24 concerts beginning Wednesday evening, July 6, with the first of six Wednesday concerts of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

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The two weeks preceding the appearances of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, starting Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B minor.

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Piano concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs July 9.

White Rose
Motorist
York, Pa.
June, 1955

Coming Events

Brevard, North Carolina: July 1-2-4, Sylvan Valley Folk Festival.

Stanton, Delaware: July 2, Delaware Handicap Horse Race.

Manchester, Vermont: July 2-10, Annual Art Exhibit.

Eastport, Maine: July 3-10, Old Home Week.

Chautauwua, N. Y.: July 3—Aug. 28, Festival of Music and Drama.

Lenox, Mass.: July 6—Aug. 14, Berkshire Festival at Tanglewood. Boston Symphony Orchestra.

Milwaukee, Wisconsin: July 12, All-Star Baseball Game.

Traverse City, Michigan: July 13-15. National Cherry Festival.

Atlantic City, N. J.: July 15-17, Greater Atlantic City Marlin Tournament.

Brandon, Vermont: July 14-16, Vermont Handcrafters Show.

Port Huron, Michigan: July 18-24, Blue Water Festival.

Ashville, North Carolina: July 18-22, Craftsman's Fair of the Southern Highlands.

Detroit, Michigan: July 20-26, National P.G.A. Tournament at Meadowbrook.

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 26 1955

Cultural Events in Berkshires

PITTSFIELD, Mass.—There's more than music in the Berkshires, but Tanglewood, of course, is still the area's summer headliner.

For the second successive year, he Boston Symphony Orchestra under the baton of Charles Munch will have an expanded season of 24 programs running from July 8 through Aug. 14.

There are two new major additions to the Berkshire Hills' bill of fare for this summer's vacationist. Both are located in the college town of Williamstown.

One is a summer theatre which will open a 10-week season June 28, in the Adams Memorial Theatre at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits. Marcia Henderson, Williamstown native, who is now a Hollywood and television star, will be featured in the opening performance.

The other Berkshire addition, already in operation, is the ~~Sterling and Francine Clark~~ Art Museum. The multi-million dollar museum, erected by Robert Sterling Clark, New York financier, was opened to the public in May and is already rated in the top bracket of the nation's showplaces.

The Clark Museum is open to the public at no charge.

Another Berkshire regular, Jacob's Pillow Dance Festival, will open a 10-week season July 1 off Jacob's Ladder Route 20) in the hill town of Becket. Director Ted Shawn announced recently that his 1955 season will be highlighted by the American debut of the Royal Danish Ballet.

Following are some of the Berkshire's other cultur. offerings this season: Berkshire Music Barn, Music Inn, Lenox, a weekly series of jazz and folk music concerts, July 2 through Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, series of medieval and Renniassance and baroque music concerts Saturday evenings from Aug. 13 to Sept. 3; Berkshire Playhouse, Stockbridge summer theatre featuring top Broadway stars June 20-Sept. 4.

The Berkshire Hills Conference, county courthouse, Pittsfield, this year published its first directory of what to do and where to go to do it in the Berkshires. The directory and a four-color brochure on the area may be secured by writing to the Conference.

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Sun (e)
LOWELL, Mass.
Independent
Circ: 40,726

JUN 2 3 1955

USIC

ALFRED W. BURKE

OWELL — George Tsandi- of this city, who is stationed n the U. S. Army in Germany, been active with the special vice. The gifted young tenor ently toured with a musical pany in which he perfor- as leading vocalist. present he is active with programming and theatri- organization whose purpose to assemble casts of artists new productions. However, expected that he will shortly assigned to a new entertain- nt unit. Before joining the rvice he was prominent in usical circles both here and Boston. He is a graduate of New England Conservatory Music where he was a voice ajor.

owell Directors

Wesley Boynton and Morse althwaite, co-directors of the mous Arundel theatre in Ken- ebunkport, Maine have an- ounced the eighth season of e summer opera company hich will open next Wednes- ay evening with a new and resh adaptation of Gounod's "Faust". The production will be ung in English and will be per- ormed by a group of noted rtists.

Other performances of "Faust" will be given on Thursday, Fri- ay and Saturday evenings. Other productions to be present- d during the season include, "Chocolate Soldier", "Iolanthe" nd "Cosi Fan Tutte". A spe- ial July attraction will feature uch events as Madame La Meri's "Little Show" and three nights f the Royal Danish ballet.

eadying Tanglewood

The Boston Symphony orches- a is preparing these days for s huge annual Operation Tan- lewood. For the 16th summer which the Boston Symphony rchestra has participated, music ill be presented in the hills of Western Massachusetts. Since 937, this orchestra has played Tanglewood, where Nathaniel Hawthorne walked a century go, on the plateau-like estate where the American author was guest and where he told his "Tanglewood Tales".

Since 1938 when the huge pie- haped Music Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacioul lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it at night under the stars or n the Sunday sunshine, the Berk- shire festival has attracted crowds from all over the world.

At the annual "Tanglewood on Parade," scheduled this year for Thursday, Aug. 11, a crowd of more than 10,000 will hear simultaneous demonstrations by all departments of the music school, enjoy a picnic supper, then attend a gala concert by the Boston Symphony orchestra in the music shed.

July brings music and dance festivals to Berkshire Hills

By ELENORE LESTER

LENOX, Mass.—The coming of July brings music and dance as well as thick green foliage and bright summer-blue skies to the rolling Berkshire Hills.

Visitors planning to spend a week-end or a couple of weeks in this delightfully cool and verdant part of the country will find plenty of man-made beauty under the skies both at musically-famous Tanglewood and at the dance center, Jacob's Pillow, just outside of the lovely old New England town of Lee.

The dance season will open first in the Ted Shawn Theater on July 1. Opening the 53 performances scheduled for the 10-week season will be Ruthanna Boris and Frank Hobi, ballet dancers; the John Butler Dance Theater with Glen Tetley and Mary Hinkson, modern, and Carola Goya and Mateo in dances of Spain, India and Ceylon.

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FROM JULY 6 through July 9 and July 13 through July 16, performances of special importance will be offered. Ten leading dancers of the Royal Danish Ballet will be seen for the first time by American audiences. The dancers will offer two different programs during the two weeks of their performances. On July 27 and 28 they will return again in still a third performance to be offered in conjunction with an appearance by Alicia Alonso and Erik Bruhn in a classic pase de Deux.

The season will continue until Sept. 3 with the programs featuring outstanding modern, ballet and ethnic dance artists.

• • •

THE SEASON at Tanglewood starts on July 6 with a performance by the Kroll String Quartet in the theater concert hall. This will be first of a series of Wednesday evening chamber music concerts. Symphony performances by the Boston Symphony Orchestra under conductors Charles Munch, Leonard Bernstein and Thor Johnson will be given in the concert hall on Friday and Saturday evenings and Sunday afternoons until July 17.

Starting July 22, performances will be given in the famous music shed on Friday and Saturday evenings and Sunday afternoons. Visitors may buy tickets for seating in the shed or may listen to the music from the lawns of beautiful estate of Tanglewood.

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THIS YEAR the featured composer is Beethoven and there will be works by this master at nearly every performance. The chamber music series will feature works by Beethoven exclusively.

The area around Lee and Lenox is dotted with motels and rooming houses, but there is often a great shortage of accommodations in the festival vicinity at the height of the season. It is wise, therefore, to make reservations well in advance. There are also many packaged tours, which offer transportation, accommodations and tickets to the concerts. For full details about the dance festival write to Ted Shawn at Jacob's Pillow, Lee, Mass. and for details about the music festival write to Festival Office, Symphony Hall, Boston 15, Mass.

There is plenty of non-cultural activity as well in the Berkshire countryside. Golfing, swimming and just walking through country and exploring old New England towns occupy vacationers during the day.

BEACON, N. Y.
NEWS
Circ. D. 20,200

MAY 26 1955

Plan Hudson Valley Music Festival

Establishment at New Paltz of a Hudson Valley Music Festival, which in time may rival Tanglewood in the Berkshires, is under consideration. The festival would be staged on a 22-acre tract owned by Jascha [illegible] one of the organizers of Symphony of the Air. Leading orchestras, artists, ballet groups and choruses would provide the program. If plans develop as expected, there will be in July or August two symphony concerts and two performances [illegible] of ballet each week for four weeks or more. Chamber music will be used to fill in.

Mr. Rushkin is assembling a staff including such notables in the music field as John Brownlee, Albert B. Gins and Dr. Samuel Selden. Frank Lloyd Wright will design and supervise the construction of shell, shed, seats, driveways, parking fields and other facilities at an estimated cost of $300,000.

State Teachers' College has indicated it will loan its dormitories for orchestra members and singers staying at New Paltz during the festival season.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 368,241

JUN 1 9 1955

"Bach-Mozart" Concerts at Tanglewood in July

The Berkshire Festival at Tanglewood will consist of 21 concerts beginning Wednesday evening, July 6, with the first of six Wednesday concerts of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

047

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, starting Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B minor.

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program; the young conductor will also be soloist in the Piano concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs July 9.

Coming Events

Brevard, North Carolina: July 1-2-4, Sylvan Valley Folk Festival.

Stanton, Delaware: July 2, Delaware Handicap Horse Race.

Manchester, Vermont: July 2-10, Annual Art Exhibit.

Eastport, Maine: July 3-10, Old Home Week.

Chautauwua, N. Y.: July 3—Aug. 28, Festival of Music and Drama.

Lenox, Mass.: July 6—Aug. 14, Berkshire Festival at Tanglewood. Boston Symphony Orchestra.

Milwaukee, Wisconsin: July 12, All-Star Baseball Game.

Traverse City, Michigan: July 13-15. National Cherry Festival.

Atlantic City, N. J.: July 15-17, Greater Atlantic City Marlin Tournament.

Brandon, Vermont: July 14-16, Vermont Handcrafters Show.

Port Huron, Michigan: July 18-24, Blue Water Festival.

Ashville, North Carolina: July 18-22, Craftsman's Fair of the Southern Highlands.

Detroit, Michigan: July 20-26, National P.G.A. Tournament at Meadowbrook.

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUN 26 1955

Cultural Events in Berkshires

PITTSFIELD, Mass.—There's more than music in the Berkshires, but Tanglewood, of course, is still the area's summer headliner.

For the second successive year, the Boston Symphony Orchestra under the baton of Charles Munch will have an expanded season of 24 programs running from July 8 through Aug. 14.

There are two new major additions to the Berkshire Hills bill of fare for this summer's vacationist. Both are located in the college town of Williamstown.

One is a summer theatre which will open a 10-week season June 28, in the Adams Memorial Theatre at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits. Marcia Henderson, Williamstown native, who is now a Hollywood and television star, will be featured in the opening performance.

The other Berkshire addition, already in operation, is the Sterling and Francine Clark Art Museum. The multi-million dollar museum, erected by Robert Sterling Clark, New York financier, was opened to the public in May and is already rated in the top bracket of the nation's showplaces.

The Clark Museum is open to the public at no charge.

Another Berkshire regular, Jacob's Pillow Dance Festival, will open a 10-week season July 1 off Jacob's Ladder Route 20) in the hill town of Becket. Director Ted Shawn announced recently that his 1955 season will be highlighted by the American debut of the Royal Danish Ballet.

Following are some of the Berkshire's other cultur.' offerings this season: Berkshire Music Barn, Music Inn, Lenox, a weekly series of jazz and folk music concerts, July 2 through Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, series of medieval and Renaissance and baroque music concerts Saturday evenings from Aug. 13 to Sept. 3; Berkshire Playhouse, Stockbridge, summer theatre featuring top Broadway stars June 20-Sept. 4.

The Berkshire Hills Conference, county courthouse, Pittsfield, this year published its first directory of what to do and where to go to do it in the Berkshires. The directory and a four-color brochure on the area may be secured by writing to the Conference.

SYRACUSE, N. Y.
HERALD JOURNAL
Circ. D. 130,981

JUN 2 1955

TALKING IT OVER

Scholarships, Tuition Aids Are Offered in Berkshire Center

By EMMA VAN WORMER

SEVERAL SPECIAL scholarships and tuition aids to summer music students are offered by the Berkshire Music Center, the School of Music offered by the Boston Symphony Orchestra, in connection with the annual Berkshire Festival in "Tanglewood," Lenox, Mass.

CHARLES MUNCH, music director of the Boston Symphony, is school director; Ralph Berkowitz is dean. Principal aid to the 400 students selected annually from applicants from the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which last year awarded grants for the tuition of 196 students.

BERKSHIRE Music Center students will work during six summer weeks in Tanglewood with such eminent faculty members as Leonard Bernstein, head of the orchestra and conducting departments; Richard Burgin and William Kroll, who head the chamber music department; Hugh Ross, choral department; Roger Sessions and Boris Blacher, teachers of composition; Boris Goldovsky, in charge of the opera section, and Ingolf Dahl, in the Tanglewood Study Group, a special department of vocal and instrumental music available to professionals or amateurs.

Established in 1947 by gifts from RCA Victor Division of the Radio Corporation of America and since augmented from other sources, the Tanglewood Revolving Scholarship Fund is drawn upon each year to aid students selected as instrumentalists, conductors, singers and composers and is reimbursed by students when they are able to do so, in order that others may benefit in future school years.

Among aid available this season to Tanglewood students: A prize of $250 established in 1954 by the Koussevitzky Music Foundation, awarded to a work written at Tanglewood by a student composer;

The Koussevitzky Memorial Scholarship, $250, established in 1954 through the efforts of Tanglewood's neighboring residents of Berkshire County, for an outstanding student of conducting;

The Jascha Heifetz Prize, $300, established in 1949 by the eminent violinist, awarded to the outstanding violinist of the summer;

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

The Selly A. Eisemann Scholarship, value $150, a tuition award;

The Carlotta M. Dreyfus Scholarship, value $150, established in 1953, a tuition award.

TWO NEW scholarships: High Fidelity, a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center.

Through the interest of Archibald Burack of Chicopee, Mass., the Industrial Buildings Corporation will give an annual prize of $250 to a student composer, in memory of Raphael Sagalyn.

A PIANO recital will be given by the pupils of Mrs. Theresa Colburn in the Syracuse Museum of Fine Arts, at 7:30 p.m. tomorrow. Performing: Ricky Lannon, Mary Pat and Jimmy LaVoy, Bill McMahon, Carolyn Bates, Sandy Stone, Susan and Marsha Thomas, Sally Bentley, Susan Armacost, Geof and Gerry Molina, Barbara Gifford, Mary and Betsy Templeton, Pat Coffman, Vicky and Donna Crear, Elizabeth Weis, Christy Moran, Billy Haggerty, Janelle Stuffing, Susan McPhail, Muriel Rossman, Cathy Spadaro, Pat Porcaro, Donald, Marilyn, and Rosalie Riccardi, John Cook, Mary Hotaling, Linda Medsger, Cindy and Polly Homer, Judy Findling, Sharon Morrison, Kathy Gale, Edna Ashute, Rosemary Camp, Anita Pietricola, Elaine Clark, Sharon Morrison.

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Herald (m)
BOSTON, Mass.
Independent Republican

16th Berkshire Festival Will Feature Beethoven

047

By ELINOR HUGHES

As the sun rises higher and the days grow milder, music lovers not afraid of a bit of traveling are looking forward to the 16th Berkshire Festival in Tanglewood. It promises to be a rich and rewarding feast of music, featuring this year the compositions of Beethoven, including all nine symphonies, Act II of "Fidelio" in concert form, the violin concerto, two piano concertos, three overtures, the "Miss Solemnis" (in memory of Serge Koussevitsky) and a wide range of string quartets, trios, and violin, piano and cello sonatas, the chamber music programs to take place on Wednesday evenings.

The Festival starts Wednesday, July 6, with the first of the six chamber music concerts, to be given by the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the Bach-Mozart concerts by Members of the Boston Symphony Orchestra. There will be six of these, on Friday and Saturday evenings and Sunday afternoons in the Theater Concert Hall, starting Friday, July 8. The music to be played will be from the works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger and Faure.

The concert on Sunday, July 10, will offer the Harvard Glee Club and Radcliffe Choral Society with soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm in Bach's B Minor Mass; and on July 15 Leonard Bernstein will return, after a year's sabbatical, to conduct an all-Mozart program, in which he will also be soloist in the Concerto in G Major, and Jennie Tourel will sing three arias.

The 12 Music Shed concerts will start on Friday evening, July 22, and continue through Sunday, Aug. 14. Charles Munch will conduct eight of these, Pierre Monteux three and Leonard Bernstein one. Soloists will be Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts,

trasts with the slower rich lines of Vaughan Williams, and with the Brahms "Alto Rhapsody."

SOLOIST — Margaret Moreland who will be the soloist in George Gershwin's piano "Concerto in F," at Pops in Symphony Hall Wednesday night.

Catherine Akos, Mac Morgan and Donald Gramm.

There will be several Tanglewood premieres, meaning music given for the first time by the Boston Symphony Orchestra at the Berkshire Festival. They include Bach's "Sinfonia from the Easter Oratorio;" Stravinsky's "Orpheus;" Hindemith's "Der Schwanendreher;" Haydn's Symphony in B flat, No. 98; Mozart's Overture to "Don Giovanni;" Boccherini's Concerto for Cello; Vivaldi's Concerto Grosso in B Minor, Op. 3, No. 2 and "Gloria" (with chorus); Faure's "Pavane," Milhaud's "Serenade;" Honegger's Symphony No. 4; Sessions' Suite from "The Black Maskers;" Barber's "Prayers of Kirkegaard; Beethoven's "Fidelio" (Act II); Bloch's "Schelomo;" and Strauss's Suite from "Der Rosenkavalier."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

A TOURIST'S CALEND

Outboard Marathon, New Orleans-Alton, Ill., July 1-4. Third annual race up the Mississippi.

Deep Sea Fishing Rodeo, Gulfport, Miss., July 1-4.

Pancake Days, Kalispell, Mont., July 1-4.

Folk Festival, Brevard, N. C., July 1, 2, 4. Sylvan Valley celebration.

Dairy Days, Sparta Wis., July 1-4. Parade, carnival, fireworks.

Powwows: Arlee, Mont., July 1-10 (Flathead Indians get-together); Flagstaff, Ariz., July 2-4 (Southwest All-Indian event). Cushing, Okla., July 15-17.

Dance Festival, Jacob's Pillow, Lee, Mass., July 1-Sept. 3.

Outdoor Dramas: "The Lost Colony," Manteo, N. C., July 1-Sept. 4. "The Common Glory," Williamsburg, Va., July 1-Sept. 5.

Delaware Handicap, Stanton, Del., July 2. $110,000 purse.

National Forest Festival, Manistee, Mich., July 2-4.

Timber Carnival, Albany, Ore., July 2-4.

Operettas, Central City, Colo., July 2-30. "Mikado," "Yeoman of the Guard," "Trial by Jury," "H.M.S. Pinafore," "Iolanthe."

Music Festival, Aspen, Colo., Wed., Sat. and Sun., July 2-Sept. 4.

National Soaring Contest, Elmira, N. Y., July 2-14.

Hydrangea Festival, Atlantic City, July 3-9.

Pageant, Daniel, Wyo., July 3. "Green River Rendezvous," story of the fur trade.

Coaster Race, Bisbee, Ariz., July 4.

Rodeo, Arcadia, Fla., July 4. All-Florida championship.

Anniversary, Bardstown, Ky., July 4. Stephen Foster's birthday.

Kids' Costume Parade, Clayton, N. Y., July 4. Begins at 10 A. M.

Summer Ski Jump, Lake Placid, N. Y., July 4. Annual meet on crushed ice.

Antique Auto Races, Arnold's Mills and Bristol, R. I., July 4.

Motorcycle Races: Dodge City, Kan., July 4. Windber, Pa., July 17. San Mateo, Calif., July 24.

Orchestra, Woodstock, Vt., July 5. Vermont Symphony Orchestra.

Folk Festival, Glenville, W. Va., July 6,7.

Berkshire Music Festival, Tanglewood, near Lenox, Mass., July 6-Aug. 14.

Pioneers' Reunion, Mangum, Okla., July 7, 8.

Symphony Concerts, Wheeling, W. Va., July 7, 14, 21, 28. At Oglebay Institute.

Library Auction, Dallas, Pa., July 8, 9.

Open House, Litchfield, Conn., July 9. Eighteenth-century homes open.

Outdoor Art Show, Stroudsburg, Pa., July 9, 10. In Courthouse Square.

Modern Jazz, Music Barn, near Lenox, Mass. Concerts on Sundays, July 10-Sept. 4.

DOWN BEAT
CHICAGO, ILL.

JUN 1 1955

Counterpoint

1414

By Nat Hentoff

A COUPLE OF issues ago I mentioned the wintry fact that, unlike life in the classical world, there are almost no opportunities for jazz musicians and writers to enjoy summer retreats.

There is a constantly growing number of projects like Tanglewood or Aspen, Colo., where classical artists can spend several weeks in study, in composition, in exchange of ideas and techniques.

The best a jazzman can usually hope for is a not-too-well-paid gig for part of the summer in an area that has a nodding acquaintance with trees. But nowhere thus far has there been a jazz workshop where jazz musicians can benefit from a leisurely, unpressured exchange of ideas.

The jazz weather is looking up, however, because this year the first "summer home for jazz" will open. The place is the Berkshire Music Barn in Lenox, Mass., a mile down the road from the Boston Symphony's famed Music Shed and Tanglewood. The sponsors of the jazz project are Stephanie and Philip Barber, who have contributed valuably to jazz by backing the annual Folk and Jazz roundtables at their Music inn.

PROF. MARSHALL STEARNS of the Institute of Jazz Studies has directed these roundtables for the last five years, and he invariably assembles a stimulating, briskly argumentative series of panels composed of musicologists, anthropologists, musicians, dancers, blues singers, and critics. These roundtables explore a wide range of jazz history and comparative musicology.

They have been of great interest through five years, and they'll continue this season Aug. 14-Sept. 5 on subjects from ragtime to Afro-Cuban to gospel songs to modern jazz.

But the Barbers began to feel the roundtables weren't enough. They believed that these investigative sessions should be preceded by several workshop weeks wherein young modern musicians could have the time to work with their materials without being subject to critiques. In this way, the Barbers reasoned, their Lenox seminars not only could help jazz research but also support the growth of the music by encouraging modern jazz experimenters.

SO THIS SUMMER, starting July 2, several modern jazz units will be invited to Lenox for one week each. They will be in residence at the Berkshire Music Barn and will be housed and fed for free at nearby Music inn. The musicians can spend all week rehearsing, writing—or even rowing a boat if they like. The only demand on them will be to play a concert on the Sunday at the end of the week they're there, and for that concert they'll be paid.

Bob Reisner will manage the workshop. Reisner is librarian of the Institute of Jazz Studies, and for the last two years, has been presenting modern jazz on Sunday nights at the Open Door in New York.

The project is all the more intriguing because for the first time, the classical musicians, students, and listeners at Tanglewood up the road now will be exposed to contemporary jazz developments.

Many of the younger members of the Boston Symphony long have been interested in jazz. Harold Faberman of the Boston Symphony percussion section, for example, has a deep-rooted knowledge of jazz percussive techniques. And it will do the young classical composers (and composer-teachers) in the Tanglewood classes no harm to wander down the road.

Most contemporary American composers have been astonishingly uninformed about modern jazz developments for too long, and accordingly, their musical expression has been that far removed from a vital aspect of the American spirit.

NOT ALL DETAILS of the Berkshire Music Barn's workshop have been set as this is written, but this much is known: three of the workshop groups will be led by Art Farmer, Thelonious Monk, and Teddy Charles. Farmer will bring Gigi Gryce, Art Taylor, Addison Farmer, and Freddie Redd. Charles' combo will include J. R. Montrose, Charlie Mingus, and possibly Hall Overton. Monk's group isn't yet set.

Their concert dates are July 10 (Farmer), July 24 (Monk) and July 31 (Charles). Dizzy Gillespie, who may not be able to stay a week, is expected — barring unexpected bookings — to give a concert July 17. And the Modern Jazz Quartet will give concerts Aug. 7 and 8.

There will be at least two special events. The opening ceremonies July 2 will feature Coleman Hawkins. And Count Basie's band, the best single illustration of the modern mainstream of jazz, will give a concert in the Music Barn July 28.

FOLK MUSIC EXPERT Richard Dyer-Bennett has agreed to give a series of five Saturday concerts. In the series, Dyer-Bennett, a brilliant musical artist, will present a comprehensive sweep of English, Scot, colonial, and mountain ballads and songs. Ticket prices for these concerts are $1.10, $1.65, and $2.20. The Basie concert tickets are $2.20 and $3.

For further information, you can write to the Barbers, Music Inn, Lenox, Mass.

Musical Leader, Chicago, May 55

The **Berkshire Music Center** at Tanglewood will open its 13th summer session July 4, with **Charles Munch** again serving as director. . . . Six of the programs to be played by the **Boston Symphony** at the **Berkshire Festival** will be devoted wholly to Beethoven . . .

[143]

TALKING IT OVER

Scholarships, Tuition Aids Are Offered in Berkshire Center

By [illegible] VAN WORMER

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A PIANO recital [illegible] by the pupils [illegible] Colburn in [illegible] of Fine [illegible] row [illegible] Lan- [illegible] my La- [illegible] Carolyn [illegible] one, Susan and [illegible] Sally Bentley, Se[illegible] acost, Geof and Gerry Mol[illegible], Barbara Gifford, Mary and Betsy Templeton, Pat Coffman, Vicky and Donna Creer, Elizabeth Weis, Christy Moran, Billy Haggerty, Janelle Stuffing, Susan McPhail, Muriel Rossman, Cathy Spadaro, Pat Percaro, Donald, Marilyn, and Rosalie Riccardi, John Cook, Mary Hotaling, Linda Medsger, Cindy and Polly Homer, Judy Findling, Shar[illegible]

Independent Republican
Circ. 130,559

JUN 2 0 1955

16th Berkshire Festival Will Feature Beethoven

647 By ELINOR HUGHES

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SOLOIST — Margaret Moreland who will be the soloist in George Gershwin's piano "Concerto in F," at Pops in Symphony Hall Wednesday night.

Catherine Akos, Mac Morgan and Donald Gramm.

There will be several Tanglewood premieres, meaning music given for the first time by the Boston Symphony Orchestra at the Berkshire Festival. They include Bach's "Sinfonia from the Easter Oratorio;" Stravinsky's "Orpheus;" Hindemith's "Der Schwanendreher;" Haydn's Symphony in B flat, No. 98; Mozart's Overture to "Don Giovanni;" Boccherini's Concerto for Cello; Vivaldi's Concerto Grosso in B Minor, Op. 3, No. 2 and "Gloria" (with chorus); Faure's "Pavane," Milhaud's "Serenade;" Honegger's Symphony No. 4; Sessions' Suite from "The Black Maskers;" Barber's "Prayers of Kirkegaard; Beethoven's "Fidelio" (Act II); Bloch's "Schelomo;" and Strauss's Suite from "Der Rosenkavalier."

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

A TOURIST'S CALEND

Outboard Marathon, New Orleans-Alton, Ill., July 1-4. Third annual race up the Mississippi.

Deep Sea Fishing Rodeo, Gulfport, Miss., July 1-4.

Pancake Days, Kalispell, Mont., July 1-4.

Folk Festival, Brevard, N. C., July 1, 2, 4. Sylvan Valley celebration.

Dairy Days, Sparta Wis., July 1-4. Parade, carnival, fireworks.

Powwows: Arlee, Mont., July 1-10 (Flathead Indians get-together); Flagstaff, Ariz., July 2-4 (Southwest All-Indian event). Cushing, Okla., July 15-17.

Dance Festival, Jacob's Pillow, Lee, Mass., July 1-Sept. 3.

Outdoor Dramas: "The Lost Colony," Manteo, N. C., July 1-Sept. 4. "The Common Glory," Williamsburg, Va., July 1-Sept. 5.

Delaware Handicap, Stanton, Del., July 2. $110,000 purse.

National Forest Festival, Manistee, Mich., July 2-4.

Timber Carnival, Albany, Ore., July 2-4.

Operettas, Central City, Colo., July 2-30. "Mikado," "Yeoman of the Guard," "Trial by Jury," "H.M.S. Pinafore," "Iolanthe."

Music Festival, Aspen, Colo., Wed., Sat. and Sun., July 2-Sept. 4.

National Soaring Contest, Elmira, N. Y., July 2-14.

Hydrangea Festival, Atlantic City, July 8-9.

Pageant, Daniel, Wyo., July 3. "Green River Rendezvous," story of the fur trade.

Coaster Race, Bisbee, Ariz., July 4.

Rodeo, Arcadia, Fla., July 4. All-Florida championship.

Anniversary, Bardstown, Ky., July 4. Stephen Foster's birthday.

Kids' Costume Parade, Clayton, N. Y., July 4. Begins at 10 A. M.

Summer Ski Jump, Lake Placid, N. Y., July 4. Annual meet on crushed ice.

Antique Auto Races, Arnold's Mills and Bristol, R. I., July 4.

Motorcycle Races: Dodge City, Kan., July 4; Windber, Pa., July 17. San Mateo, Calif., July 24.

Orchestra, Woodstock, Vt., July 5. Vermont Symphony Orchestra.

Folk Festival, Glenville, W. Va., July 6,7.

Berkshire Music Festival, Tanglewood, near Lenox, Mass., July 6-Aug. 14.

Pioneers' Reunion, Mangum, Okla., July 7, 8.

Symphony Concerts, Wheeling, W. Va., July 7, 14, 21, 28. At Oglebay Institute.

Library Auction, Dallas, Pa., July 8, 9.

Open House, Litchfield, Conn., July 9. Eighteenth-century homes open.

Outdoor Art Show, Stroudsburg, Pa., July 9, 10. In Courthouse Square.

Modern Jazz, Music Barn, near Lenox, Mass. Concerts on Sundays, July 10-Sept. 4.

DOWN BEAT
CHICAGO, ILL.

JUN 1 1955

Counterpoint

14174 By Nat Hentoff

A COUPLE OF issues ago I mentioned the wintry fact that, unlike life in the classical world, there are almost no opportunities for jazz musicians and writers to enjoy summer retreats.

There is a constantly growing number of projects like Tanglewood or Aspen, Colo., where classical artists can spend several weeks in study, in composition, in exchange of ideas and techniques.

The best a jazzman can usually hope for is a not-too-well-paid gig for part of the summer in an area that has a nodding acquaintance with trees. But nowhere thus far has there been a jazz workshop where jazz musicians can benefit from a leisurely, unpressured exchange of ideas.

The jazz weather is looking up, however, because this year the first "summer home for jazz" will open. The place is the Berkshire Music Barn in Lenox, Mass., a mile down the road from the Boston Symphony's famed Music Shed and Tanglewood. The sponsors of the jazz project are Stephanie and Philip Barber, who have contributed valuably to jazz by backing the annual Folk and Jazz roundtables at their Music inn.

PROF. MARSHALL STEARNS of the Institute of Jazz Studies has directed these roundtables for the last five years, and he invariably assembles a stimulating, briskly argumentative series of panels composed of musicologists, anthropologists, musicians, dancers, blues singers, and critics. These roundtables explore a wide range of jazz history and comparative musicology.

They have been of great interest through five years, and they'll continue this season Aug. 14-Sept. [illegible] subjects from ragtime to Afro-Cuban to gospel songs to modern jazz.

But the Barbers began to feel the roundtables weren't enough. They believed that these investigative sessions should be preceded by several workshop weeks wherein young modern musicians could have the time to work with their materials without being subject to critiques. In this way, the Barbers reasoned, their Lenox seminars not only could help jazz research but also support the growth of the music by encouraging modern jazz experimenters.

SO THIS SUMMER, starting July 2, several modern jazz units will be invited to Lenox for one week each. They will be in residence at the Berkshire Music Barn and will be housed and fed for free at nearby Music inn. The musicians can spend all week rehearsing, writing—or even rowing a boat if they like. The only demand on them will be to play a concert on the Sunday at the end of the week they're there, and for that concert they'll be paid.

Bob Reisner will manage the workshop. Reisner is librarian of the Institute of Jazz Studies, and for the last two years, has been presenting modern jazz on Sunday nights at the Open Door in New York.

The project is all the more intriguing because for the first time, the classical musicians, students, and listeners at Tanglewood up the road now will be exposed to contemporary jazz developments.

Many of the younger members of the Boston Symphony long have been interested in jazz. Harold Faberman of the Boston Symphony percussion section, for example, has a deep-rooted knowledge of jazz percussive techniques. And it will do the young classical composers (and composer-teachers) in the Tanglewood classes no harm to wander down the road.

Most contemporary American composers have been astonishingly uninformed about modern jazz developments for too long, and accordingly, their musical expression has been that far removed from a vital aspect of the American spirit.

NOT ALL DETAILS of the Berkshire Music Barn's workshop have been set as this is written, but this much is known: three of the workshop groups will be led by Art Farmer, Thelonious Monk, and Teddy Charles. Farmer will bring Gigi Gryce, Art Taylor, Addison Farmer, and Freddie Redd. Charles' combo will include J. R. Montrose, Charlie Mingus, and possibly Hall Overton. Monk's group isn't yet set.

Their concert dates are July 10 (Farmer), July 24 (Monk) and July 31 (Charles). Dizzy Gillespie, who may not be able to stay a week, is expected — barring unexpected bookings — to give a concert July 17. And the Modern Jazz Quartet will give concerts Aug. 7 and 8.

There will be at least two special events. The opening ceremonies July 2 will feature Coleman Hawkins. And Count Basie's band, the best single illustration of the modern mainstream of jazz, will give a concert in the Music Barn July 28.

FOLK MUSIC EXPERT Richard Dyer-Bennett has agreed to give a series of five Saturday concerts. In the series, Dyer-Bennett, a brilliant musical artist, will present a comprehensive sweep of English, Scot, colonial, and mountain ballads and songs. Ticket prices for these concerts are $1.10, $1.65, and $2.20. The Basie concert tickets are $2.20 and $3.

For further information, you can write to the Barbers, Music Inn, Lenox, Mass.

Musical Leader, Chicago
May 55

The Berkshire Music Center at Tanglewood will open its 13th summer session July 4, with Charles Munch again serving as director. . . . Six of the programs to be played by the Boston Symphony at the Berkshire Festival will be devoted wholly to Beethoven . . .

[143]

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

MAY 29 1955

Today's Radio, TV Highlights

Dutch Orchestra Plans CBS Concerts

The first of four symphonic concerts by the world renowned Concertgebouw Orchestra of Amsterdam, Holland, will be broadcast on CBS radio at 2:30 P. M. today under the direction of the orchestra's guest conductor Rafael Kubelik. The concerts were transcribed by Radio Nederland for CBS Radio on the stage of the Concertgebouw, Amsterdam's magnificent concert hall, for which the orchestra is named.

Kubelik will open the broadcast program with "The Roman Carnival" Overture by Hector Berlioz. Appropriately, the famous Dutch orchestra will perform next the "Berkshire Symphonies" by the young Dutch composer Jurriaan Andriessen, who wrote the music for a documentary film about the Berkshire Music Center in Lenox, Mass., on commission by the late Serge Koussevitzky. After its completion, Andriessen was commissioned by the Dutch government to write a symphony which he called "Berkshire Symphonies."

The program will close with a performance of the Tchaikovsky Symphony No. 6 in B minor ("Pathetique").

BOSTON, MASS.
GLOBE (Sun.)
Cir. S. 357,463

MAY 22 1955

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The principal aid to the 400 students selected annually from applicants from all over the United States, Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students.

In addition, special scholarships in 1955 to Tanglewood students include the following:

A prize of $250 established in 1954 by the Koussevitzky Music Foundation, awarded to a work written at Tanglewood by a student composer.

The Koussevitzky Memorial Scholarship, $250, established in 1954 through the efforts of Tanglewood's neighboring residents of Berkshire County, for an outstanding student of conducting.

The Jascha Heifetz Prize, $300, established in 1949 by the eminent violinist, awarded to the outstanding violinist of the Summer.

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field.

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition.

The Samuel Wechsler Commission, established in 1952, $300, to Tanglewood composer.

The Selly A. Eisemann Scholarship, value $150, a tuition award.

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Two new scholarships have been announced: High Fidelity, a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center. Through the friendly interest of Archibald Burack of Chicopee, Mass., the Industrial Buildings Corporation will give an annual prize of $250 to a student composer, in memory of Raphael Sagalyn.

Full information about the Berkshire Music Center and its inducements to Summer music students may be secured by writing to Tanglewood, Lenox, Mass.

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165 Church Street - New York

HOLYOKE, MASS.
Transcript-Telegram
Circ. D. 26,042

MAY 14 1955

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Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come to the generous support of the Berkshire Music Center. Grants totaling $65,000 in 1940 and 1941 to the Boston Symphony orchestra enabled the orchestra to start its music school. Now, the Foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the Friends of the Berkshire Music Center will really rally to its support," was the comment of Henry B. Cabot, president of the Boston Symphony orchestra's trustees, "the future of the school is assured." Contributions to the music school in 1954 totaled some $25,000. This year a goal of at least $35,000 is sought.

SPRINGFIELD, MASS.
REPUBLICAN
Circ. S. 102,016

MAY 15 1955

Rockefeller Grants Aid Berkshire Music Center

Foundation to Donate Matching Sums for Five-Year Period Starting This Summer

Boston, May 14—The Berkshire Music Center, the summer school of music, operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood in Lenox, in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

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The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each summer by the Berkshire Music Center, as well as by individuals and organizations who assist the Center through tax-exempt donations to the organizaset up for that purpose, the Friends of the Berkshire Music Center.

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1940 largely from a series of gifts from the RCA Victor Division of the Radio Corporation of America. The original capital of $50,000 while drawn upon annually to assist the 4575 students from all parts of the U. S. and many foreign lands who have been enrolled in the school during its 12 sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1959 is estimated at $325,000.

The Berkshire Music Center commences its 13 session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Bernstein head of orchestra conducting, Richard Burgin and William Kroll heads of chamber music; Choral Music, with Hugh Ross in charge; Composition, with noted composers Roger Sessions (U. S. A.) and Boris Blacher (Germany) this year's guest teachers; Opera, headed by Boris Goldovsky; and the new and increasingly popular Tanglewood Study Group, aimed at lovers of music on a non-professional basis which Ingolf Dahl heads. Charles Munch is director of the Berkshire Music Center; Aaron Copland is assistant director; Ralph Berkowitz is dean.

ANDERSON, S. C.
INDEPENDENT
Circ. D. 36,781 - S. 37,215

MAY 29 1955

EDWIN A. FREEMAN HAS VARIED SKILLS
Clemson iCvil Engineer Also Music Composer

Clemson Engineer Receives $500 Music Scholarship

CLEMSON, May 28 — A young graduate assistant in engineering drawing at Clemson College with a diversified education has won a $500 prize for musical composition. Edwin A. Freeman, a native of Clemson and a graduate of the college, has been notified that he has been awarded the money to be used for further musical study by the 1954 Student Composers Radio Awards.

THIS COMPETITION is sponsored annually by Broadcast Music, Inc. in this country and Canada to further the creation of concert music in North America. Judges for the 1954 awards were William Schuman, president of the Julliard School of Music; Earl V. Moore, dean of the School of Music at the University of Michigan; and Henry Cowell, composer and professor at the Peabody Conservatory of Music.

Freeman's composition entitled 'Fantasy on a Ground' is a passacaglia for orchestra. It was written while he was studying musical composition under Helen L. Gunderson in the School of Music at Louisiana State University. While at LSU he also received a prize from the Louisiana State Federation of Music for a viola suite which he wrote. His other compositions to date include a string quartet, a woodwind quartet, a two-piano sonatine and an art song with words from the poem "The Road Not Taken" by Robert Frost.

So far Freeman's life has been a blending of music and engineering, even in his home life. His father, Professor E. J. Freeman, head of the industrial engineering department, plays the cello, and his mother is an accomplished pianist and organist with whom he studied music from childhood.

AT CLEMSON Freeman studied civil engineering and served as student bandmaster before his graduation in [illegible]. He later completed the four year course in musical composition at LSU in three years and served two years as a lieutenant in the Army's Corps of Engineers including a tour of duty in Korea.

At the present time his plans for the future are indefinite. During the summer he will study at the Berkshire Music Center in Tanglewood, Massachusetts, and at the Pierre Monteux School of Conducting in Hanover, Maine.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 40,429

APR 19 1955

Music Notes

By D. E. RITZ

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APPLICANTS intending to audition have been asked to notify the registrar at Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

Ralph Berkowitz, dean, and William Kroll of the chamber music department will be present for scheduled auditions and interviews.

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Departments in the school include orchestra and conducting, Leonard Bernstein; chamber music, Richard Burgin and Mr. Kroll; choral music, Hugh Ross; composition, Roger Sessions and Boris Blacher; opera, Boris Goldovsky; and the Tanglewood study group, which enrolls students for two, four or six weeks, Ingolf Dahl.

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[144]

RICHMOND, VA.
TIMES-DISPATCH
Circ. D. 123,471 - S. 174,705

MAY 29 1955

...ue de la Rampe, a short street just beyond the yacht basin at the foot of the hill. You can't miss it, for in the doorway will be standing the proprietor, M.

Directly on the Oce...
Halifax ho...
26th
VIRGINIA B...
Large, ... outside double ... with phone ... private bath. All ... activi...

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BOSTON, MASS.
GLOBE (Sun.)
Cir. S. 357,463

MAY 22 1955

Scholarships Aid Music Students at Tanglewood's Berkshire Center

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GAZETTE
Circ. D. 40,429

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* * *

A WORLD FESTIVAL of folk dance and song will be held at Oslow June 29 to July 4 with over 1,500 folk dancers from [illegible] countries participating. The International Folk Music Council will hold its annual conference in conjunction with the festival.

KNOXVILLE, TENN.
JOURNAL
Circ. D. 85,013 - S. 85,817

MAY 29 1955

Music And Drama

By MALCOLM MILLER
Journal Music and Drama Critic

BARTER THEATER'S TWENTY THIRD SEASON

Robert Porterfield's Barter Theater in Abingdon, Va., (officially The State Theater of Virginia), will open its 23rd season in Abingdon Opera House, Monday, June 13, at 8:15 p.m.

The opening opus will be Frederick Knott's exciting melodrama, "Dial M For Murder," starring Barter Theater's versatile director, Owen Phillips, in the role of "Tony Wendice," the part created for the Broadway production by Maurice Evans.

OWEN PHILLIPS

Other plays to be seen in Abingdon during the coming summer season include "The King of Hearts," "The Fourposter," "The Caine Mutiny Court-Martial," "Bernardine," "The Cocktail Party," with an all-star New York cast; "The Seven Year Itch," "The Skin of Our Teeth," "Dark of the Moon," "Sabrina Fair," and one of the great classics.

Season ticket books, eight tickets for $10, are now on sale. They must be purchased before June 18. No season books will be sold after Saturday, June 18. Send remittance and self-addressed envelope to "The Barter Theater of Virginia," Abingdon, Va.

SPIRITUALS SINGERS

Thirty-two Negro boys and girls from Charles M. Hall School, Alcoa, Tenn., gave a beautifully rendered program, which included Malotte's "The Lord's Prayer," and a number of Spirituals, at Maryville Kiwanis Club's noon luncheon meeting last Tuesday.

The singers were directed by Mrs. Harriet West, head of the school's Music Department. The program was announced by Prof. Emmett West, the Principal.

PROGRAM

1. Theme Song
   Ride on King Jesus.
   This Little Light of Mine.
2. Lift Thine Eyes.
   Were You There?
3. The Lord's Prayer.
   No Man Is On An Island.

WILDERNESS ROAD

Berea, Ky., is all agog over the forthcoming World Premiere of Paul Green's "Wilderness Road," Wednesday, June 29, at 8:15 p.m., celebrating the Centennial of Berea College.

The drama will be repeated nightly, except Sunday, through Sept. 5, 1955. However, there will be two special Sunday performances, July 3, and Sept. 4.

The leading role will be played by Bedford Thurman, Director of the Department of Speech at Purdue University, LaFayette, Ind. More than 100 actors, singers, and dancers, largely from Berea College, will comprise the supporting cast.

"Wilderness Road" will picture the life and happenings in an isolated mountain community in Eastern Kentucky during the "War Between the States." It is interspersed with mountain music, including famous ballads distinctive of the Appalachian region.

On the opening night all seats will be $3. Thereafter, the prices will be $3, $2.50, and $1.75. All seats are reserved.

BERKSHIRE MUSIC CENTER

Boston Symphony Orchestra will open its thirteenth Summer School of Music, the Berkshire Music Center, at Tanglewood, on Lake Mahkeenac, Berkshire County, Mass., on July 4.

Charles Munch, Conductor of the Boston Symphony Orchestra, will be director of the six-week session.

Richard Burgin, Concertmaster and Associate Conductor of the Boston Symphony, will serve as Assistant Director while Aaron Copland is in Europe on leave of absence, his first since the Berkshire School was founded in 1940.

Boris Blacher, the German composer, and Director of the Hochschule fur Musik in Berlin, will come to the United States for the first time to teach composition.

Roger Sessions, the distinguished USian composer, will be associated with Blacher in the composition department.

Blacher and Sessions have each received a commission for a work to celebrate the Boston Symphony's seventy-fifth anniversary in the season of 1955-56.

The Berkshire Music Center student orchestra, for which auditions are now being held, and the conducting class, will be directed by Leonard Bernstein with the help of Seymour Lipkin.

Orchestra Sections and Chamber Music will be under the direction of the Principals of the Boston Symphony Orchestra. Richard Burgin and William Kroll will head the Chamber Music Department, assisted by Jean Bedetti, Ruth Posselt, and members of the Boston Symphony.

Hugh Ross will again head the Choral Department, and Boris Golddovsky, whose production of Donizetti's "Don Pasquale" will open Knoxville Civic Music Association's 1955-56 season at the Bijou Theater on Thursday night, Oct. 20, will return to Tanglewood to take charge of the Opera Department. He will be assisted by Sarah Caldwell, Paul Ulanowsky, Ludwig and Laura Zirner, and others.

The Study Group offers a course of general music study for those active in community music; for music educators; and for amateurs. Members of the Study Group will take part in the Festival Chorus which participates in the Boston Symphony concerts at Tanglewood. The Study group accepts students for two, four or six weeks.

Catalog, additional information, and applications for admission to the Summer School of Music may be secured from the Boston Symphony Orchestra, Symphony Hall, Boston 15, Mass.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

MAY 2 1955

Five-Year Matching Grant To Berkshire Music Center

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, Mass., in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

The Berkshire Music Center commences its thirteenth session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Bernstein head of orchestra conducting, Richard Burgin and William Kroll heads of chamber music; Choral Music, with Hugh Ross in charge; Composition with noted composers Roger Sessions (U.S.A.) and Boris Blacher (Germany) this year's guest teachers; Opera, headed by Boris Goldovsky; and the new and increasingly popular Tanglewood Study Group, aimed at lovers of music on a non-professional basis which Ingolf Dahl heads. Charles Munch is Director of the Berkshire Music Center; Aaron Copland is Assistant Director; Ralph Berkowitz is Dean.

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

JUN 4 1955

To an Unknown Music-Lover

By LOUIS BIANCOLLI.

This is a little tribute to the forgotten man of music—that unknown music-lover who never gets into the news and maybe doesn't ever bother to read it.

He is the man who waits on line for hours to get a seat at the Metropolitan, or maybe just standing-room, and not necessarily on opening night.

He is the man who has no particular favorites in music; whether it's Mozart or Beethoven or Wagner, he likes them all and discriminates against none.

Creature of Habit.

He is the man who, if there is an audience of 20 at a Town Hall concert, is one of the 20, perhaps only out of force of habit.

He is the man in the balcony at a Philharmonic concert who listens with equal avidity to everything played and gives the soloist and conductor a big hand.

He is the nameless bystander in the vicinity of a huddle of music critics who may eavesdrop discreetly but never intrude.

He is the man who is always on time; when the concert is scheduled to begin at 8:30, he comes at 8:30 and not at 9 when it does begin.

Never Coughs.

He is the model concertgoer. He never whispers during numbers, saves his coughing spells for intermission time, noiselessly leafs through his programs.

He is the man you will always find at the opening concert of the Stadium season. He will almost certainly be seen at Tanglewood and probably at the Bach festival in Bethlehem, Pa.

He may skimp for a couple of years in order to manage a trip to Europe for the summer festivals. He is certain to include Italy.

He may write one or two anonymous cards from abroad to a New York critic, confiding a modest rapture over a soprano from Spezia or a basso from Belgrade.

Sacrifices for Seat.

He is the man who often goes without an amenity or two for a seat at the opera and has probably often rebuffed more mundane attractions for a premiere at Carnegie.

He is the man who sits motionless and sedate through the most arrant modernism, ever at attention for the chance revelation of genius, never openly hostile.

He is there to greet the newly arrived hero of the tenor wing and he is there to bid fervid farewell to the departing queen of the soprano register.

He is a philanthropist in a small way, responding to fund-raising pleas with a few dollar bills neatly folded in an envelope without return address.

Sometimes Plays Piano.

He is not a musician himself, our nameless friend, though when alone with a piano he may grope tremulously through a piano score of Bellini's "Norma."

He looks upon musicians as a people apart—mysteriously chosen by nature and art for a special and exalted role. He looks upon music as a way of life.

He is a man of simple but profound spiritual needs without whom there would be no concert halls and no orchestras to fill them.

It is for this little man of music—this unsung and unsinging hero who can only listen—that the composers write their symphonies and their operas.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 27 1955

Calendar of Events For Bay Staters

Special to The Christian Science Monitor

Boston

A 1955 Calendar of Events in Massachusetts has just been issued by the Massachusetts Department of Commerce.

Anyone planning a summer trip to Massachusetts is invited to communicate with the Department of Commerce, which has expressed its desire to assist in any way possible.

Season-Long Events

July 1-Sept. 3—Lee	Jacob's Pillow Dance Festival
July 3—Aug. 27—Duxbury	Plymouth Rock Center of Music and Drama
July 6-Aug. 14—Lenox	Berkshire Music Festival—Tanglewood
Old Sturbridge Village—Sturbridge	Open Every Day
Otis Air Force Base—Cape Cod	Special Public Tours Every Thursday
Army Tours—Wellfleet	Antiaircraft Practice Every Wednesday—Public
Nauset Station—Eastham	Coast Guard Tours on Thursday—Public
Edaville Railroad—South Carver	Daily Rides on Narrow-Gauge Plantation Road
Guided Tours—Plymouth	Historical Landmarks—Daily
All Yacht Clubs	Sailing Races on Weekends

General Events

June 29 —West Springfield	Country Dance Festival — Storrowton Village, Eastern States Exposition Grounds
June 26 —Provincetown	Blessing of the Fishing Fleet
July —Sheffield	School of Antiques
July —Dalton	St. Peter Fiesta
July 3 —Gloucester	Old Home Week
July 3 —Beverly	Antique and Sportscar Parade
July 3 —Plymouth	Pilgrim Breakfast—Harlow Old Fort House
July 4 —Beverly	National Sportscar Races—Airport
July 12 —Dennis	Handcrafts Exhibition—Union Church Grounds
July 12 —Hyannis	Square Dance Festival—High School Field
July 15 —Amherst	Country Dance Festival—Univ. of Mass.
July 22 —Provincetown	Beachcombers Costume Ball—Town Hall
July 28-29—Amherst	Weavers' Seminar—University of Mass.
July 29-31—Northampton	National Morgan Horse Show—Fair Grounds
August —Plymouth	Pilgrim Progress Processional—Each Friday 5 p.m.
Aug. 4 —Falmouth	Nursing Association Fete—Village Green
Aug. 7 —West Barnstable	Henry Jacob Service—West Parish Meetinghouse
Aug. 7 —Gloucester	Fishermen's Memorial Service
Aug. 9-10—Chatham	Craftsmen's Fair—High School
Aug. 13 —Coonamessett	Cape Cod Kennel Club Dog Show
Aug. 14-18—Barnstable	All Tackle Tuna Tournament
Aug. 19 —Provincetown	Artists' Costume Ball
Aug. 20-21—South Mashpee	Indian Pow-Wow—Poponesset
Aug. 25 —Yarmouth	Bass River Rod and Gun Club Clambake
Aug. 26 —Hyannis	Fall Style Show and Beauty Pageant
Sep. 1 —Beverly	Tournament of Drums—Hurd Stadium
Sep. 4 —Plymouth	Pilgrim Breakfast—Harlow Old Fort House
Oct. 12 —Beverly	Columbus Day Fiesta—Inocenti Park
Nov. 24 —Plymouth	Thanksgiving Day Pilgrim Processional and Tableau

Celebrations

June 26-July 4—Groton	Tercentenary Celebration
July 2 —North Beverly	Bonfire—Parade—Fireworks
July 4 —Southampton	Barbecue—Old-Fashioned Auction
July 4 —Shelburne Falls	Old-Fashioned Celebration
July 4 —Cape Cod	Independence Day Celebrations—All Towns
Aug. 11-13—Charlemont	Yankee Doodle Days—Auction—Barbecue Pageant

Summer Theaters

June 24 —Beverly	North Shore Music Theater—Route 128—Exit 9
June 27 —Wellesley	Theater on the Green—Wellesley College
June 28 —Orleans	Arena Theater Opening
June 28 —Williamstown	Summer Theater Opens—Williams College
June 29 —Chatham	Monomoy Theater Opening
July —Falmouth	Highfield Theater Opening
July —Fitchburg	Lake Whalom Playhouse Opening
July —Westboro	Red Barn Theater—Route 9
July 1 —Becket	Jacob's Pillow—Dance Festival Opens
July 1 —Hyannis	Cape Cod Melody Tent Opening
July 1 —Holyoke	Valley Players Theater—Mountain Park
July 2 —Lenox	Berkshire Music Barn—Music Inn—Jazz and Folk Music Concerts
July 2 —Dennis	Cape Cod Playhouse Opening
July 4 —Provincetown	Playhouse Opens
July 4 —Falmouth	Playhouse Opens
July 4 —Duxury	Plymouth Rock Center of Music and Drama Opens
July 4-Aug. 14—Lenox	Berkshire Music Center—Tanglewood
July 5 —Cambridge	Brattle Theater Opens
July 6- 7—Harwich	Junior Theater Opens—Exchange Hall
Aug. 13 —Stockbridge	New York Pro Musica Antiqua Concerts—Saturday Evenings

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NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUN 5 1955

Berkshire Festival On July 8

PITTSFIELD, Mass.—There's more than music in the Berkshires, but Tanglewood, of course, is still the area's Summer headliner.

For the second successive year, the Boston Symphony Orchestra, under the baton of Charles Munch, will have an expanded season of 24 programs, running from July 8 through Aug. 14.

There are two new major additions to the Berkshire Hills' bill of fare for this Summer's vacationist. Both are located in the college town of Williamstown.

One is a Summer theatre which will open a 10-week season June 28 in the Adams Memorial Theatre at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits. Marcia Henderson, Williamstown native, who is now a Hollywood and television star, will be featured in the opening performance.

The other Berkshire addition, already in operation, is the Sterling and Francine Clark Art Museum. The multimillion dollar museum erected by Robert Sterling Clark, New York financier, was opened to the public in May.

Another Berkshire regular, Jacob's Pillow Dance Festival, will open a 10-week season July 1 off Jacob's Ladder (Route 20) in the hill town of Becket. Director Ted Shawn announced recently that his 1955 season will be highlighted by the American debut of the Royal Danish Ballet.

[145]

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 5 1955

THE WORLD OF MUSIC: OPERA AT TANGLEWOOD

Mennini One-Acter, 'The Rope,' Listed For Premiere With Mozart's 'Zaide'

By ROSS PARMENTER

TWO years ago Louis Mennini was at the Berkshire Music Center with an unusual commission. He was to hang around the opera department and learn all he could about the practical realities of putting on an opera. What is more, he was to consult with those involved about problems that occurred to him as he began work on an opera of his own. The result of that assignment was "The Rope," a one-act opera based on Eugene O'Neill's play of the same name, which will be presented at Tanglewood this summer.

Mr. Mennini has scored the work for twenty-five instruments and has prepared his own libretto. With few exceptions, he has taken the play as it is and used the playwright's text. The work to be paired with "The Rope" will extend the department's record in introducing little-known Mozart operas to the United States. "Idomeneo" and "La Clemenza di Tito" are the ones it has given in the past. This summer its choice is the unfinished "Zaide." Aug. 8 and 9 will be the dates.

The opera department will also honor Boris Blacher, the visiting German composer on the center's faculty. It will present his opera "Romeo and Juliet," which was heard here in a concert version at a program of the League of Composers six years ago. Other projects of the department are scenes from Berlioz' "The Trojans" and Milhaud's "L'Abandon de Ariane."

PROCEEDS: The La Salle Quartet of Cincinnati's College of Music is one of the city's prides. Last year when the quartet was on tour in Israel a group of Cincinnati citizens sponsored one of its concerts in Tel Aviv with a special end in mind. The idea was that the proceeds of the concert would provide the prize money in a contest for a new string quartet by an Israeli composer. The winning work was to be selected by an American jury. Eleven quartets were submitted. Aaron Copland, William Schuman and Vincent Persichetti passed on them. They picked Paul Ben-Haim's String Quartet as the work to receive the box-office take.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751

JUN 5 1955

Tanglewood Opera

The opera department of the Berkshire Music Center, Tanglewood, Lenox, Mass., lists a number of productions for the summer. Among them are the premiere of "The Rope," a one-acter by Louis Mennini, Mozart's "Zaide," Boris Blacher's "Romeo and Juliet," Darius Milhaud's "L'Abandon d'Ariane" and excerpts from Berlioz' "The Trojans."

SCHENECTADY, N. Y.
UNION-STAR
Circ. D. 36,182
MAY 21 1955

OVER THE NEXT FIVE YEARS THE ROCKEFELLER Foundation will contribute a sum equal to that raised from other sources for the operation of the Berkshire Music Center at Tanglewood, only school of music in the country maintained by a symphony orchestra—Boston Symphony. Estimate runs as high as $125,000 for the five years.

NY Herald Tribune
June 5, 1955

Debut of 'Rope' Set

By FRANCIS D. PERKINS

When Louis Mennini's "The Rope" is introduced by the Berkshire Music Center on Aug. 8 and 9 at Tanglewood, Lenox, Mass., it will be prefaced by a little known Mozart opera, "Zaide" (K. 344), composed in 1779 to a libretto by Johann Andreas Schachtner. These will probably be the first American performances of this unfinished work, which has been edited by Boris Goldovsky and Sarah Caldwell for this production.

"The Rope" is based on Eugene O'Neill's one-act play of that title which was first staged by the Provincetown Players here in 1917. It is the first completed result of a $750 opera commission plan introduced by the Koussevitzky Music Foundation in 1953. For the last two summers, the composer has worked with the Center's opera department at Tanglewood, receiving its advice and co-operation through all stages of composition and preparation.

The opera department will occupy three other evenings during the Tanglewood season, Tuesday, July 26; Monday, Aug. 1 and Tuesday, July 2. The schedule for these dates includes Boris Blacher's "Romeo and Juliet," Darius Milhaud's "L'Abandon d'Ariane" and excerpts from Berlioz' "The Trojans," which Mr. Goldovsky produced in Boston for the first time in America in March.

* * *

Symphony Extends Tour

The Symphony of the Air, which has been playing in Korea, Hong Kong, Okinawa and Formosa, will spend this week in Manila. The Philippine capital was scheduled to be the last stop on the former NBC Symphony's triumphant Far Eastern tour, but this has been extended for two weeks, taking the American musicians to Siam, Malaya and Ceylon.

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165 Church

NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

JUN 7 1955

Travel Talk

he Berkshire Music Barn, first summer music hall oted to concert jazz and re- d music, will open July 2, Lenox, Mass., just a mile n the road from the Boston nphony's famous Music d. . . . **The Breakers Beach**, Lido Beach, L. I., being lt at a cost of $900,000, will completed June 10. . . . This the second year the June sic and Arts Festival, **Anne** ster's informal hideaway home, Woodburne, N. Y., feature Daily Creative ists and Guests Get-To- hers.

For the second successive year the **Boston Symphony Orchestra** will [illegible] season of 24 programs at **Tanglewood**, in the Berkshire Hills, Mass., from July 8 through Aug. 14. . . . **John C. Potteiger** has been appointed resident manager of **Charlie Geissinger's High Point Inn**, Mt. Pocono, Pa. . . . The **Berkshire Camp for Men**, Wingdale, N. Y., a resort for male vacationers exclusively, is now going strong.

* * *

Camping and picnicking facilities in the Great Smoky Moun-

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 2 1955

Prepare for Tanglewood Opening

Charles Munch puts the [illegible] string section of the Boston Symphony Orchestra through its paces in readiness for the new Tanglewood season, which will get underway with the first of the theater-concert hall programs next week.

MILWAUKEE, WIS.
SENTINEL
Circ. D. 184,155 - S. 227,930

JUN 5 1955

Johnson Back For Festival

By Edward P. Halline

THE TIRELESS Thor Johnson, just winding up a triumphal tour of the Orient with the Symphony of the Air (Toscanini's old NBC Symphony), will be back in Door County in a couple of months for the third annual Peninsula Music Festival.

On this tour the Wisconsin-born Johnson, conductor of the Cincinnati Symphony Orchestra, and Walter Hendl, conductor of the Dallas Symphony, will have performed 41 concerts. Johnson directs the orchestra at Manila today, and they all leave for the United States next Sunday.

The enthusiasm which has greeted the orchestra everywhere in Japan, Korea, Formosa, Okinawa, Hong Kong and the Philippines makes one dig up that trite saying, but true, that music is a universal language.

And an American orchestra playing music by Germans, Austrians, Russians and Americans to Asiatic audiences does more to break down the barriers of race and language than a million lofty declamations about the virtues of democracy and freedom.

(If only an orchestra such as this could break down the Milwaukee barrier and resow the seeds in this cultural—well not desert, but dust bowl.)

JOHNSON WILL KEEP busy right up to the Peninsula Festival. He will direct the early American Moravian Music Festival at Winston-Salem, N. C., conduct the Boston Symphony Orchestra at Tanglewood, Mass., direct the Elkan Naumberg memorial concert in Central Park, New York City, give concerts with youth groups at the Transylvania music camp, Brevard, N. C., and at the University of Kentucky summer music clinic for high school musicians at Lexington.

Thor Johnson's enthusiasm for young people in music is significant. His superb Peninsula orchestra last year was composed of players hardly more than teenagers. He is building for the future, he said then, and he is continually amazed that Milwaukee, with an outstanding public school music program reaching thousands of pupils, has no real outlet for their talents.

THE DATES for the next Peninsula Musical Festival Saturday, Aug. 6; Sunday, Aug. 7; Tuesday, Aug. 9; Wednesday, Aug. 10; Saturday, Aug. 13; Sunday, Aug. 14; Wednesday, Aug. 17; Saturday, Aug. 20; Sunday, Aug. 21.

Now the talk is that Igor Markevitch, the brilliant European conductor whose ballet performances have been extremely impressive on Angel records, is to be the next music director of the Boston Symphony Orchestra. There has been talk, too, of Herbert von Karajan, who led the Berlin Philharmonic on its recent tour, including Milwaukee.

But Variety, which keeps its ear to the ground even in the long hair field, reports that Conductor Charles Munch wants to return to his native France and Markevitch, whose guest conducting at Boston was acclaimed, is next in line.

who takes Glamorous Vacations?

1417

DO THESE FAMOUS PEOPLE?

Pierre Monteux
Eugene Ormandy
Dimitri Mitropoulos
Charles Münch
Yehudi Menuhin
Risë Stevens
Eleanor Steber
Hilda Gueden
Roberta Peters
Gladys Swarthout
Lily Pons
and André Kostelanetz
Jackie Gleason
Lucy and Desi
Walt Disney
Ed Sullivan
Dave Garroway
Arlene Francis
Garry Moore
Sid Caesar
Ed Murrow
Eve Arden
Perry Como
Ezio Pinza
Burl Ives
Ava Gardner
Robert Taylor
Yvonne de Carlo
Yul Brynner
Elizabeth Taylor
James Dean
Jimmy Stewart
Van Johnson
Marlon Brando
Greer Garson
Jean Stafford
Robert Penn Warren
Max Shulman
John Steinbeck
Frank Yerby
Ludwig Bemelmans
Anita Loos
Truman Capote
Moss Hart and Kitty Carlisle
and Eartha Kitt,
among others

OR DO YOU?

"A perpetual holiday," said George Bernard Shaw, one of the most competent spoil-sports the world has ever known, "is a good working definition of hell." GBS had a terrible time in the Orkneys with damp sheets and uncooperative chambermaids; and his round-the-world cruises were blighted by poisonous insects, journalists, and broken bones. "Holidays always leave one a wreck," he concluded categorically and proceeded to hole up in his place in Hertfordshire.

Most of us, however, feel that nothing would be nicer than to magnify vacations to a jumbo three or four months. Think of all those people we admire and envy, such people as actors, singers, musicians, writers whose time is their own to dispose of. Think of the splendid summers they'll be spending. We thought—and decided to conduct a hit and miss inquiry into their plans to give ourselves a little vicarious pleasure. Instead, the results gave us pause. Only some congenial grasshoppers seem to have planned big fat vacations.

To begin with musicians. Their summers used to be their own—now they've a million festivals to keep them busy. Florence in May, Salzburg or Aspen in July and August are pleasant places to be, but choking on moths and blowing mosquitoes out of clarinets to entertain other vacationers is not exactly a rest.

Take Pierre Monteux, for instance. He doesn't even think holidays are for the strings. After a hard winter's work conducting orchestras from coast to coast you'd suppose this benign 80-year-old gentleman with the large stomach and swooping mustachios who hasn't missed a rehearsal or performance in sixty-five years would be content to take a breather. Not at all. He will be conducting opera, concerts, and recording sessions in London and Paris, in Amsterdam, Scheveningen and other lowland cities, then nipping back across the Atlantic to put in appearances at Lewisohn Stadium, Robin Hood Dell, Tanglewood, and Ravinia Park outside of Chicago. [illegible] comparative youngsters [illegible] Eugene Ormandy (one-night stands [illegible]), Dimitri Mitropoulos (Lewis[illegible] and a cross country tour), [illegible] Münch (in charge of the Berkshire [illegible] Festival).

Time [illegible] when a symphony conductor could take months off just to go touring about Europe with Greta Garbo, eating coffee-soaked cornflakes on the Italian Riviera, and doing yogi exercises in Sweden. But these days seem to be gone forever.

Yogi exercises bring to mind violinist Yehudi Menuhin who, we heard, sat on an Alpine glacier every summer picking eidelweiss and doing Hindu calisthenics to relax his bow arm. We called up Mr. Menuhin's manager and were told—no athletics in the Alps this season; instead, a series of concerts and a short stretch of domesticity in a California bungalow before starting out on the fall grind. As for other virtuosi—pianist Artur Rubinstein hoped to fit in a few relaxing luncheons at his Paris house between dashes to concert dates in Italy and Switzerland; Rudo[illegible] would play at Lewisohn and Ravinia, then commute to a teaching job at Brattleboro from his Vermont farm; violinist Isaac Stern, his summer crammed with U.S. festivals till the end of August, was hoping to clear enough time to take an old-fashioned motor tour of the U.S. national parks and all, but he couldn't be sure.

We resorted to opera stars. Now this profession demands at least three months at Baden-Baden, Cap Ferrat, or Bad Gastein, lounging in pink and gold boudoirs or [illegible] awnings, eating [illegible] reading lurid [illegible] explain those figures? [illegible] turns out are svelte and [illegible] Europe it is to sing and sing. [illegible] might be able to sneak away for a little mountain climbing in the Tyrol and the Dolomites, Eleanor Steber and Hilda Gueden admitted to planning a bit of surreptitious sightseeing between en-

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Granite State Free Press
LEBANON, N. H.
Weekly Independent
Circ. 1,412

JUN 30 1955

LEBANON NEWS

Donald C. Smith went to Lenox, Mass., Tuesday to take a position as guide at Tanglewood, where the Boston Symphony Orchestra gives its summer concerts and conducts the music school known as the Berkshire Music Center.

OHIO NEWS BUREAU CO.
Cleveland 15, Ohio
Oldest Press Clipping Bureau in Ohio
CLEVELAND PLAIN DEALER

JUN 26 1955

Berkshires Offer Theater, Music and Art Events

047

There is more than music in the Berkshires. Tanglewood is, of course, the area's summer headliner. For the second season the Boston Symphony Orchestra will perform from July 8 through Aug. 14.

Two other new major attractions in the Berkshire hills are both located in Williamstown. One is the summer theater which opens Tuesday. The other, already in operation, is the Sterling and Francine Clark Art Museum.

The multimillion dollar museum was opened last month. It is opened to the public at no charge.

The Berkshires have an abundance of natural and historic spots: Mission House in Stockbridge, built in 1739 as an Indian mission; Monument Mountain, the great stone-faced mountain poetized by William Cullen Bryant; Natural Bridge, a geological wonder that includes marbled arches and water carved caverns.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 6 1955

Berkshire Festival Opening Tonight

047

The opening concert of the 1955 Berkshire Festival will be given tonight in the famed Theater-Concert Hall at Tanglewood, Lenox, Mass. at 8:30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

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Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 3 1955

give him 9000 degrees.

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The first of six weekly chamber music concerts will be given by students of Dept. I in the Chamber Music Hall Sunday morning, July 10, at 10.

Post
WALLINGFORD, Conn.
[illegible] Independent
[illegible]

Berkshire Festival Concerts Start JJuly 6

[illegible] choral and chamber [illegible] come again to the Berkshire Hills in Western Massachusetts with the opening [illegible] of Tanglewood, Lenox, Mass. [illegible] annual Berkshire Festival of the Boston Symphony [illegible] by its Music [illegible] Charles Munch. For the [illegible] summer since the Boston Symphony Orchestra has [illegible] concerts will be given [illegible] weeks, July 6 to [illegible] 14 on the estate where [illegible] ago Nathaniel Hawthorne [illegible] a guest and told his [illegible] Tales."

[illegible] 1955 Berkshire Festival of [illegible] concerts commences on Wednesday evening (July 6) with an [illegible] program by the [illegible] Quartet. On Friday [illegible] (July 8) Charles Munch [illegible] conduct a chamber orchestra [illegible] Boston Symphony players [illegible] program of Bach, Stravinsky and Mozart. The Saturday [illegible] chamber orchestra con[illegible] Handel, Haydn and [illegible]. On Sunday afternoon (July 10) Charles Munch [illegible] the chamber orchestra [illegible] Bach's Mass in B minor with the Harvard Glee Club and Radcliffe Choral Society.

[illegible] above concerts and those [illegible] following week July 13 [illegible] will all be given in the [illegible] Theatre-Concert Hall at Tanglewood, evenings [illegible] Sunday afternoon at [illegible]

[147]

who [redacted] Glamorous Vacat[redacted]?

DO THESE FAMOUS PEOPLE?

[redacted]e Monteux	Ezio Pinza
Euge[redacted] Ormandy	Burl Ives
Dimitri [redacted]itropoulos	Ava Gardner
Cha[redacted]es Münch	Robert Taylor
Yehud[redacted] Menuhin	Yvonne de Carlo
Ris[redacted] Stevens	Yul Brynner
Ele[redacted]nor Steber	Elizabeth Taylor
[redacted] Gueden	James Dean
Ro[redacted]rta Peters	Jimmy Stewart
Gladys [redacted]warthout	Van Johnson
Lily Pons	Marlon Brando
and André [redacted]ostelanetz	Greer Garson
Jack[redacted] Gleason	Jean Stafford
Luc[redacted] and Desi	Robert Penn Warren
W[redacted]t Disney	Max Shulman
[redacted] Sullivan	John Steinbeck
[redacted] Garroway	Frank Yerby
Ar[redacted] Francis	Ludwig Bemelmans
[redacted]rry Moore	Anita Loos
[redacted]d Caesar	Truman Capote
[redacted] Murrow	Moss Hart and Kitty Carlisle
[redacted]ve Arden	and Eartha Kitt,
[redacted]rry Como	among others

OR DO YOU?

"A perpetual [redacted] said George Bernard Shaw, one of the most competent spoil-sports the world has ever known, "is a good [redacted]" GBS had a terrible time in [redacted] Orkneys with damp sheets [redacted] uncooperat[redacted] chambermaids; and his round [redacted] were blighted by poisonous insects, [redacted]lists, and broken bones. "[redacted] ave one a wreck," he concluded [redacted] and proceeded to hole up [redacted]ffordshire.

Most [redacted] feel that nothing would be [redacted]agnify vacations to a jumbo three or [redacted] months. Think of all those people we admire and envy, such people as actors, singers, musicians, writers whose time is their own to dispose of. Think of the splendid summers they'll be spending. We thought—and decided to conduct a hit and miss inquiry into [redacted] to give ourselves a little vicarious [redacted]sure. Instead, the results gave us pause. Only some congenial grasshoppers seem to have planned big fat vacations.

To begin with musicians. Their summers used to be their own—now they've a million festivals to keep them busy. Florence in May, Salzburg or Aspen in July and August are pleasant places to be, but choking on moths and blowing mosquitoes out of clarinets to entertain other vacationers is not exactly a rest.

Take Pierre Monteux, for instance. He doesn't even think holidays are for the strings. After a hard winter's work conducting orchestras from coast to coast you'd suppose this [redacted] other lowland cities, [redacted] across the Atlantic to put in appearances at Lewisohn [redacted] Tanglewood, Chicago. [redacted]arative young[redacted]e-night stands [redacted]poulos (Lewis[redacted] and [redacted] country tour) [redacted] Münch [redacted] of the Berksh[redacted]

Time [redacted]ductor could [redacted] months off just [redacted] touring about Eu[redacted] with Greta Garbo, [redacted] coffee-soaked co[redacted]flakes on the Italia[redacted], and doing yog[redacted] exercises in Swed[redacted] these days seem [redacted] be gone forever.

Yogi exercises bring to [redacted] violinist Yehudi Menuhin who, we [redacted] on an Alpine glacier every su[redacted]cking eidelweiss and doing Hindu [redacted] to relax his [redacted] arm. We called [redacted]enuhin's manager and were told—[redacted]s in the Alps th[redacted]; instead, [redacted] concerts and [redacted] short stretch of [redacted] in a California bun[redacted] on the fall [redacted] pianist Artur Rub[redacted] relaxing lunch[redacted] between dashes to [redacted] Switzerland; Rud[redacted] at Lewisohn and Ravinia, then commute to a teaching job at Brattleboro [redacted] farm; violinist Isaac S[redacted] crammed with U.S. festiv[redacted] of August, was hoping to clear [redacted] time to take an old-fashioned [redacted] of the U.S. national parks and all, but he couldn't be sure.

We re[redacted] Now this profe[redacted] at least three months at [redacted]-Baden, Cap [redacted]errat, or Bad Gaste[redacted] gold boudoirs or [redacted]s, eating [redacted] lurid [redacted] in those [redacted] out are [redacted]rope it is to sing and a[redacted] might be able to [redacted] mountain climbing in [redacted] and the Dolomites. Eleanor Steber [redacted] Gueden admitted to planning a bit of surreptitious sightseeing between en-

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Granite State Free Press
LEBANON, N. H.
Weekly Independent
Circ. 1,412

JUN 30 1955

LEBANON NEWS

Donald C. Smith went to Lenox, Mass., Tuesday to take a position as guide at Tanglewood, where the Boston Symphony Orchestra gives its summer concerts and conducts the music school known as the Berkshire Music Center.

OHIO NEWS BUREAU CO.
Cleveland 15, Ohio
Oldest Press Clipping Bureau in Ohio
CLEVELAND PLAIN DEALER

JUN 26 1955

Berkshires Offer Theater, Music and Art Events

047 NY

There is more than music in the Berkshires. Tanglewood is, of course, the area's summer headliner. For the second season the Boston Symphony Orchestra will perform from July 8 through Aug. 14.

Two other new major attractions in the Berkshire hills are both located in Williamstown. One is the summer theater which opens Tuesday. The other, already in operation, is the Sterling and Francine Clark Art Museum.

The multimillion dollar museum was opened last month. It is opened to the public at no charge.

The Berkshires have an abundance of natural and historic spots: Mission House in Stockbridge, built in 1739 as an Indian mission; Monument Mountain, the great stone-faced mountain poetized by William Cullen Bryant; Natural Bridge, a geological wonder that includes marbled arches and water carved caverns.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 180,559

JUL 6 1955

Berkshire Festival Opening Tonight

047

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Sunday Republican
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Independent
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JUL 3 1955

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[illegible] shire Festival [illegible] Start July 6

[illegible]

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[147]

COLUMBIA, S. C.
STATE
Circ. D. 74,543 - S. 80,990

JUN 19 1955

Berkshire Festival to Feature Boston Symphony Under Munch

Beginning early in July and continuing through mid-August, thousands of music lovers from throughout the world will pour into the beautiful Berkshire hills of Western Massachusetts for the world famous Berkshire Music Festival of the Boston Symphony Orchestra at Tanglewood.

World-famous conductors and artists will participate in the six-weeks long music festival including Charles Munch, Piere Monteux, Isaac Stern and Gregor Piatigorsky.

Situated on a large estate near the little town of Lenox, the festival grounds will resound weekly to the music of the masters. Concerts of the Boston Symphony are held in the acoustically perfect shed, which has a capacity of 6,000.

In previous summers up to 4,000 more concert-goers have been accommodated on the spacious lawns which surround the shed. Chamber music concerts are held in the Theatre-concert Hall which seats 1,500. Like the shed concerts, though, many bring their blankets or folding chairs and enjoy the music from the lawn around the auditorium.

Additional music is in store for those who become 'friends' of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra to provide an opportunity for music study at Tanglewood in connection with the Berkshire Festival Concerts. By supporting the school through a contribution, a "friend' is invited to the concerts presented by the students of the Center — their programs of opera, orchestra, chorus, student compositions and chamber music.

Charles Munch, music director of the Boston Symphony has announced the concert schedule for the 1955 Berkshire Festival, which begins its season July 6.

This year's Festival will feature the music of Ludwig van Beethoven. In addition to all nine of Beethoven's symphonies, the Festival will present the Missa Solemnis, the Emperor Concerto, and the Violin Concerto. Until August 14 there will be twenty-five festival concerts on the Tanglewood grounds and an equal number of student programs.

Chamber groups to be heard in the chamber music series include the Kroll Quartet, the Beaux Arts Trio, and the New Music Quartet. Also included in the chamber music series will be sonata recitals by Isaac Stern, Rudolf Serkin, and Gregor Piatigorsky.

Conductors who will appear in the chamber orchestra and Boston Symphony Orchestra concerts are Charles Munch, music director of Leonard Bernstin, and Thor Johnson. Soloists for the festival include Jennie Tourel, Isaac Stern, Leontyne Price, Gregor Piatigorsky, Rudolf Serkin, Margaret Harshaw, David Lloyd, and Eugene Istomin.

The Festival performances, together with activities of the Berkshire Music Center, make concerts at Tanglewood an almost daily occurrence. A brochure with complete information is available by writing the Berkshire Festival, Tanglewood, Lenox, Massachusetts.

Charles Munch Conducts Boston Symphony Orchestra at Bershire Festival

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SEATTLE, WASH.
TIMES
Circ. D. 204,260 - S. 237,502

MAY 31 1955

Words and Music:

Studios Heed Voice Of Public in Dispute Over Film Censorship

By LOUIS R. GUZZO

POTPOURRI: Geoffrey Shurlock, who replaced Joseph Breen last year as Hollywood's chief censor, is caught in the middle of a dispute over increasing attention given sex and violence in films.

GEOFFREY SHURLOCK

When Shurlock replaced Breen on the latter's retirement, a relaxation in the movie industry's censorship code was noticeable almost overnight. Major studios had been insisting on some changes in the code for several years, but they found Breen to be no compromiser. When Shurlock took over, the changes came gradually and without publicity.

Opposition to the changes also has developed gradually, led by the Catholic Legion of Decency but by no means restricted to it. Some of the protests have come from Europe; the British particularly have become irritated over the growing number of scenes of brutality in Hollywood exports.

Shurlock says he has held the line in observing the industry's code, but the legion and other church groups have charged he is interpreting the rules too liberally. He told a reporter last week the code is being administered to the letter. Shurlock said the public, which has always accepted violence and killing in Western or costume movies, has been complaining about violence and brutality because they have been given a present-day setting.

Eric Johnston, movie czar and always a diplomat, is talking on both sides of the street. He has declared no concessions have been made to studios in censorship regulations and at the same time has warned them to start trimming objectionable scenes.

The studios apparently needed no warning. Having learned many years ago that it is folly to defy good taste and public resentment for a long period, they are studying all scripts for offensive language and scenes.

All of which seems to indicate the public remains its own best censor.

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CORRECTION: The annual alumni all-request program by the University of Washington concert band is scheduled for tomorrow evening at Meany Hall, not tonight, as reported in this column yesterday.

Students and graduates will combine for the concert, which is complimentary.

●

The Rockefeller Foundation is in the news on two fronts with aid to symphony projects. It has granted the American Symphony Orchestra League $6,000 for a survey [illegible] legal [illegible] financial structures of orchestras in the United States and the Boston Symphony $25,000 a year for five years [illegible] support of its Berkshire Music Center.

Can't someone [illegible] a few of [illegible] Rockefeller greenbacks to the support of the Seattle Symphony?

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 1 1955

Tanglewood To Open Sunday; First Concert Is Wednesday

The gates at Tanglewood in Lenox will swing wide Sunday afternoon for opening exercises of the Berkshire Music center, to be followed Wednesday evening by the first concert of the 1955 Berkshire Music festival season.

Munch Back in U.S.

Charles Munch, music director of the Boston Symphony orchestra which presents the major festival concerts, and director of the Music center, the summer school operated by the orchestra in connection with the festival, arrived in New York from Paris by air today for the opening exercises at which he

Other speakers are expected to be William Cox, chairman of the Society of Friends of the music school; Richard Burgin, acting as will speak. He will drive to Lenox late today.

sistant director of the Berkshire Music center; Ralph Berkowitz dean of the center; and George E Judd, retired manager of the Boston Symphony orchestra. Randal Thompson's "Alleluia," composed for the opening of the school in 1940, will be sung by students, Hugh Ross, head of the choral department, conducting. Tea will be served in the formal gardens.

The concert Wednesday evening at 8.30 will be the first of eight intimate programs in the Tanglewood theater-concert hall, preceding the 12 major concerts by the 104-piece Boston Symphony orchestra in the huge music shed which comprise the major festival season. The Kroll String quartet will perform a Beethoven program Wednesday evening, giving the C minor, F minor and C sharp minor string quartets.

Friday Evening

On Friday evening, in his first conducting appearance of the season, Mr. Munch will lead a chamber orchestra of Boston symphony members in two Bach works, the Sinfonia from the "Easter" oratorio, and the Suite No. 2 for flute and strings, with Doriot Anthony Dwyer, first flutist of the Boston orchestra as soloist; in Stravinsky's "Orpheus" and in Mozart's "Prague" symphony.

The small concert Saturday evening, July 9, in the theater-concert hall will be given by the chamber orchestra of Boston symphony players with Thor Johnson conducting. The program will consist of Handel's Concerto Grosso, Op. 6, No 12; Haydn's Symphonic Concertante with oboe, bassoon, violin and 'cello, Hindemith's "Der Schwanendreher," with Joseph de Pasquale, first violinist of the Boston orchestra, as soloist, and Haydn's B flat symphony, No 98.

Sunday Afternoon

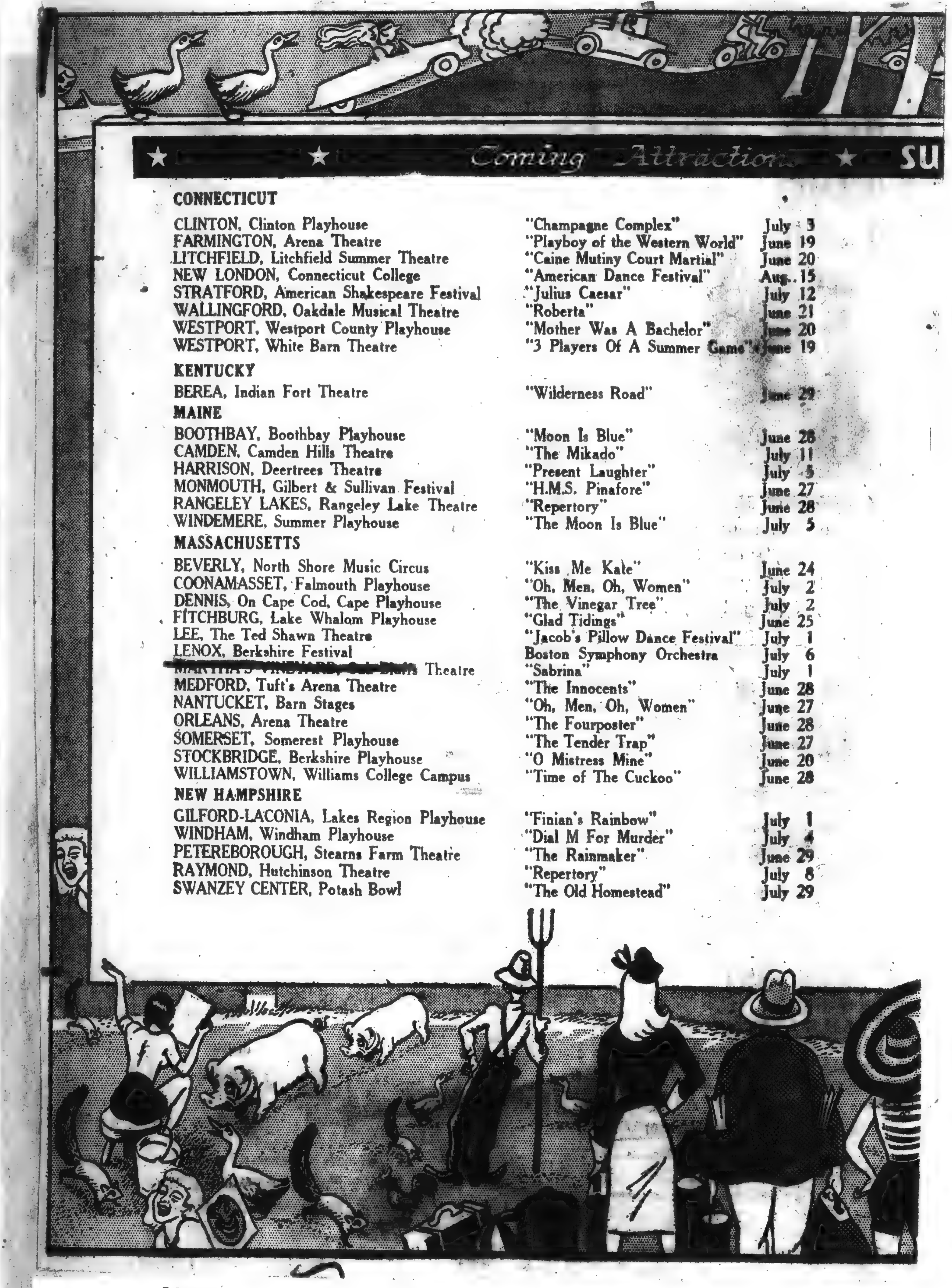
On Sunday afternoon, July 10 at 2.30, Mr. Munch will conduct a performance of Bach's Mass in B minor, by the Boston orchestra chamber group, the Harvard Glee club and Radcliffe choral society, with Adele Addison, soprano; Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, as soloists.

In the following week a similar pattern of four concerts, will be given, by a string ensemble on Wednesday evening and by the small orchestra of Boston symphony musicians on Friday and Saturday evenings and Sunday afternoons, all in the theater-concert hall.

The 12 major festival concerts in the huge Tanglewood shed which seats 6,000, will open Friday evening, July 22. These concerts will be given on Friday and Saturay evenings at 8.30 and Sunday afternoons at 2.30 on four successive week-ends.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUN 19 1955



Coming Attractions

CONNECTICUT		
CLINTON, Clinton Playhouse	"Champagne Complex"	July 3
FARMINGTON, Arena Theatre	"Playboy of the Western World"	June 19
LITCHFIELD, Litchfield Summer Theatre	"Caine Mutiny Court Martial"	June 20
NEW LONDON, Connecticut College	"American Dance Festival"	Aug. 15
STRATFORD, American Shakespeare Festival	"Julius Caesar"	July 12
WALLINGFORD, Oakdale Musical Theatre	"Roberta"	June 21
WESTPORT, Westport County Playhouse	"Mother Was A Bachelor"	June 20
WESTPORT, White Barn Theatre	"3 Players Of A Summer Game"	June 19
KENTUCKY		
BEREA, Indian Fort Theatre	"Wilderness Road"	June 29
MAINE		
BOOTHBAY, Boothbay Playhouse	"Moon Is Blue"	June 28
CAMDEN, Camden Hills Theatre	"The Mikado"	July 11
HARRISON, Deertrees Theatre	"Present Laughter"	July 5
MONMOUTH, Gilbert & Sullivan Festival	"H.M.S. Pinafore"	June 27
RANGELEY LAKES, Rangeley Lake Theatre	"Repertory"	June 28
WINDEMERE, Summer Playhouse	"The Moon Is Blue"	July 5
MASSACHUSETTS		
BEVERLY, North Shore Music Circus	"Kiss Me Kate"	June 24
COONAMASSET, Falmouth Playhouse	"Oh, Men, Oh, Women"	July 2
DENNIS, On Cape Cod, Cape Playhouse	"The Vinegar Tree"	July 2
FITCHBURG, Lake Whalom Playhouse	"Glad Tidings"	June 25
LEE, The Ted Shawn Theatre	"Jacob's Pillow Dance Festival"	July 1
LENOX, Berkshire Festival	Boston Symphony Orchestra	July 6
~~MARTHA'S VINEYARD, Oak Bluffs~~ Theatre	"Sabrina"	July 1
MEDFORD, Tuft's Arena Theatre	"The Innocents"	June 28
NANTUCKET, Barn Stages	"Oh, Men, Oh, Women"	June 27
ORLEANS, Arena Theatre	"The Fourposter"	June 28
SOMERSET, Somerest Playhouse	"The Tender Trap"	June 27
STOCKBRIDGE, Berkshire Playhouse	"O Mistress Mine"	June 20
WILLIAMSTOWN, Williams College Campus	"Time of The Cuckoo"	June 28
NEW HAMPSHIRE		
GILFORD-LACONIA, Lakes Region Playhouse	"Finian's Rainbow"	July 1
WINDHAM, Windham Playhouse	"Dial M For Murder"	July 4
PETEREBOROUGH, Stearns Farm Theatre	"The Rainmaker"	June 29
RAYMOND, Hutchinson Theatre	"Repertory"	July 8
SWANZEY CENTER, Potash Bowl	"The Old Homestead"	July 29

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850

JUL 7 1955

YMCA Will Tour United Nations

A three-hour sightseeing boat cruise around Manhattan Island and a guided tour of the United Nations headquarters will be included in the program for a Sunday outing on July 10 for YWCA members.

Families and friends of members may join the trip which will be made by train, leaving Bridgeport at 8:41 a.m. There will be free time to plan other activity if desired.

Reservations are now being taken at the YWCA information desk, Golden Hill St., Bridgeport.

This is one of several Sunday tours planned as part of the summer program for YWCA members. On Sunday, July 24, the Berkshire Festival at Tanglewood, Massachusetts, will be the tour destination.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 8 1955

Chamber Music At Tanglewood Begins Tonight

The first of six chamber orchestra programs by members of the Boston Symphony, conducted by Charles Munch, will be given at the Berkshire Festival tonight in the theater - concert hall at Tanglewood, Lenox, Mass., a 8:30.

This season the six concerts in this series, known popularly as the "Bach - Mozart" concerts, will be given in the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon.

Tonight's concert will offer two works by Bach, the Sinfonia from the "Easter" Oratorio and the Suite in B Minor for Flute and Strings, travinsky's music for the Ballet "Orpheus" and Mozart's Symphony No. 38 in D Major, the "Prague."

Saturday music by Handel, Haydn and Hindemith will be played, with Joseph de Pasquale as viola soloist in Hindemith's "Der Schwanendreher."

Sunday afternoon at 2:30 the program will include Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society.

New England Newsclip Agency, Inc.
Box 1171, Boston 6 • Richmond 2-4200

Telegram-News (e)
LYNN, Mass.
Democrat
Circ. 21,071

JUN 30 1955

Eleanor Roosevelt Says—

047

HYDE PARK, June 30—From many parts of our country people have journeyed year after year to Tanglewood in Berkshire County, Mass., to enjoy the music. And these visitors have been interested in the various teaching activities that go on there during the summer and which the late, great conductor, Mr. Koussevitsky, took such a keen interest in developing.

After his death some of the people in the county formed a committee to raise $15,000 in his memory to provide a yearly scholarship for one student. So far only $7,000 of that sum has been raised. And since the opening at Tanglewood takes place this year on July 4, and Mr. Koussevitsky's birthday comes later in the month, I have been wondering if the many who enjoy year after year the fruits of his labors would not like to make sure that between the date of the opening and the time of his birthday the rest of this fund was contributed. This achievement then could be announced at the memorial concert that is usually given on his birthday.

Mr. Koussevitsky would have liked to feel that one young person could come and have the opportunity to study there every summer. I think he understood very well that everyone was not gifted with genius, but in order to have genius discovered and rewarded there must be a vast number of people musically educated. Perhaps they would never be great artists but they would contribute to the musical appreciation of our audiences, and that is the only possible way that you can support great artists.

The countries that have had the greatest musicians, the greatest actors, the greatest writers are the countries that have appreciation of the arts among the people as a whole. It is a sign that a nation is growing up, is coming to maturity when it is really concerned to support the arts.

In the middle ages every artist had to have one individual patron who was willing to support him and let him do his work. That was a sign that civilization was still in a more or less primitive state. But the greatness of France, for instance, has been the fact that appreciation of art was present in the people as a whole. You have but to go into an art gallery in France to see that the public is there—even the people from the farm areas.

I remember seeing a woman with a market basket on her arm sitting before one of the masterpieces in the Louvre. It was her way of giving her soul a chance for a moment of peace and contemplation before the work of the day went on.

One of the things that troubles me about the future of the living drama in our country is the fact that it is so expensive that the vast majority of the people can see a play only on very rare occasions. Many people throughout our nation who live in rural areas have never seen live actors perform on the stage.

For a really healthy development of all the arts you need an educated audience as well as performers.

Shopping News
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 98,811 Free

JUL 5 1955

Beethovan Night At Tanglewood

The Boston Symphony orchestra, with Charles Munch conducting, is presenting a program of three of Beethovan's Symphonies at Tanglewood on July 24. The program will begin at 2.30 p. m. in the Music Shed with Beethovan's Symphony No. 1 in C major. This will be followed by the Symphony No. 4 in B flat and Symphony No. 6 the Pastorale Symphony.

The Y.W.C.A. is sponsoring a trip to Tanglewood for this event and a bus will leave the Y.W.C.A. at 26 Howard street, at 11.00 a. m. on July 24 and will return at the conclusion of this concert.

Sandwiches and soft drinks may be purchased at the refreshment stand but it is suggested that all persons attending the Festival bring their own lunch.

The cost of the trip is $5.00 which covers transportation and tickets. Reservations and money for the trip must be in the Y.W.C.A. no later than July 11. Please call RE 2-3121 and make your reservation.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 8 1955

Munch Conducts At Tanglewood

The first of six Chamber Orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the theater-concert hall at Tanglewood, Lenox, at 8:30. This season the six concerts in this series, known popularly as the "Bach-Mozart" concerts, will be given in the first two weekends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon. In 1954 the six Chamber Orchestra concerts attracted a total audience of 16,650, an average attendance of 2,275 at each concert, or almost twice the seating capacity of 1,152. Present indications are that last season's all-time record attendance mark will be shattered this year.

At tonight's concert, Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach—the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings—along with Stravinsky's music for the Ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

[illegible] 1955

Second Week Of Concerts Scheduled For Tanglewood

The second week of four Berkshire Festival concerts, at Tanglewood. Lenox, Mass., comprises an evening of Beethoven trios by the Beau Arts Trio (Daniel Gullet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo", and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist, and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhoud: Serenade (July 17); and Honneger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoon at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

Lakeville Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 1,771

JUL 7 1955

Programs Listed For Tanglewood Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a years leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for cello with Samuel Mayes, first cellist of the Boston Symphony, as soloist and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tangewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honegger.

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honegger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoon at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: *Sat. July 9:* Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn: Symphony in B flat, No. 98. *Sun. July 10:* Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society; and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Italian News
BOSTON, Mass.
Weekly Independen
Circ. 11,205

JUL 8 1955

Italian music program slated for July 16 at Tanglewood Festival

A program of Italian music will be offered Saturday evening, July 16, during the second "Bach Mozart" concert series at the Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

The Italian music program consists of Vivaldi, Concerto Grosso in D, and Concerto Grosso in B minor; Boccherini, Concerto for cello; and Vivaldi, Gloria, with chorus.

Hugh Ross will conduct the Vivaldi work, which will feature Samuel Mayes as soloist. Charles Munch will conduct the orchestra of chamber proportions in the Theatre-Concert Hall.

MUSIC SHED CONCERTS

The Tanglewood festival of the Orchestra will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday Afternoons starting tonight and running through August 14.

Each week-end will be preceded by a recital of chamber music on the previous Wednesday evening. These recitals will be devoted to the music of Beethoven and the concerts in the Music Shed by the full orchestra will emcompass the principal orchestral and choral works of Beethoven.

Tomorrow evening, Joseph De Pasquale, violist of the Boston Symphony, will be viola soloist in Haydn's Symphony in B flat, No. 98.

For ticket information address the Festival Office, Symphony Hall, Boston 15, Mass.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 9 1955

Soloist

JENNIE TOUREL

Jennie Tourel, noted soprano, returns to Tanglewood as soloist on the all-Mozart program which Leonard Bernstein will conduct with the Boston Symphony chamber orchestra Friday evening in the theater-concert hall. Miss Tourel will sing three arias.

Beacon
DORCHESTER, Mass.
Weekly Independent
Circ. 9,287

JUL 8 1955

Unique Music Festival to Highlight Berkshire Mountains Summer Season

STOCKBRIDGE, Mass., June 30 — A music festival unique in America will be one of the highlights of the summer season in the Berkshire Mountains of Massachusetts.

It is the second annual Festival of Early Music, to be presented by the New York Pro Musica Antiqua in the Town Hall at Stockbridge, Massachusetts, beginning August 13. A series of four Saturday evening concerts, extending through September 3, and a Sunday evening concert on September 4 are scheduled, at which French, English, Spanish, Italian, and German music of Middle Ages Renaissance, and Early Baroque periods will be presented.

Again this year, as at the first festival presented by the New York Pro Musica Antiqua in the Berkshires last August, numerous works of early music never before performed in this country — indeed, not performed anywhere for centuries — will be heard.

Last year's festival, first of its kind in this country, was held at the Town Hall at Lenox, Massachusetts, shortly after conclusion of the Boston Symphony Orchestra's Tanglewood season. The Stockbridge Town Hall has been chosen as the site of the 1955 festival because of superior acoustics and more ample parking facilities which it offers.

The New York Pro Musica Antiqua, a non-profit organization, was established in 1953 to make possible, for the first time in the United States, the presentation by professional musicians of the musical masterpieces of Medieval, Renaissance, and Early Baroque periods. The music of these periods — extending roughly from 1200 to 1700 — is now practically unknown to music lovers, although scholars acknowledge it to be among the great achievements of artistic man. Thus it is that while many people today are familiar with the great names in, say, Renaissance art — Titian, Michaelangelo or da Vinci — few have heard of (let alone "heard") a work by their great musical contemporaries — Orlando de Lassus, William Byrd, Josquin des Pres, or Giovanni Palestrina, for example.

The Stockbridge festival will be presented by six singers and four instrumentalists (the latter, incidentally, using authentic reproductions of musical instruments employed in performance of music in Medieval, Renaissance, and Early Baroque times, including recorders, harpsichord, viols, etc.) The musicians, along with husbands or wives, have moved for the summer to a twenty-room country house near Lenox to prepare for the forthcoming festival concerts and for the concerts they will give in New York City and elsewhere next winter.

During the past winter season the group presented a series of seven public concerts in New York City before capacity audiences. In addition, the group sang at the Folger Shakespeare Library in Washington, D.C., at the Peabody Conservatory in Baltimore, and at The Cloisters of The Metropolitan Museum in New York. Its most recent concert was a program of Elizabethan music at last month's Roof-Tree Raising Ceremony held at the site of the American Shakespeare Festival and Academy under contruction at Stratford, Connecticut.

Berkshire Festival Enters Second Week

Newtown Bee 7/8/55

Beethoven Trios, Chamber Orchestra Scheduled

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass, comprises an evening of Beethoven trios by the Beaux Arts Trio, with Daniel Guilet, violin; Bernard Greenhouse, 'cello, and Menahem Pressler, piano, on Wednesday, July 13. In addition there will be three concerts by a chamber orchestra of members of the Boston Symphony next Friday and Saturday evenings, July 15 and 16, and Sunday afternoon, July 17.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of the young American composer-conducter-pianist Leonard Bernstein, who also heads Department I, orchestra and conducting, of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr Bernstein has chosen an all-Mozart program in which Jennie Tourel, mezzo-soprano, will be soloist. Miss Tourel will sing three arias, two from "Idomeneo", and Mr Bernstein will double as soloist in the Piano Concerto in G major.

Leonard Bernstein

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first 'cellist of the Boston Symphony, as soloist; and Vivaldi's "Gloria," which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr Ross's students.

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: Saturday July 9: Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher", with Joseph de Pasquale as soloist; nad Haydn: Symphony in B flat, No. 98. Sunday, July 10: Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Rad-

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Knickerbocker News, Albany N.Y.

Beaux Arts Trio to Play Beethoven at Tanglewood

A program by the Beaux Arts Trio and three concerts by a chamber orchestra of members of the Boston Symphony will be presented in the second week of the Berkshire Festival concerts at Tanglewood.

The Beaux Arts Trio, composed of Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano, will offer a program of Beethoven trios at 8:30 p. m. Wednesday,

. The first of the three concerts by the chamber orchestra at 8:30 p. m. Friday will mark the return to the Tanglewood podium of American composer-conductor-pianist Leonard Bernstein after a year's leave of absence.

JENNIE TOUREL
Festival Soloist

Mr. Bernstein will conduct an all-Mozart program, with Jennie Tourel, mezzo-soprano, as soloist. Miss Tourel will sing three arias, two of them from "Idomeneo." Mr. Bernstein will double as soloist in the Piano Concerto in G.

Charles Munch, music director of the Boston Symphony, will conduct concerts next Saturday night and Sunday afternoon.

The chamber orchestra will perform 18th-Century Italian music of Vivaldi and Boccherini next Saturday. Highlights of the program will be the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist, and Vivaldi's "Gloria," which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival Chorus.

The July 17 concert, all French orchestral music, will consist of selections from Rameau, Ravel, Faure, Milhaud and Honegger.

22—The Berkshire Evening Eagle, Monday, July 11, 1955

Fritz Kreisler, Recovering, Gets BSO Bouquet

Two members of the Boston Symphony Orchestra called on Fritz Kreisler at Pittsfield General Hospital over the weekend and presented him with a floral bouquet on behalf of the orchestra personnel. Harry Dickson and George Zazofsky, first violinists, reported that Mr. Kreisler was in fine spirits and apparently making a good recovery from pneumonia. He was taken to the hospital a week ago from Heaton Hall, Stockbridge, where he and Mrs. Kreisler have been spending the summer.

Mr. Kreisler, dean of American concert violinists, is 80 years old.

Attendance Up First Weekend At Tanglewood

TANGLEWOOD — Boston Symphony Orchestra officials reported this morning that the attendance for the first series of concerts in the Theater Concert Hall is ahead of the same period last year. Walter Alford, press representative for the BSO, said 9,787 turned out for the concerts Wednesday, Friday, Saturday and Sunday, compared to 9,350 last year. Yesterday afternoon the concert drew 3,585 and Saturday night 2,802 attended.

In Brief . . .

Our thanks to the weatherman for breaking the back of the heat wave without employing the meteorological double whammy that was predicted for this area Saturday. There are times when the unpredictability of the Berkshire elements is a blessing . . . The fact that the heat prevented neither a first-rate performance nor a better-than-ever attendance at Tanglewood's first weekend was gratifying, though not unexpected . . . Governor Herter's request that the Legislature provide for replacement of all park land taken for highway developments enunciates a principle that cities and towns in this area should follow in the scramble for school and parking lot sites. The idea of taking park land for non-park purposes "because it doesn't cost anything" is one of the most short-sighted of fallacies . . . The fact that a turnout of more than 12,000 swimmers at Pittsfield's public beaches yesterday produced only one water accident, and that a very minor one, is another fine commentary on the alertness and competence of the Park Department staff . . .

Science develops an electronic golf ball which can be found even in the deepest rough by a signal it transmits to a small receiver carried by the golfer. Just what the signal sounds like is unspecified; a nasty snicker, maybe.—*Springfield Republican.*

As long as wives keep borrowing their husband's razors, the difference between married men and bachelors will be a close shave.—*Wall Street Journal.*

B.E. Eagle 7/11/55

NY Journal American 7/11/55

Berkshire Festival:

Bach Mass Thrilling

Munch's Humility Stands Out During Tanglewood Offering

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., JULY 11.—One of the greatest pieces of music, Bach's B Minor Mass, received reverent treatment from Charles Munch, 35 members of the Boston Symphony, and 85 members of the Harvard Glee Club and Radcliffe Choral Society yesterday afternoon, one of the most humid days in Berkshire Festival history.

A crowd of 3,585 people attended 1,200 inside the theatre-concert hall and the remainder on the lawn and benches outside. They grew ecstatic about the performance.

High in Humility

As the work unfolded, the performance worked into its eloquence, attaining indescribable beauty in the three choruses at the heart of the "Credo." Here in the "Et Incarnatus Est," the "Crucifixui and "Et Resurrexit" everybody rose to Bach's singular inspiration: the devout humility of the first two sections, then the wonderful spirit of jubilation of the last.

The contrasts of Munch's pacing the slower parts deliberatively and the allegros rapidly might be open to question, had there not emerged a consistent pattern of interpretation both understandable and convincing.

Contributing to the general atmosphere was the fact that orchestra and chorus were small-sized, but far beyond this, Munch's own humility was the dominant factor.

A group of good voices made the solos palatable, if not especially distinguished. They were sung by Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

The young singers of the chorus sang in exultation when called upon by their dynamic conductor. The soprano quality was notably fine. The instrumental solos were excellently played.

Thor Johnson made his official Tanglewood debut conducting the Saturday night concert, attended by 2,800 people. In a program opening with Handel's Concerto Grosso, opus 6, No. 12, Featuring Haydn's "Sinfonie Concertante" for violin, 'cello, oboe and bassoon and his Symphony No. 98, and including as a contrast Hindemith's "Der Schwanendreher," he gave a nicely-fashioned, well-disciplined performance. He senses the class style without quite conveying its essence, winning respect in doing so.

Joseph De Pasquale, first viola of the orchestra, gave an excellent account of the solo part of the Hindemith. It was a tribute to his musicianship and grasp of material.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 29 1955

The Berkshires are determined to compete with Newport one way or another. Since dowager-ruled mansions are now out of style, the "last resorts" seem to be taking to jazz festivals. Newport made headlines with one last year and is going to repeat it. Now Lenox is having its jazz festival, starting off the season ahead of the big Berkshire Festival of classical music with some concerts this weekend. Coleman Hawkins is the start.

Soloist

Sp News 7/9/55

JENNIE TOUREL

Jennie Tourel, noted soprano, returns to Tanglewood as soloist on the all-Mozart program which Leonard Bernstein will conduct with the Boston Symphony chamber orchestra Friday evening in the theater-concert hall. Miss Tourel will sing three arias.

[151]

8—The Berkshire Evening Eagle, Monday, July 11, 1955

Music

Munch Conducts Bach B Minor; Thor Johnson Receives Ovation

By JAY C. ROSENFELD

Thor Johnson

CHARLES MUNCH conducted the Bach B minor Mass at Tanglewood yesterday afternoon with supreme calm and confidence. This was communicated to the members of the Harvard glee club and the Radcliffe choral society which had come en masse to repeat a performance given in the Symphony Hall this past winter with the result that, in spite of the excessive heat, a memorable reading was achieved.

The choruses which had been prepared with superior knowledge and skill by G. Wallace Woodworth, conducter of the choruses in the two institutions, responded with vibrant alacrity to the ease and poise of Mr. Munch and the variety of colors were as appropriate as they were effective.

* * *

THE OPENING chorus was secure and glowing at the initial entrance. This security was communicated, too, to the soloists. Adele Addison, returning to repeat the role she sang in the 1950 performance of the Mass, proved to be a tremendously matured soprano. With Munch's sangfroid to support opulent voice and with Florence Kopleff as second soprano, she gave a beautiful performance of the "Christe eleison" and later, with tenor John McCollum, an exquisite rendition of the "Domine Deus," Munch permitted the solo voices to make themselves heard without forcing, and this latter duet, with the help of flute soloist Doriot Anthony Dwyer, was a high moment of the afternoon.

* * * *

IN SPITE of his composure, however, Munch was erratic in his tempi, yet he was still able to maintain mood and control. The "Qui tollis" was conspicuously serene while, on the other end of the gamut, the "Cum sancto spiritu" and the "et Resurrexit" in the Credo were thrilling and exciting once Munch came back to a tempo the agile voices could negotiate. The bass solo "Et in spiritum sanctum" of Donald Gramm was another telling moment.

Munch played the Mass as though he were reading an incontrovertible document. There was firmness always but an absence of ostentation. In fact, he has never conducted with less effort or with more obvious composure. There was no attempt to dramatize. He was content to allow the music in all its serenity to speak for itself. This Bach needs nothing more.

* * *

ON THE PREVIOUS evening, Saturday, a program sagaciously chosen was conducted by a one-time Berkshire Music Center student who came back as an arrived conductor last season and now again for a second year: Thor Johnson, conductor of the Cincinnati Symphony Orchestra. He played a Handel concerto grosso for strings alone, a Haydn Sinfonie Concertante in which the soloists were Richard Burgin, violin, Samuel Mayes, cello, Ralph Gomberg, oboe, and Sherman Walt, bassoon. He closed his program with more Haydn, the B flat symphony, No. 98, after having lead the concerto "Der Schwanendreher" of Hindemith in which the viola soloist was Joseph de Pasquale.

Johnson has not only gained baton experience but has grown in musical stature. His Handel concerto has glowing sonority and musical architecture, and the closing Haydn symphony was a thoroughly understood composition. There is a long distance from the aspirant conductors who swing batons and keep a fairly cohesive ensemble, as Johnson very likely can remember from his Tanglewood days, to having a preconceived opinion about a piece of music and trying to express it by means of the orchestra before you.

* * *

IT WAS NO EASY task he set himself by choosing the classics, most of which, in this case, were unfamiliar to Tanglewood programs. Nothing can reveal a conductor's weaknesses or strength more than these choices which demand character and style. That Johnson was able to convey just this was the mark of his achievement. The audience was quick to recognize it, but he was humbly reluctant in the presence of his old mentors to accept the homage his cordial audience was eager to bestow.

In the Hindemith concerto, de Pasquale gave a remarkable performance from the point of view of overcoming massive technical difficulties. He played with wonderfully gratifying intonation and with a tone of deep richness and vigor. But, on first hearing, the concerto is unsympathetic. The title, evidently difficult to translate properly, concerns the embellishments and improvisations a minstrel or hurdy-gurdy player makes on some serious and gay songs and dances he has brought back from foreign lands. Some pleasant tunes, apparently of folk-lore origin, appear in the interstices of labored cadenzas and midnight-oil structures, which land blow after blow on our poor heads until we are on the point of taking the count on our feet. Such viola playing and orchestral cooperation were worthy of the highest praise. Too bad we could not add them to our memories in more congenial settings.

* * *

THERE WAS plenty of light fun in the symphonie concertante of Haydn. The soloists play in all manner of ensemble during the concerto, to complement each other, and in opposition or in balance. Haydn conducted this himself at its first performance, in London, from the keyboard, where he sat, with his back to the audience, filling in with a little added bass texture.

The final movement of the symphony has several amusing breaks in which the concert master Richard Burgin, had several courtly and graceful interludes which interrupt an otherwise gay and swift final dance. The reason for it became apparent when it is realized that the symphony was written as one of several on commission of Salomon, an enterprising violinist popular at the time in the English capital.

Except for "the High Mass" which required an entire afternoon, the plan of the programs for this first week end seemed a highly successful one. The insertion of a major contemporary work within a list of otherwise early classics provided all the interest and variety these concerts, with its chamber-size orchestra, can supply. The spirit of audacity which the Stravinsky and Hindemith brought with them is a necessary and welcome ingredient from every viewpoint.

THE BEAUX ARTS TRIO, Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano, will present a chamber music concert Wednesday evening at 8:30 in the Theater-Concert Hall at Tanglewood. The group will play Beethoven trios: C minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); and B flat, Op. 97 ("Archduke"). This will be the second of Wednesday concerts.

Music

Student Chamber Concerts Please Tanglewood Audience

SUNDAY MORNING concert-goers, in Tanglewood's Chamber Music Hall at 10, heard the first in a weekly series of programs by student ensembles chosen from the Berkshire Music Center's (instrumental) Department I. Yesterday's program, witnessed by perhaps 300 persons in and around the small hall near the Hawthorne house, presented fine performances of three great works of small-group music.

Three ensembles were heard in music of three periods. Haydn's string quartet, Opus 76, No. 2, was followed by Paul Hindemith's wind quintet, the "Kleine Kammermusik," Opus 24, No. 2. In the final piece, another string quartet was joined by a pianist for Schumann's E flat major quintet.

* * *

BOTH the ensembles and the works played at these Sunday morning concerts are selected from among many class assignments made each week by Richard Burgin and William Kroll, conducting the chamber music activities of Department I. And one member of the Boston Symphony serves as coach, a vital role with students playing each week in new combinations.

Yesterday's program can be scored as a triumph for the modernists, even in the matter of audience applause. Hindemith's quintet is a satirical masterpiece of the post-Versailles period, at once bright and tuneful and bitter. Its considerable difficulties were surmounted by the student players, under the coaching of BSO oboist Louis Speyer, and its changing moods were expertly expressed.

* * *

THE PLAYERS came from New Rochelle, N.Y. (flutist Suzanne Heckman), Montreal, Que. (oboist Pierre Rolland, from the New England Conservatory), Charlottesville, Va. (Elsa Ludewig of the Oberlin Conservatory, who handled the difficult clarinet part), Louisville, Ky. (Isabelle Clore, bassoonist), and Marion, N.C. (Robert Ricks, French horn). The ensemble's history is brief, and the histories of its members show only occasional professional experience. Their performance yesterday belied this background.

Unless this first program proves highly atypical, these Sunday morning concerts will be among the most rewarding events at Tanglewood this summer. They provide an opportunity of hearing great chamber works in a pleasant setting, with a variety of instrumentation helping to keep alive the interest of even a lukewarm lover of the intimate forms.

—A.D.H.

Public Events

Eagle 7/11/55

Tonight

8:30—Berkshire Music Center forum, Sedgwick Hall, Lenox. Fee BMC Friends.

8:45—Opening of "Sabrina Fair." Berkshire Playhouse, Stockbridge.

NY Herald Tribune 7/12/55

AtTanglewood onGrant

Special to the Herald Tribune

LENOX, Mass., July 11.—Eino Rautavaara, twenty-six-year-old Finnish composer, has arrived at Tanglewood to study with Roger Sessions and Boris Blacher in the current summer session of the Berkshire Music Center. He was nominated by Jean Sibelius for a scholarship with full living expenses offered by the Koussevitzky Music Foundation in co-operation with the Center; the Finlandia Foundation of New York is meeting his travel expenses. Arrangements are being made with the Juilliard School of Music for Mr. Rautavaara to continue his studies in America this fall.

New York Times 7/12/55

Recording industry.

Finnish Composer at Lenox

Eino Rautavaara, 26-year-old composer from Helsinki, Finland, has arrived to spend the summer as a composition student of Boris Blacher and Roger Sessions at the Berkshire Music Center, Lenox, Mass. Mr. Rautavaara, one of thirty-three foreign students from eighteen nations at the center, was nominated by Jan Sibelius for a scholarship offered by the Koussevitzky Music Foundation.

Springfield Daily News, 7/9/55

Walter Alford—now there's a guy with a job! Playwrights' Company in the winter; Tanglewood in the summer. One thing, though: You have to have what it takes. Harold Abbey of the Pillow staff, who makes hard work look easy; Walter Terry, dance expert of the Herald-Tribune; Myra Kinch, who dances the week of the 20th in her opening program of the season. Yessir, on to be in the Berkshires, now that summer's here. Best in dance; best in music, and all in the cool, cool, cool of the evening.

* * *

Wednesday night the world famous Kroll string quartet playing Beethoven in the Tanglewood theater-concert hall to get the 16th season of the Berkshire Music Festival into high gear. By the way, I frequently get asked if it is possible to buy single concert tickets for Tanglewood, or is it necessary to subscribe to the series in advance? Answer: Remaining tickets are available only at single concert prices. Next year remember—cheaper by the dozen.

* * *

Same night, Wednesday, the popular Somers Playhouse got rolling again, and earlier in the week I had the pleasure of meeting a new member of the Herb and Priscilla Wells organization, who started out in one job and wound up in another. If you saw Mimi Cozzens, you'd know why. It was what you might call "non-type casting." Mimi, a blonde charmer with all kinds of stage, screen and TV experience, was going to be a typist in Somers and wound up — you know where; back of the footlights, where she belongs.

* * *

And that's the way it's going to be all summer long. Thor Johnson conducting at Tanglewood tonight, Handel, Haydn, Hindemith. Another big concert tomorow with Adele Addison one of the four soloists with the Harvard Glee Club, the Radcliffe Choral Society, and Charles Munch conducting the Bach "Mass in B-Minor." Shed concerts begin Friday evening, the 22d, with an all-Beethoven program; Isaac Stern soloist.

* * *

The price of a ticket will buy an awful lot in Lee and Lenox these days and nights. Take your own picnic lunch; dress for comfort; sprawl on the grass. You get the most courteous treatment wherever you go. The boys and girls are there to see that you have a good time and if you don't, it isn't going to be their fault. And could anything be fairer than that?

HARVARD SUMMER NEWS TUESDAY, JULY 5, 1955

Music Concerts, Festivities Open at Tanglewood Estate

The type music heard during Summer School, Cambridge or away, may vary from the wailing call of the torrid clarinet to the classical direction of Charles Munch, Director of the Berkshire Musical Festival in Tanglewood.

The musical events of the Summer School months are always an enjoyable and pleasant interlude in the session. Many opportunities are available for those interested, or who would like to become so.

This coming Monday, July 11, Bruce Simonds and the Tanglewood Quartet will perform the first concert in Paine Hall, the music Building. Mr. Simonds, Director of the Norfolk Music School of Yale, and the Quartet will give piano quintets by Faure and Brahms. Like so many of the concerts, the program is free and open to the public, beginning at 8:30 p.m.

Woodworth, Schmidt Direct

At the head of the music program is G. Wallace Woodworth, the James Edward Ditson Professor of Music, and the University Organist and Choirmaster. B esides his regular course in Choral conducting, Professor Woodworth is offering a study in the symphony from Hayden to Piston.

Working with Woodworth is Professor Harold Schmidt, of the University of California, who will direct the Summer School Chorus. The Chorus will give at least one concert in August, and all those wishing to join are asked to call the information center at KI 7-7600, Extension 2147 for details.

Air Conditioning, Natural and Otherwise

Air conditioning and music are combined on the fifth level of Lamont Library. Every Friday in the Forum, Mr. Victor Yellin of the Music Department will present recorded selections. They will be held at 4 p.m. from Friday, July 15th until August 12th.

The outstanding musical activity of the summer is the outdoor Berkshire Festival held annually at beautiful Tanglewood estate in western Massachusetts, a program with both symphonic and chamber music. A special trip to the Festival is being arranged by the Summer School for August 5th. For those without cars, transportation, lodging, and concert tickets may be secured in limited number from the Gray Hall office. Included on the program are Beethoven's Fidelio, Act II, and selections from Wagner. On this coming Sunday at Tanglewood the Harvard Glee Club, and the Radcliffe Choral Society will present Mass in B minor by Bach. The Boston Symphony is under the direction of Charles Munch, who also directs about 400 students at the Berkshire Music Center. These programs attract over 15,000 people each weekend, who flow over on to the superb lawns and terraces of the estate in Lenox.

The Esplanade concerts in the Hatch Memorial Shall on the Embankment Highway are free and more than a bargain, usually performing on week nights of Monday, Tuesday, and Wednesday. At the Italian gardens of the Castle Hill Estate near Cran's beach at Ipswich, weekend concerts are the usual fare, at about $2.00.

Journal- American, N.Y.
Sat, July 9, 1955

Berkshire Festival:

Bach-Mozart By Boston

Delighted 1st Nighters Cold to Stravinsky Addition by Munch

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Charles Munch opened the Boston Symphony's part of the Berkshire Festival with a Bach-Mozart program in the Theatre Concert Hall last night.

The program was not, however, traditionally "pure" for he included a work by Stravinsky.

How much the ballet score "Orpheus" was an intruder could be a speculative matter, but the audience of 2,100 people showed much less enthusiasm for Stravinsky than for the "hallowed" composers of these concerts.

Yet Stravinsky's rhythms are to this century what those of Bach were to the 18th Century, and the craftsmanship of both composers is comparable, too. The difference lies in substance, wherein Bach offered a great deal and moved the audience more deeply.

Jubilant Quality

Beginning with the Sinfonia from the "Easter" Oratorio, Munch presented his characteristically virile Bach with a jubilant quality quite infectious. Roger Voisin's playing of the trumpet part contributed the right touch of brilliance, but the whole performance radiated gloriously.

The Suite No. 2 in B Minor found Munch in a mood to plumb its depths and the orchestra to respond accordingly. Doriot Anthony Dwyer, flute soloist of the orchestra, played her part brilliantly and wondrously.

So delighted was the crowd that the rollicking "Badinerie," which ends the work, had to be repeated. Many would have enjoyed a repitition of the whole performance, for this was the high point of the concert.

Mozart's "Prague" symphony completed the program. Munch achieved a remarkable balance between some strong fortes and some beautifully phrased pianissimos which should have satisfied the stylists, even though certain themes sounded a bit driven.

It was a performance to lift the spirit, and conveyed convincingly the inherent beauty of this particular symphony.

A Conductor Speaks Up—Revealingly

By MILES KASTENDIECK

TANGLEWOOD, July 9.

VISITORS to Tanglewood for the annual Berkshire Festival this Summer will find reading Charles Munch's "I Am a Conductor" (Oxford) an excellent preparation for making the trip a richer experience. The musical director of the Boston Symphony Orchestra has spoken out simply and directly, revealing not only much about the role of the conductor but also a great deal about an approach to music.

Knowing something about the man himself, his relation to the orchestra, and his concept of his work helps crystallize why the conductor has assumed the important place he holds in the world of music today. Simplicity is the essence of Munch, both man and artist, and dedication to the art the keynote to his interpretation of music: facts that subscribers to the concerts of the Boston Symphony should have learned by now. This little book simply puts them in tangible form that the reader may realize what leading an orchestra actually involves.

It Takes More Than Work and Study

The temptation to quote at length arises from how significantly Munch has stated the simple facts about conducting primarily and music indirectly.

"Conducting," he points out, "is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease . . . Fifteen years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making . . . The highest purpose of the conductor is to release the supernatural potential in every one of his musicians." That is no easy task in addition to mastering all the technical aspects of his work.

As for music, Munch notes that it is "an art that expresses the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious." Intangible as this statement may be, Munch firmly believes that people are "enriched, instructed, and fortified" by coming to concerts. A visit to Tanglewood confirms these thoughts as facts, especially with all nature to enhance the glory of the music.

Munch has imparted invaluable insight into the whole symphonic world through sharing his ideas about it in print.

BATON MASTER . . . Charles Munch, whom our critic Miles Kastendieck quotes at length in the column at the left, is Music Director of the Boston Symphony and conducts its concerts at the annual Berkshire Festival.

New York Journal-American, Sun., July 10, 1955

11 THE PROVIDENCE JEWISH HERALD, FRIDAY, JULY 8, 1955

Berkshire Festival Concerts Now Open

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to August 14.

The 1955 Berkshire Festival of 24 concerts began on Wednesday evening with an all-Beethoven program by the Kroll String Quartet. On Friday evening (July 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13, 15, 16, and 17, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P. M., Sunday afternoon at 2:30 P. M.

Springfield Union
Wed. July 13, 1955

BEAUX ARTS TRIO TO PLAY TONIGHT AT TANGLEWOOD

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30.

The Beaux Arts Trio, Daniel Guilet, violin, Bernard Greenhouse, cello, and Menahem Pressler, piano, will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

On Friday evening the second and final week-end of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist. Saturday evening Charles Munch will [illegible] a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist, and on Sunday afternoon the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Boston Herald
55 July 13, 1955

Berkshire Festival Concerts' 2d Week

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p. m. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Fat.

Tuesday, July 12, 1955

THE ECHO NEW LEBANON, NEW YORK

Berkshire Festival Begins Second Week Of Concerts At Tanglewood

The second week of four Berkshire Festival concerts, at Tanglewood in Lenox, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo", and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York city. Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

During this week, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello(July, 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honneger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

During the coming week all five departments of the Berkshire Music Center, now in its 13th session at Tanglewood, will be in full operation. Friends of the Music School who make a voluntary contribution to its support are invited to the following student performances: Sunday morning chamber music by Department I students (10 a. m., July 10 and 17, Chamber Music Hall); Sunday evening composers' forum by Department III students (8:30 p. m., July 17, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p. m., Sedgwick Hall, Lenox, July 11 and 18); symphony concert by the student orchestra of Department I (8:30 p. m. July 14, Music Shed.)

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends Society, will be mailed on request.

At Tanglewood This Week

LEONARD BERNSTEIN

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ymphony, choral and chamber sic comes again to the Berkshire s in Western Massachusetts with opening this week at Tanglebd, Lenox, Mass. of the annual kshire Festival of the Boston nphony Orchestra, led by its mudirector, Charles Munch. For the eenth summer since the Boston nphony Orchestra has participated, concerts will be given for six ks, July 6 to August 14, on the te where a century ago Naniel Hawthorne was a guest and his "Tanglewood Tales."

s in 1954, an all-time record atdance year at the Berkshire tival, when it became necessary ccommodate its growing crowds music lovers with more concerts in the six-week framework of Festival, the 1955 Berkshire ival again consists of 24 con. Six Wednesday evenings are ted to the chamber music of hoven, with performances by d ensembles and soloists. Folng the first two weekends of mber orchestra concerts, the full piece Boston Symphony Orchesmoves to Tanglewood for the kshire Festival's final four week, July 22-August 14, when 12 end concerts are held in the 0-seat Music Shed, erected in 1938, and open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

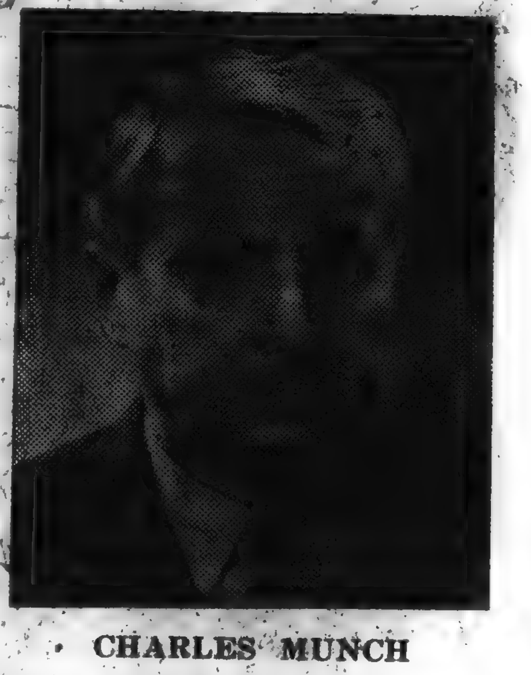
The Festival concerts for 1955, as planned by Charles Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Betthoven's string quartets trios and violin, piano and cello sonatas.

Evening Sun
Hanover, Pa
Sat. July 9,

IL CORRIERE DEL BERKSHIRE — 1.o Luglio 1955

FLORENCE KOPLEFF

FLORENCE KOPLEFF, contralto, is one of the soloists in Bach's Mass in B minor, in which Charles Munch will conduct the chamber orchestra of the Boston Symphony Orchestra at the Berkshire Festival concert of Sunday afternoon, July 10, in the Theatre-Concert Hall. Adele Addison, John McCollum, Donald Gramm, and the Harvard Glee Club and Radcliffe Choral Society will assist.



CHARLES MUNCH

CHARLES MUNCH, Music Director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of Western Massachusetts, during the six-week season, July 6-Aug.14. Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth session.

JENNIE TOUREL, noted soprano, returns to Tanglewood as soloist on the all-Mozart program which Leonard Bernstein conducts with the chamber orchestra of the Boston Symphony Orchestra on Fri. eve., July 15 in the Theatre-Concert Hall.

Many From Berkshire County Are Tanglewood Boxholders

Many Berkshire County residents are among boxholders for the Berkshire Symphonic Festival at Tanglewood.

They are Robert B. Anderson of Housatonic, Mrs. William F. Barrett of Great Barrington, James P. Baxter III of Williamstown, Frederick W. Beinecke of New York and Great Barrington, Alan J. Blau of Pittsfield, Miss Mabel Choate of New York and Stockbridge, Mrs. Bruce Crane and Mrs. Winthrop M. Crane Jr. of Dalton, Mrs. Winthrop S. Emmet of New York and Stockbridge and Mrs. Charles C. Griswold of New York and Stockbridge.

Also, Walter Hoving of New York and Stockbridge, Mrs. David B. Karrick of Washington, D.C., and Stockbridge, Mrs. Rodney Procter of Stockbridge, Mrs. George Otis Rockwood of Stockbridge, McA. Donald Ryan of New York and Stockbridge, Mrs. Bruce W. Sanborn of St. Paul, Minn., and Lenox, Mrs. John L. Senior of Lenox and New York, George E. Sokolsky of New York and Otis, Mrs. Edgar B. Stern of New Orleans and Lenox, Martin L. Straus II of New York and Great Barrington. Dr. Walter Von Horst of New York and Housatonic, Robert K. Wheeler of Great Barrington, and John S. Williams of Old Chatham, N.Y.

Others Announced

Others are Mrs. William T. Aldrich of Brookline and Marblehead, Mrs. A. Lorna Allen of Cazenovia, N.Y., Mrs. Robert A. Arms of Blandford, Baldwin Piano Co., Cincinnati, Samuel Black of Springfield, Miss Muriel M. Buttinger of Pennington, N.J., D. W. Chatterton of Craryville, N.Y., Mrs. F. D. Crowninshield of Boston and Marblehead, Julius Fleischmann of Cincinnati, Mrs. Harold A. Hatch of New York and Sharon, Conn., Abraham W. Horowitz and Robert L. Horowitz of Brockton, Industrial Buildings Corp. of Chicopee, Mrs. Edwin C. Jameson of New York and Sharon, Conn., Mrs. Walter Janney of Bryn Mawr, Pa., and Woods Hole.

Eldon V. Johnson of Springfield and West Granby, Conn., Mrs. Henry B. Joy of Grosse Pointe, Mich., and Watch Hill, R.I., Mrs. Alfred G. Kay of Palm Beach, Fla., and Chester, N.J., Mrs. Victor Livingstone of Providence, R.I., Mrs. Max Millman of Springfield, Dr. William J. Mulligan of Brookline, Frank W. McCabe of Rensselaer, N.Y., David R. Schoales of South Hadley Falls, Miss Edith Scoville and Mrs. Donald Warner of New York and Salisbury, Conn., Mrs. Benjamin E. Tate of Cincinnati, Ohio, Mrs. Beatrice Fox Auerbach of Hartford, Conn., and N. A. Bodgan of New York.

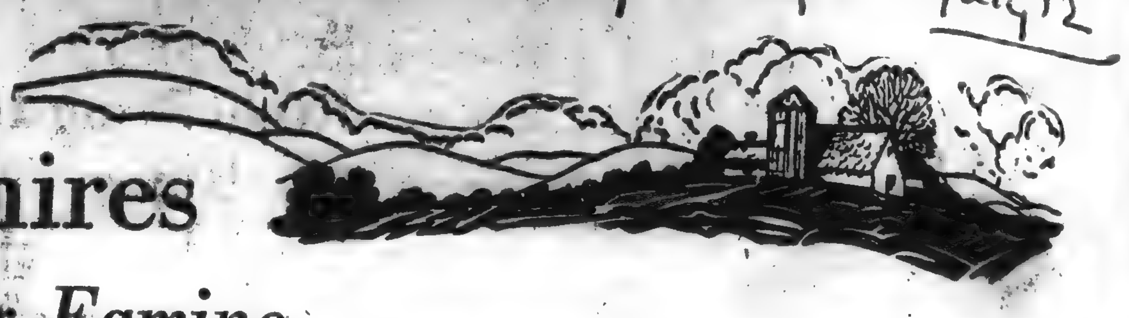
New Yorkers Listed

And, James Bolger of Montrose, N.Y., Mrs. Lillian H. Brown of Rego Park, N.Y., Miss Muriel M. Buttinger of Pennington, N.J., Arthur D. Butts of Poughkeepsie, N.Y., Miss Miriam Carr of Brooklyn, N.Y., Dr. William F. Caveness of New York, Charles M. Chatfield of West Hartford, Conn., Douglas Campbell of Washington, D.C., E. I. Cichon of Montreal, Canada, Lewis G. Collins of Greenwich, N.Y., James H. Davidson of Scotia, N.Y., George N. Emory of Sharon, Conn., Mrs. E. M. Hartman of West Hartford, Mrs. Milton J. Heller of New York, Mrs. Edward C. Hinchliff and Mrs. Ira Wilson Hirchfield of New York, Dr. Edith Jacobson of New York and Cold Spring Harbor, N.Y., Mrs. P. A. Keleman of Norfolk, Conn., Charles T. Letson of Wellesley, Aaron Levine of Brooklyn, N.Y., William Levine of Worcester, G. Jarvin Lyons of Port Credit, Ontario, Mrs. Joseph M. May and Mrs. Abraham Meitlin of New York, C. H. Moore of Cos Cob, Conn., Mrs. J. Frank Morrissey of West Warwick, R.I.

Miss Emily Newman of New York, Robert Pizer of Washington, D.C., Paul Porzelt of New York, Mrs. Charles Potter of Providence, R.I., Dr. Richard L. Riley of Baltimore, Md., Hans Rose of Northport, L.I., Mrs. Estelle Rucker of Schroon Lake, N.Y., Joseph Ruffini of Westfield, N.J., Alfred H. Schwartz of New York, Dr. Nathaniel A. Seigel of Reading, Pa., Mrs. Herbert Seiner of Northport, N.Y., Herbert Semel of New York, Joseph W. Skehan of Stamford, Conn., Bert L. Smokler of Detroit, Mich., George T. Stewart of Lancaster, Pa., George B. Taylor of New Britain, Conn., Donald G. White Jr. of Monson and John W. Wibel of South Glastonbury, Conn.

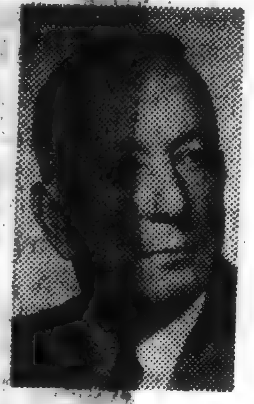
Berkshire Evening Eagle July 12

Our Berkshires



Feast or Famine

By William S. Annin



I AM continually impressed by a fact I have noticed since I knew enough to notice anything. That is, that while good and bad, excess and lack, average up in the long run, they tend to bunch over a short period of time. Neither good fortune nor misfortune comes singly. A poignant example was when some years ago three members of my family were seriously ill from widely different maladies inside of six months. And I notice in my work that subjects for editorial treatment are either so many it is hard to choose, or completely lacking.

* * *

THE CONDITION applies particularly in the field of what I will call exterior entertainment in Berkshire County. Not owning a television set, and not wanting to, I have to depend largely upon the movies for dramatic entertainment. For weeks there will be nothing at any near-by movie house that I could be dragged to except by a member of the local constabulary, and he might have to use handcuffs. The fare offered consists of "westerns" "revues," or such alleged humor as the outrages of Abbott and Costello or Martin and Lewis. Then, at the end of the seven lean weeks, suddenly all the local houses will come out simultaneously with movies I have been waiting for, but all of which I could not possibly see in the allotted time under the most favorable circumstances. And of course the circumstances are usually conspicuously unfavorable, with all my evenings and most afternoons arranged for.

* * *

The summer months are of course, the time when the glut is particularly superabundant. There is, to begin with, Tanglewood, to which I can ordinarily go two or three times a week with enjoyment. There is Jacob's Pillow, even if that particular kind of dancing does not interest me. There is the Stockbridge Playhouse; there is Malden Bridge; and now there is Williamstown. The movie market takes this opportunity to start boiling. The Berkshire Museum is starting a series. The Lee theater is putting on some of the best foreign movies two evenings a week. And to add insult to injury, the Pittsfield movie houses and drive-ins are vying in putting on pictures that I would like to see. For example, last week I would like to have seen "The Little Kidnappers" and "On the Waterfront" (even though I had seen the latter), "Hell and High Water"; "Love Me or Leave Me" (the only one I did see); "The Seven Year Itch"; "Fox Fire"; "Three Cases of Murder" and "The Living Desert"—which last I have also seen, but would like to see again. With the movie I did see, I managed to sandwich in the student orchestra performance at Tanglewood and "The Remarkable Mr. Pennypacker" at Stockbridge, but it took some doing. The future looks no better. I see advance notices of several pictures I particularly want to see, including "The Cobweb."

* * *

I DON'T SUPPOSE, even if everyone agrees with me on the commonness of the sequence of feast and famine, that there is much that can be done about it. On the ordinary vicissitudes of life there certainly is not; even in the much more limited and particular field of movie production, there are insuperable obstacles. It occurred to me that some super-authority might be set up to ration good pictures—so that there would be at least one good one a week. But the impracticality of that was apparent at once, at least from my own point of view. My opinion is not shared by the majority. Apparently most movie-goers go to "Omaha" on Monday, "Dodge City" on Tuesday, "Abilene" on Wednesday, "Cow Town" on Thursday and are all set for another western on Friday. Likewise, for some reason which may some day be explained to me, they consider that Martin and Lewis are funny. This removes my attitude from the realm of popular demand, unless other movie-goers object that as things are sliced, they cannot see all the westerns that are produced.

* * *

JUST TO HEAD OFF the charge that I am setting myself up as a highbrow, I will list some of the types I like. I am as much a sucker for slapstick as a kid of 14, if only it is well done. I revel in good dancing like that of Fred Astaire or Gene Kelly; I blush to admit that while I enjoy comedies like either "Pygmalion" or "Born Yesterday," I also like gangster pictures. I even like a good western once in a while—if it is like "High Noon"—though I thought "Shane" was overrated, or at least over-touted. So I am not over-fussy and I am only asking that the raisins be distributed evenly. But I don't expect such a wish to be granted.

Berkshire Eagle Tues. July 12

Sibelius Picks Composer, 26, To Study at Tanglewood School

TANGLEWOOD—Eino Rautavaara, 26, of Helsinki, Finnish composer nominated by Jean Sibelius, has arrived at Tanglewood to spend the summer as a student of composition with Roger Sessions and Boris Blacher at the Berkshire Music Center.

On of 31 students from 18 foreign lands including Canada who are at the music school's 13th session for six weeks of concentrated study, Mr. Rautavaara has come largely through the efforts of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Symphony, who did much to pioneer the music of Sibelius in this country. Mrs. Koussevitzky is chairman of an international Sibelius Festival Committee, which will celebrate the Finnish master's 90th birthday (Dec. 8, 1955) in the season of 1955-56 by inviting conductors here and abroad to perform programs and whole cycles of Sibelius music.

Koussevitzky Scholarship

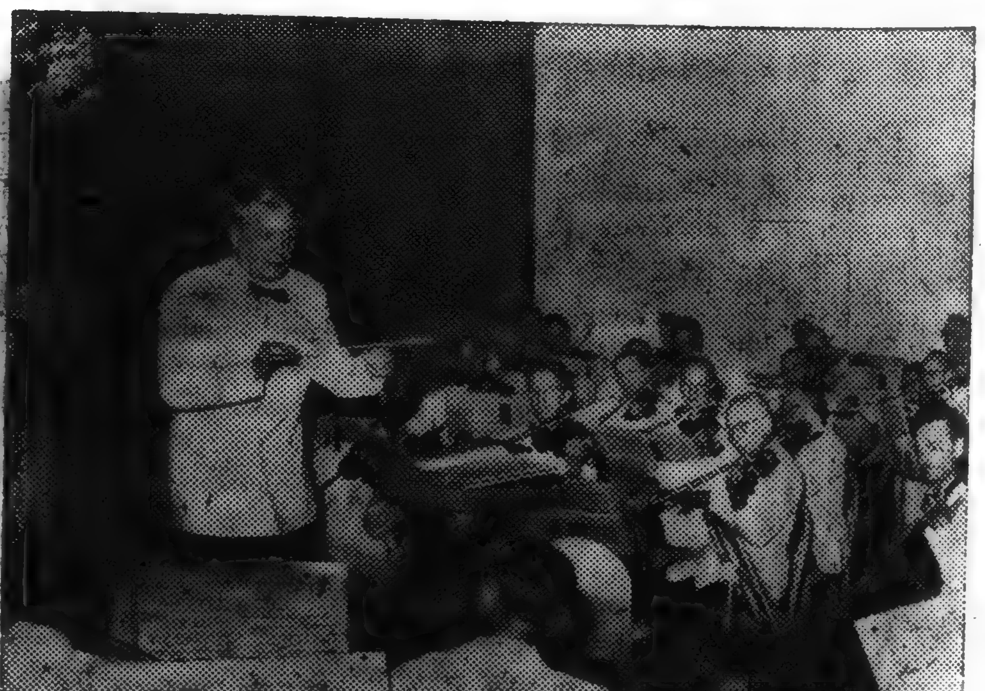
The Koussevitzky Music Foundation, in cooperation with the Berkshire Center, is offering a scholarship with full living expenses at Tanglewood to Mr. Hautavaara, whom Sibelius has personally nominated to receive the honor. The young composer's travel expenses to and from Finland are defrayed by the Finlandia Foundation of New York. Following his stay at Tanglewood, arrangements are being made with the Juilliard School of Music in New York City for Mr. Rautavaara to continue his studies in America.

Mr. Rautavaara was born Oct. 9, 1928, into a family of musicians. His father was a noted Finnish opera singer. As a pupil of Prof. Aarre Merikanto, he studied composition at the Sibelius Academy, after passing his theory examinations, and also piano. At the Helsinki University he studied musicology, aesthetics, literature and psychology, and was graduated master of arts in 1953. After his military service in 1954, and his entry into officers' school, he studied in Vienna for the past six months.

International Prize

In 1954 Mr. Rautavaara won a prize donated by Thor Johnson, conductor of the Cincinnati Symphony, himself a former student at the Berkshire Music Center (1940 and 1941), and guest conductor at the Berkshire Festival concert last Saturday. This was an international contest, and the prize-winning work was a composition for brass and percussion, a suite entitled "Requiem in Our Time." Other of his compositions which have been performed are "Adagio and Toccata for Orchestra," "Suite for Orchestra," "Divertimento for Strings," "Suite for Strings," a song cycle based on poems of Rilke, variations for piano.

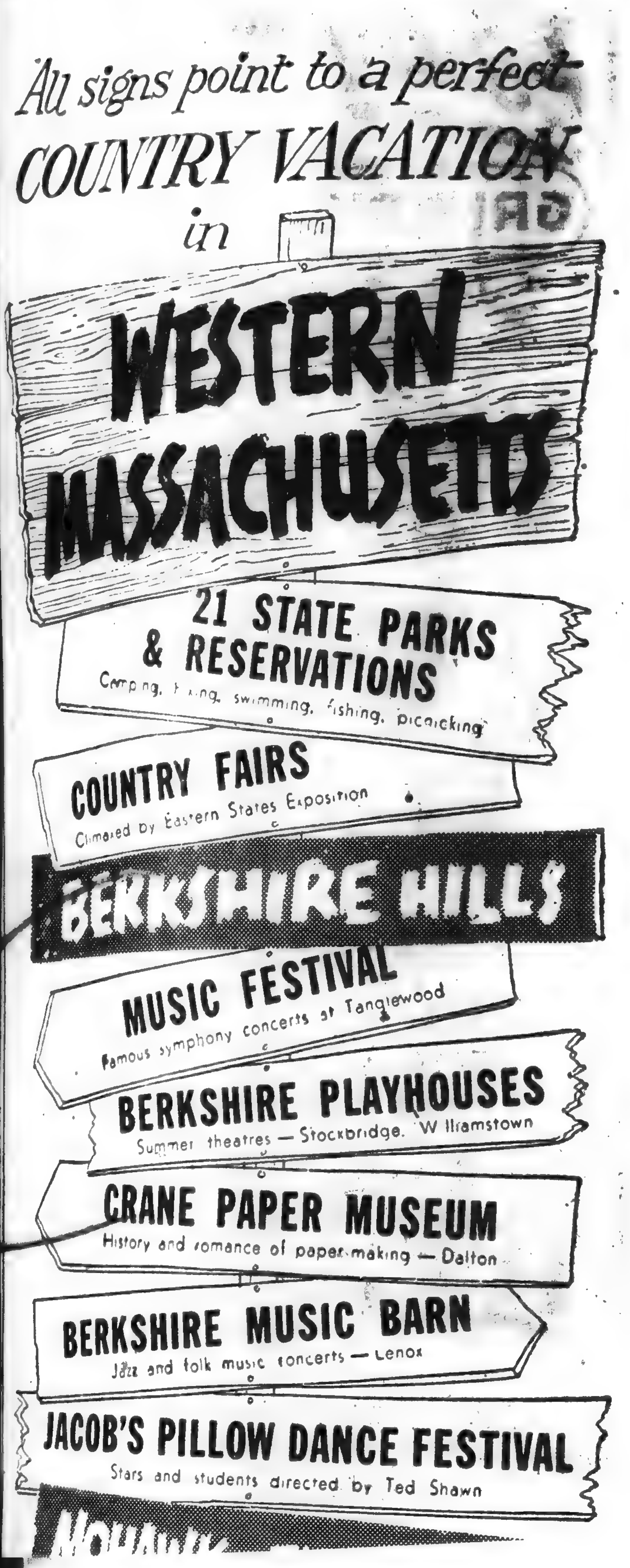
Il Corriere del Berkshire
15 Luglio, 1955



CHARLES MUNCH, Music Director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of Western Massachusetts, during tne six-week season, July 6-August 14.

Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth session.

NY Times
Wed. July 13th, 1955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JACOB'S PILLOW DANCE FESTIVAL
Stars and students directed by Ted Shawn

Il Corriere del Berkshire
15 luglio, 1955

STUDENT REGISTRATION AT TANGLEWOOD'S BERKSHIRE MUSIC CENTER AHEAD OF 1954 — 400 SUMMER MUSIC STUDENTS EXPECTED JULY 3-AUG. 14

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, Registrar, reports, with additional applications being processed daily, until the full enrollment of some 400 is reached. Students from most of the 48 states, Canada and many foreign countries will arrive in the hills of Western Massachusetts for the opening of the 13th session of the school on Sunday, July 3, when they will be welcomed by Charles Munch, Music Director of the Boston Symphony Orchestra, in his capacity as Director of the Berkshire Music Center. While composer Aaron Copland, assistant director of the school is on leave of absence this summer, his post is being filled by Richard Burgin, concertmaster of the orchestra. Ralph Berkowitz is Dean of the school; and Gail W. Rector is executive secretary.

Enrollment is ahead of last year, when 350 students had registered at this time. The 375 students to date have been chosen from 635 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Berkshire Music Center scholarship grants have been awarded to 174, including 102 who comprise members of the student symphony orchestra. This year, Miss Bossler reports, so far 18 students have declined scholarship tuitions, although eligible for them, twelve in the orchestra, two in composition, four in opera dramatics.

The 375 students to date include 88 with the three-year-old Dept. V, the Tanglewood Study Group, 40 of whom are registered for the full six weeks, 15 for four weeks, two for three weeks, 31 for two weeks. Department V offers advanced students of music, professional or amateur, an opportunity to spend their vacations in extensive chamber orchestra reading and practice also in early compostions for unusual ensemble. Ingolf Dahl returns to Tanglewood to head this increasingly popular department this summer.

Twenty-eight foreign students have registered in the music school, nine from Canada, three from Japan, two from Hawaii and France, one each from Chile, Puerto Rico, Israel, Greece, New Zealand, Mexico, Argentina, Iran, Brazil, Netherlands-Antilles Austria and Finland.

The Tanglewood Study Group includes four of the Canadians, one of the Hawaiians, and the student from Brazil.

Students at the Berkshire Music Center study orchestra playing and conduction under Leonard Bernstein; chamber music from first-chair members of the Boston Symphony; choral singing and conducting under Hugh Ross; composition from guest composers Roger Sessions and Boris Blacher; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl.

Since enrollment in the Tanglewood Study Group may be for either the full six weeks, or for periods of four weeks or two weeks, applications for this department are still being accepted. Members of this department have an opportunity to sing in the Festival Chorus made up of Berkshire Music Center students with the Boston Symphony in Berkshire Festival concerts, including such works this summer as Beethoven's "Missa Solemnis", Act II of "Fidelio", and the Ninth Symphony.

[156]

OUR ENGLISH SECTION

NEW ENGLAND MEMBER FOREIGN LANGUAGE NEWSPAPERS ASSOCIATION

OUR POLICY

"The purpose of the Association shall be to help preserve the ideals and traditions of our country, the United States of America, to revere its laws and inspire others to respect and obey them, and in all ways to aid in making this country greater and better"

SECOND WEEK OF BERKSHIRE FESTIVAL CONCERTS JULY 13-15-16-17

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday (July 13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeno", and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which ~~are the Boccherini Concerto~~ for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini: Concerto for Cello (July 16); Vivaldi: Concerto Grosso in B minor (July 16); Vivaldi: Gloria (July 16); Faure: Pavane (July 17); Milhaud: Serenade (July 17); and Honneger: Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30, Sunday afternoon at 2:30. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

The complete programs are:

Wed., July 13 — 8:30 P.M. — Theatre-Concert Hall — Chamber Music:

Beethoven: Trios — C minor, Op. 1, No. 3; D major, Op. No. 1 ("Ghost"); B flat, Op. 97 ("Archduke").

The Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano).

Fri., July 15 — 8:30 P.M. — Theatre-Concert Hall — The Boston Symphony Chamber Orchestra:

Mozart: Overture to "Don Giovanni"
Symphony in C major, "Linz" (K. 425)
Arias, "Al Desio" (K. 577), "Zeffiretti" ("Idomeneo"), "Non Temer" ("Idomeneo").
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K. 453)
Soloist: Leonard Bernstein
Leonard Bernstein, Conductor

Sat., July 16 — 8:30 P.M. — Theatre-Concert Hall — The Boston Symphony Chamber Orchestra:

ITALIAN MUSIC

Vivaldi: Concerto Grosso in D, Op. 3, No. 11
Vivaldi: Concerto Grosso in B minor, Op. 3, No. 10
Boccherini: Concerto for Cello
Soloist: Samuel Mayes
Vivaldi: Gloria, with Festival Chorus of Berkshire Music Center students
Soloists: Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano
Hugh Ross, Conductor

Sun., July 17 — 2:30 P.M. — Theatre-Concert Hall — The Boston Symphony Chamber Orchestra

FRENCH MUSIC

Rameau: Suite from "Dardanus"
Ravel: "Le Tombeau de Couperin"
Faure: Pavane
Milhaud: Serenade
Honneger: Symphony No. 4
Charles Munch, Conductor

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: **Sat., July 9:** Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Basson, Violin and Cello; Hindemith: "Der Schwanendreher", with Joseph de Pasquale as soloist; and Haydn: Symphony in B flat, No. 98. **Sun., July 10:** Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The third week of Berkshire Festival concerts will commence with Isaac Stern and Alexander Zakin in three Beethoven violin sonatas (Wed., July 20 in the Theatre-Concert Hall). The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6,000-seat Music Shed on Friday, July 22 when Charles Munch will give an all-Beethoven program, with Isaac Stern as soloist in the violin concerto. Pierre Monteux will conduct an orchestral program of Bach, Beethoven, Sessions and Richard Strauss on Saturday evening, July 23, and Mr. Munch's Sunday afternoon concert, July 24, will comprise Beethoven's first, fourth, and sixth symphonies.

During the coming week all five departments of the Berkshire Music Center, now in its 13th session at Tanglewood, will be in full operation. Friends of the Music School who make a voluntary contribution to its support are invited to the following student performances: Sunday morning chamber music by Department I students (10 A.M., July 10 and 17, Chamber Music Hall); Sunday evening composers' forum by Department III students (8:30 P.M., July 17, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 P.M., Sedgwick Hall, Lenox, July 11 and 18); symphony concert by the student orchestra of Department I (8:30 P.M., July 14, Music Shed).

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires and, through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations.

SAMUEL MAYES

SAMUEL MAYES, first cellist of the Boston Symphony Orchestra, is soloist in the orchestra's Berkshire Festival concert of Saturday evening, July 16, in the intimate Theatre-Concert Hall, when Charles Munch conducts. Mr. Mayes will perform Boccherini's Concerto for Cello at 8:30 P.M.

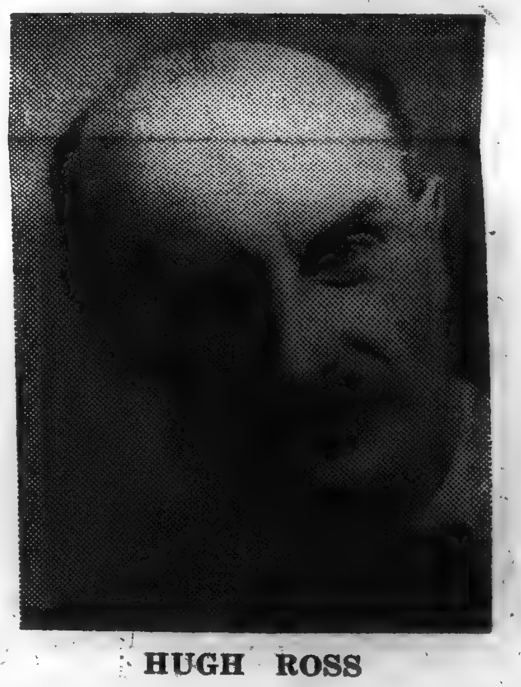
JENNIE TOUREL

JENNIE TOUREL, noted soprano, returns to Tanglewood as soloist on the all-Mozart program which Leonard Bernstein conducts with the chamber orchestra of the Boston Symphony Orchestra on Friday evening, July 15, in the Theatre-Concert Hall. Miss Tourel will sing three arias, "Al Desio" (K.577); "Zeffiretti" and "Non Temer" from "Idomeneo".

LEONARD BERNSTEIN

LEONARD BERNSTEIN, eminent young American composer-conductor-pianist, heads the orchestra and conducting departments of the Berkshire Music Center this summer at Tanglewood. The summer school of music maintained by the Boston Symphony Orchestra in connection with its annual Berkshire Festival in the hills of Massachusetts is in its 13th session, July 4-August 14.

Mr. Bernstein will also conduct two Berkshire Festival concerts. An all-Mozart program on Friday, July 15, at 8:30 P.M. in the intimate Theatre-Concert Hall will have Mr. Bernstein and Jennie Tourel as soloists. In the huge Music Shed on Friday, August 5 at 8:30 P.M., Mr. Bernstein will lead the Boston Symphony Orchestra in Beethoven's "Missa Solemnis", in memory of Serge Koussevitzky, with the Festival Chorus of students and soloists Adele Addison, Eunice Alberts, David Lloyd and Mae Morgan.



HUGH ROSS

HUGH ROSS again in the summer of 1955 heads the choral department of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with its annual Berkshire Festival at Tanglewood.

With the assistance of Iva D. Hiatt and John Krueger, Mr. Ross guides music students in choral conducting, small choir singing, and trains them for the Festival Chorus which this summer participates in Berkshire Festival concerts: Samuel Barber's "The Prayers of Kierkegaard" (Friday, July 29); Beethoven's "Missa Solemnis" (Friday, August 5); Beethoven's "Fidelio", Act II (Saturday, August 6); Beethoven's Ninth Symphony (Sunday, August 14).

Mr. Ross also conducts the chamber orchestra of the Boston Symphony in Vivaldi's "Gloria" with chorus in the Berkshire Festival concert of Saturday evening, July 16.

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The Boston Symphony Orchestra Opens Shed Series Friday, July 22nd

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear next wek when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's Music Director.

Again this year twelve concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the twelve Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9,197.

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late Music Director of the Orchestra).

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theatre-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was Music Director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 23), for which the nominal charge is made of $1.00, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

Wed., July 20 — 8:30 p.m. — Theatre-Concert Hall — Chamber Music:

Beethoven: Violin Sonatas — No. 2 in A major, Op. 12, No. 2; No. 5 in F major, Op. 24 ("Spring"); No. 7 in C minor, No. 30, No. 2

Isaac Stern and Alexander Zakin

Fri., July 22 — 8:30 p.m. — Music Shed — Boston Symphony Orchestra:

Beethoven: Overture to "Coriolan"; Violin Concerto, Soloist: Isaac Stern; Symphony No. 7, in A major

Charles Munch, Conductor

Sat., July 23 — 8:30 p.m. — Music Shed — Boston Symphony Orchestra:

Respighi: Passacaglia and Fugue in C minor
Beethoven: Symphony No. 2, in D major
Sessions: Suite from "The Black Maskers"
Strauss: "Death and Transfiguration"

Pierre Monteux, Conductor

Sun., July 24 — 2:30 p.m. — Music Shed — Boston Symphony Orchestra:

Beethoven: Symphony No. 1, in C major; Symphony No. 4, in B-flat; Symphony No. 6 ("Pastorale")

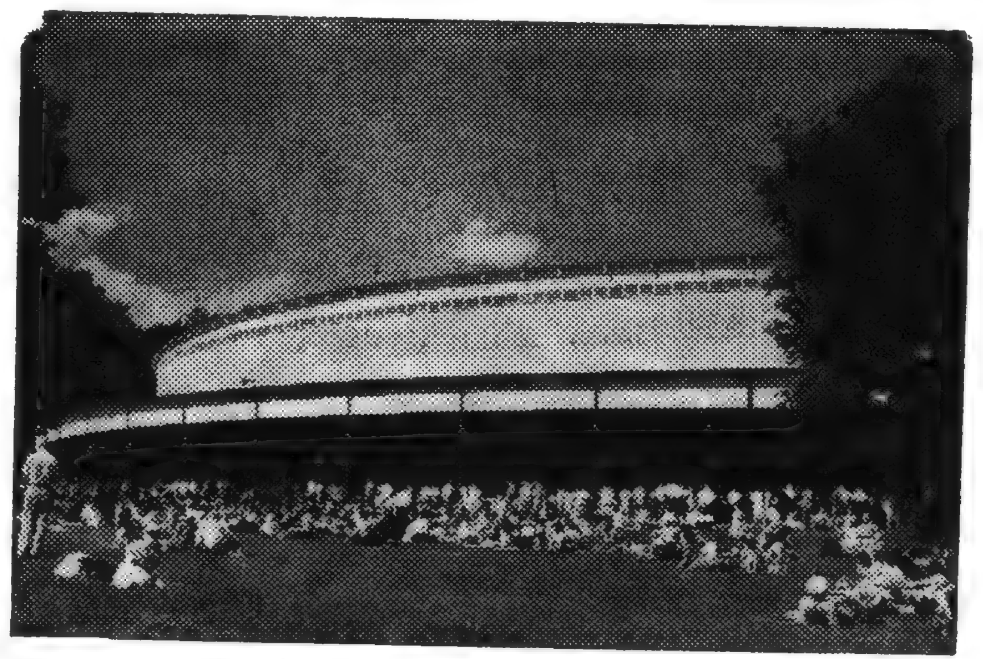
Charles Munch, Conductor

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: **Sat., July 16:** Charles Munch conducting a program of Italian Music. Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Concerto for Cello, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Ruth McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer music school. **Sun., July 17:** Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus"; Ravel "Le Tombeau de Couperin"; Faure: Pavane: Milhaud: Seranade; Honegger; Symphony No. 4.

The fourth week of Berkshire Festival concerts will commence with a program of three Beethoven quartets by the New Music String Quartet (Wed., July 27 in the Theatre-Concert Hall). In the Music Shed, Charles Munch will conduct the Boston Symphony Orchestra Friday evening (July 29) in a program of Handel, Schumann, Samuel Barber and Brahms, with Leontyne Price, soprano, as soloist; and Saturday evening (July 30) Mr. Munch directs an all-Bethoven program, with Rudolf Serkin, pianist, as soloist. The Sunday afternoon (July 31) Music Shed concert is an all-Brahms program by the Boston Symphony with Pierre Monteux as guest conductor, and Isaac Stern and Gregor Piatigorsky as soloists.

During the coming week a number of concerts will be given by students of the Berkshire Music Center, now in the midst of its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances: Sunday morning chamber music by Department I students (10 a.m., July 17, and 24, Chamber Music Hall); Sunday evening composers' forums by Department III students (8:30 p.m., July 17 and 24, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p.m., July 18 and 25, Sedgewick Hall, Lenox); a choral concert by the small choir of Department II students (8:30 p.m., July 19, Theatre-Concert Hall); symphony concert by the student orchestra of Department I (8:30 p.m., July 21, Music Shed.)

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friend's Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires and, through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations.



THE BERKSHIRE FESTIVAL of the Boston Symphony Orchestra, the 16th season of 24 concerts in the hills of Western Massachusetts in which the orchestra has participated, runs for six weeks, July 6-August 14. Record-breaking attendance of 135,775 was recorded in 1954. The huge Music Shed (capacity 6,000) attracted an average of 9.197 persons with crowds overflowing on the spacious lawns.

ISAAC STERN

ISAAC STERN, a former student of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood in connection with its annual Berkshire Festival, will donate his services to the music school's Revolving Scholarship Fund, in a program of violin sonatas of Beethoven, Alexander Zakin accompanying, in the Theatre-Concert Hall at Tanglewood, on Wednesday eve., July 20.

Mr. Stern will also be soloist at two 1955 Berkshire Festival concerts by the Boston Symphony Orchestra in the Music Shed at Tanglewood: performing the Beethoven violin concerto on Fri eve., July 22, with Charles Munch conducting (8:30 p.m.); and with Gregor Piatigorsky, the Brahms Concerto for Violin and Cello, under Pierre Monteux's direction, on Sun. aft., July 31 (2:30 p.m.).

ROGER SESSIONS

ROGER SESSIONS, Professor of Music at Princeton University, and a noted modern American composer, shares with modern German composer Boris Blacher the post of guest teacher of composition in the summer of 1955 at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival at Tanglewood, now in its 13th session, July 4-August 14.

Mr. Sessions' Suite from "The Black Masters" will be performed by the Boston Symphony Orchestra, Pierre Monteux conducting, at its Berkshire Festival concert of Sat., July 23 (Music Shed, 8:30 p.m.) at Tanglewood.

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MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUN 2 1955

25 Student Concerts at Tanglewood This Year

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Frstival by the Boston Symphony Orchestra at Tanglewood, Lenox Mass.

This orchestra's school in the Berkshire hills is now preparing for its thirteenth year, which will commence with the arrival of some 400 students fom all parts of the U. S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends.

The schedule of student performances calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8:30 p.m., commencing July 7, with the exception of the final concert, announced for Saturday afternoon, August 13.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through August 4.

WHITE PLAINS, N. Y.
Herald of Westchester
Circ. W. 5,691

JUN 17 1955

Lindsley Burnham, Robert R. Rada

Lindsley Van Court Burnham, daughter of Mr. and Mrs. Philip Smith Burnham of Scarborough-on-Hudson, was married in the Presbyterian Church to Robert Rudolph Rada, son of Mrs. Rudolph Randolph Rada of Chicago, and the late Mr. Rada. The Rev. Robert Patton Montgomery officiated.

The bride was graduated from Scarborough School and attended Johns Hopkins Hospital School of Nursing. Through her father she is descended from John and Priscilla Alden and from John Webster, fifth governor of colonial Connecticut in 1656.

Mr. Rada attended the University of Chicago, where he studied aeronautical engineering. He also studied at Juilliard School of Music, New York, and received a scholarship to the Berkshire Festival of Music, Tanglewood, Mass. He is a member of the Chicago Symphony Orchestra.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 22 1955

Tanglewood Tickets

Subscriptions for the 1955 Berkshire Festival weekend series by the Boston Symphony Orchestra are reported to exceed those for last season, when the six-week festival at Tanglewood had a total attendance of 135,775, the largest in its history. Remaining tickets are on sale at the box office or by mail or telephone order.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

JUN 16 1955

Berkshire Festival Concerts To Open At Lenox, July 6

047

The Berkshire Festival at Tanglewood, Lenox, Mass., this year will consist of twenty-four concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerst of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present the works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

Bernstein Conducts

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias.

Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series; Doriot Anthony Dwyer, flute, on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of th Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria."

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene I stomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Premieres

Tanglewood premieres- music given for the first time by the Boston Symphony Orchestra in the Berkshire hills- will include this summer: Bach, "Sinfonia from the Easter Oratorio"; Stravinsky, "Orpheus", Hindemith, "Der Schwanendreher"; Haydn, Symphony in B flat, No. 98; Mozart, Overture to "Don Giovanni"; Boccherini, Concerto for Cello; Vivaldi, Concerto Grosso in B minor, Op. 3, No. 10 and "Gloria" (with chorus);Faure, 'Pavane"; Milhaud, "Serenade"; Ionegger, Symphony No. 4;Sessions, Suite from "The Black Masers"; Barber, "Prayers of Ierkegaard"; Beethoven, "Fide-" Act II; Bloch, "Schelomo"; rauss, Suite from "Der Rosenkaier."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 18 1955

Subscriptions Set Fast Pace At Tanglewood

047

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, for concerts held on four Friday evenings, July 22—August 12; four Saturday evenings, July 23—August 13; and four Sunday afternoons, July 24—August 14 in the huge music shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry Jr, announces. The six-week festival of 1954 saw an all-time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The boxoffice will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt; checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted.

1955's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concerts, and three overtures.

MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 10,258

JUN 18 1955

New One-Act Opera To Bow at Tanglewood

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In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, Boris Goldovsky, head of the opera department of the Boston Symphony's summer school of music, stresses that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the summer of 1953, with the full cooperation of the opera department, especially for production at Tanglewood.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUN 18 1955

MAJOR SEASON PREDICTED FOR MUSIC FESTIVAL

Subscriptions Already Ahead Of Last Year for Tanglewood Series

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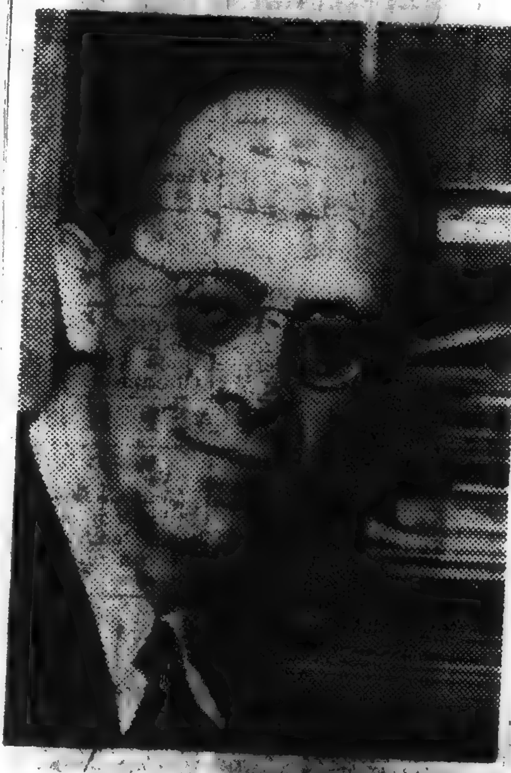

RUDOLF SERKIN

All remaining tickets for the Tanglewood season are now on sale at the box office, open Monday through Saturday from 9 a. m. to 5 p. m. The box office will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt; Checks and monery orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted; Phone Lenox, Mass. 600.

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Noted Singers

Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm, David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; Gregor Piatigorsky, cellist.

The Berkshire Festival Shed series is preceded this year by two weekends of performances by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts which are given in the intimate 1200-seat theater-concert hall, under the direction of Charles Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross as guest conductors. Seats for these two weekends, July 8-9-10 and July 15-16-17 are already scarce, with Mr. Bernstein's all-Mozart concert of Friday July 15, with the conductor doubling as piano soloists and Jennie Tourel as soprano soloist, almost sold out.

Other soloists in this preliminary series are vocalists Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; and from the first chairs of the Boston Symphony, Joseph de Pasquale, violist, Samuel Mayes, cellist and Doriot Anthony Dwyer, flutist.

Six Wednesday evening chamber music concerts, to be held in the theater-concert hall, proceeds going to the Berkshire Music Center's Revolving Scholarship Fund, are all devoted to Beethoven's chamber music, including string quartets, trios, and violin, piano and cello sonatas. Rudolf Serkin, Isaac Stern (accompanied by Alexander Zakin), Gregor Piatigorsky (accompanied by Ralph Berkowitz), the Kroll String Quartet, the Beaux Arts Trio, and the New Music String Quartet are the performers.

Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

JUN 19 1955

Twenty-five concerts by Berkshire Music Center students will highlight the course of this Summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., in the beautiful rolling Berkshire Hills...According to a reliable contributor, Treasury Agents will be the most active of all government investigators this year. Their scope is wide...Swampscott's veteran name-band musician Jimmy Athens will be featured with an instrumental trio this summer at the swank Oceanside Hotel, Magnolia. Originally scheduled as vocalist was Jimmy's wife, professionally known as Sherry Cayless, the glamorous blonde singer, model and showgirl. But the schedule was altered...The Carthusian Monks developed Chartreuse Liqueurs from a treasured family recipe given them by Marshall d'Estrees in 1605. The liqueurs are still made by the Monks who gather the herbs near their Monastery. Think I'll have a drink. Just to help the Monks, of course...As widely publicized by West Lynn Creamery, Lynn's only locally operated dairy plant, and one of the best equipped along the entire North Shore, June is National Dairy Month!

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 20 1955

In Brief . . .

Those television speed traps the state is planning to install along the east-west turnpike are doubtless bad news for latter-day Barney Oldfields who had hoped to push the sound barrier all the way to Boston, but they're a good indication that the super-road won't boost the county's accident figures as much as feared. They may also encourage a good look at Berkshire County's charms from passing motorists who might otherwise remember the area only as a purple blur . . . The report that Tanglewood's advance ticket orders point to a probable all-time record attendance this summer is fine news both for Berkshire businessmen and for the Boston Symphony management, which always approaches this annual June barometer with considerable trepidation . . . The elevation of John A. Clark to the principalship of Searles High School is a fitting reward for his years of conscientious and able service as teacher and vice principal. We hope he brings to the job a bottle of aspirin and an armor-plated epidermis . . .

The decision of Mayor Capeless yesterday to defer to retiring Principal Roy M. Strout in the awarding of diplomas at the Pittsfield High commencement was a moving and thoroughly appropriate tribute to a man who is, as the mayor described him, "a great gentleman and a beloved citizen" . . . The impending sale of the former Lenox Dale railroad station at a bargain price to the Bishop of Springfield for beautification and development is a real boon to St. Vincent de Paul's Church, which needs parking space and a site for a parish hall. It is also good news for the many Lenox Dale residents who have been working actively in recent months to improve the appearance of the village . . .

Sunday Reg
NEW HAVEN,
Independ
Circ. 91,5

JUN 19 1955

MUSIC

Berkshire
Begins

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 675

JUN 2 1955

25 Student Concerts at Tanglewood This Year

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Frstival by the Boston Symphony Orchestra at Tanglewood, Lenox Mass.

This orchestra's school in the Berkshire hills is now preparing for its thirteenth year, which will commence with the arrival of some 400 students fom all parts of the U. S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends.

The schedule of student performances calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8:30 p.m., commencing July 7, with the exception of the final concert, announced for Saturday afterndon, August 13.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through August 4.

Lindsley Burnham, Robert R. Rada

Lindsley Van Court Burnham, daughter of Mr. and Mrs. Philip Smith Burnham of Scarborough-on-Hudson, was married in the Presbyterian Church to Robert Rudolph Rada, son of Mrs. Rudolph Randolph Rada of Chicago and the late Mr. Rada. The Rev. Robert Patton Montgomery officiated.

The bride was graduated from Scarborough School and attended Johns Hopkins Hospital School of Nursing. Through her father she is descended from John and Priscilla Alden and from John Webster, fifth governor of colonial Connecticut in 1656.

Mr. Rada attended the University of Chicago where he studied aeronautical engineering. He also studied at Juilliard School of Music, New York, and received a scholarship to the Berkshire Festival of Music, Tanglewood, Mass. He is a member of the Chicago Symphony Orchestra.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 22 1955

Tanglewood Tickets

Subscriptions for the 1955 Berkshire Festival weekend series by the Boston Symphony Orchestra are reported to exceed those for last season, when the six-week festival at Tanglewood had a total attendance of 135,775, the largest in its history. Remaining tickets are on sale at the box office or by mail or telephone order.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

JUN 16 1955

Berkshire Festival Concerts To Open At Lenox, July 6

047

The Berkshire Festival at Tanglewood, Lenox, Mass., this year will consist of twenty-four concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerst of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz.

The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to the "Bach-Mozart" Concerts by members of the Boston Symphony Orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present the works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor.

Bernstein Conducts

July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program; the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias.

Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series; Doriot Anthony Dwyer, flute, on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of th Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria."

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the Boston Symphony Orchestra in the twelve Music Shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Premieres

Tanglewood premieres—music given for the first time by the Boston Symphony Orchestra in the Berkshire hills—will include this summer: Bach, "Sinfonia from the Easter Oratorio"; Stravinsky, "Orpheus", Hindemith, "Der Schwanendreher"; Haydn, Symphony in B flat, No. 98; Mozart, Overture to "Don Giovanni"; Boccherini, Concerto for Cello; Vivaldi, Concerto Grosso in B minor, Op. 3, No. 10 and "Gloria" (with chorus); Faure, "Pavane"; Milhaud, "Serenade"; Honegger, Symphony No. 4; Sessions, Suite from "The Black Maskers"; Barber, "Prayers of Kierkegaard"; Beethoven, "Fidelio" Act II; Bloch, "Schelomo"; Strauss, Suite from "Der Rosenkavalier."

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 18 1955

Subscriptions Set Fast Pace At Tanglewood

047

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MIDDLETOWN, N. Y.
TIMES-HERALD
Circ. D. 30,258

JUN 18 1955

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUN 20 1955

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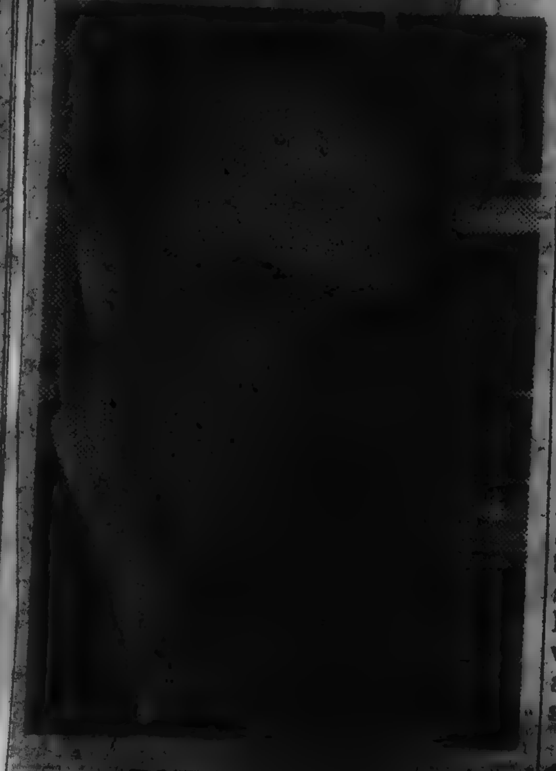

RUDOLF [illegible]

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Sunday Telegram-News
LYNN, Mass.
Democrat
Circ. 23,112

JUN 19 1955

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Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

MUSIC

Berkshire Music Festival Begins Wednesday, July 6

BY GORDON E. ARMSTRONG

Concert-goers here are fortunate in the proximity of Tanglewood, the locale of one of the world's great summer music festivals. Recent years have found an increasing number of music lovers, not only from this country but from abroad, traveling long distances to attend the concerts. A world famous orchestra giving concerts amidst the surroundings of one of nature's beauty spots has come to be an attraction for a world-wide audience. We here, comparatively speaking, have a musical "world attraction" right at our doorstep!

As was announced here recently, last year's attendance at the Berkshire Music Festival broke all previous records. Overall attendance at programs last year was approximately 18,000 over the figures of the previous year. That was certainly a substantial gain and convincing evidence of the increasing popularity of the Festival for music devotees everywhere.

Charles Munch, conductor of the Boston Symphony, has planned the coming Tanglewood concerts to feature the music of Beethoven, including all of his nine symphonies. Other Beethoven works to be heard in the full orchestra programs are listed as follows: "Fidelio" (Act II in a concert version), the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of the late conductor of the Boston Orchestra, Serge Koussevitzky). The Wednesday evening chamber music concerts will also present a representative range of Beethoven's works in this category, including string quartets, trios, and violin, piano, and cello sonatas.

Among the contemporary works which will receive their Tanglewood premieres this summer are: Stravinsky's "Orpheus"; Hindemith's "Der Schwanendreher"; Honegger's Fourth Symphony; Suite from "The Black Maskers," by Sessions; Barber's "Prayers of Kierkegaard"; Milhaud's "Serenade"; Bloch's "Schelomo." Other works to be played by the Boston musicians for the first time in a Festival series include; Bach's "Sinfonia from the Easter Oratorio"; Haydn's Symphony in B flat, No. 98; Mozart's Overture to "Don Giovanni"; Boccherini's Cello Concerto; Concerto Grosso in B minor, Op. 3, No. 10, by Vivaldi and also this composer's "Gloria" (with chorus); Faure's "Pavanne"; "Fidelio" (Act II), by Beethoven; Suite from "Der Rosenkavalier," by Strauss.

Continuing the extended schedule inaugurated last summer, there will be 24 Festival concerts again this year, with the opening event scheduled for Wednesday evening, July 6. The first two weeks of the schedule, aside from the Wednesday evening chamber music concerts, will be devoted as usual to the so called "Bach-Mozart" series. The six concerts in this group will be given in the Theater-Concert Hall on Friday and Saturday evenings, and Sunday afternoons, commencing July 8. The Radcliffe Choral Society and the Harvard Glee Club will assist in a presentation of Bach's B minor Mass on the afternoon of July 10. Another highlight of this "Bach-Mozart" series will come on July 15 when Leonard Bernstein will be welcomed back to Tanglewood after a year's absence. The young conductor will both direct and perform as piano soloist in an all-Mozart program on that date, with the celebrated mezzo-soprano, Jennie Tourel, also scheduled to appear in this concert.

Bernstein will also direct one of the Shed concerts by the full Boston Symphony which will get under way on Friday, July 22. Pierre Monteux will conduct three of these main concerts with Charles Munch scheduled to conduct the other eight concerts in the Shed. The soloists are to be Isaac Stern, Leontyne Price, Rudolph Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Program and ticket information for the coming Festival concerts may be obtained by writing to the Berkshire Music Festival, Tanglewood, Lenox, Mass., or by telephoning Lenox 600.

Boston Symphony Center Of Controversy

The Boston Symphony, incidentally, was the center of an age-old controversy a few months ago between conservatives and progressives or in other words, between the proponents of the old and the new. The dispute, which was carried on through the press, was touched off when the noted author, William Henry Chamberlin wrote a letter to The Christian Science Monitor complaining of the inclusion of contemporary works in the orchestra's programs.

Chamberlin criticized conductor Munch for "the unfortunate juxtapositions of Bach and Roy Harris, Hindemith and Moussorgsky," in Symphony Hall concerts. He suggested that henceforth the orchestra relegate "modern compositions of varying degrees of cacophony and atonality" to special concerts "reserved exclusively for extreme modernist works . . ." Another correspondent wrote "an incomprehensible composition is part of almost every concert played by the Boston Symphony Orchestra." The controversy waxed hot and heavy for some time.

I wish that everyone, particularly those who share Mr. Chamberlin's views, that "there is a deep and unbridgeable chasm between violently atonal works and the musical heritage of the past," could read the entire letter sent to The Monitor by Klaus George Roy. This defender of the Munch policy (and that of Koussevitzky) wrote an eloquent and lengthy reply in which he reminded the dissenters that the perennial battle for a status-quo in the arts is one that history has shown to be a losing one.

Klaus asked, "Does Mr. Chamberlin wish to see the rise of an indigenous and genuine American musical tradition? There will be none if his plan of musical segregation were to be carried out. Did Serge Koussevitzky waste his 25 years of leadership by introducing countless new works and giving a hearing to dozens of young men now acknowledged to be the major composers of this country?"

The Munch defender says, "Our musical culture is in serious danger of stagnation by the endless repetition of the known and justly admired masterpieces. Now it is proposed that we live totally in the glorious past, with eyes and ears hermetically sealed to present and future. What a prospect!" He adds that all great modern composers drink at the fountain of our musical heritage of the past and that is why he "can be an ardent supporter of the modern composers named, can admire the styles and message of Piston, Barber, Ives, and Foss—while considering Mozart as the greatest composer who ever lived!" As for Stravinsky, Hindemith, and Bartok being atonalists, quite the contrary is true. Says Klaus, "These men have striven all their lives, consciously, to achieve and revitalize the principles of tonality almost abandoned by the hyperchromatic style of Wagner and his successors . . ."

In his letter to The Christian Science Monitor, Mr. Chamberlin had requested, among other things, more Liszt and Wagner in Boston programs. The Klaus reply to this was to give the dissenter an unpalatable dose of his own medicine by quoting certain critical appraisals which time has proved to be extremely false and silly. From a respectable English journal of 1855, Klaus quotes the following comment on Wagner, "A Communist . . . in whose work the symmetry of form is ignored or else abandoned; the consistency of keys and their relation overthrown, contemned, demolished . . . the true basis of harmony, and the indispensable government of modulation, cast away for a reckless, wild, extravagant, and demagogic cacophony."

As for the other Chamberlin "pet," Liszt, this from The Boston Gazette of 1876: "Liszt's music is an insult to art. It is gaudy musical harlotry, savage and incoherent bellowings." Comments Mr. Klaus with a coup de grace, "In 1876, Liszt's music should thus have been reserved for 'special concerts.' Is that right?" We wonder how Mr. Chamberlin would answer that one.

Because of the courage and conviction of conductors like Charles Munch, our concert repertoire has been enormously enriched in 20 years. Says Klaus, ". . . This country is coming into its own, creatively. Its composers ask not for adulation, but for interest; not for passive approval, but for avid curiosity; not for approval or disapproval in advance, but for an open, searching mind . . . In short, we must not be afraid. Afraid of the new, afraid again and again of those experiences which may 'jar and jolt' along with those which soothe or uplift. Art is not meant to be a soporific. It is a reflection of the outer life, an intensification of the inner — with all the enormous scope and range that implies."

Heath Succeeds Frantz As Conductor

Fenno Heath, director of the Yale Glee Club, will assume the conductor's post of the University Glee Club to succeed Arthur Frantz, who has resigned after conducting the local group for the past two seasons. Frantz is the conductor of the Yale Freshman Glee Club.

Youthful Heath, who is also an assistant professor in the Yale Music School, has admirably "filled the large shoes" left by his distinguished predecessor, Marshall Bartholomew, former conductor of the Yale singers.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUN 19 1955

Music

Competition Is Keen For Artists Awards

By RAYMOND MORIN, Telegram Music Critic

Competition was unusually keen at the Young Artists Awards auditions held Saturday afternoon and evening. Twenty-one young women competed for several $300 scholarships that are being given for the fifth year under the term of an anonymous trust fund. The winners will be announced shortly.

Vocalists and instrumentalists were heard at M. Steinert & Sons Co., 308 Main street. Organ auditions were given at Wesley Methodist Church.

Judges were David D. Kaplan, music instructor in the Worcester public schools; Frederick Kinsley, organist and choir director at Wesley Methodist; and Raymond Morin, music critic for the Worcester Telegram.

Applicants for the scholarships are enrolled at the following institutions: Boston University School of Fine and Applied Arts, University of Michigan, Wheaton College (Illinois), Julius Hartt School of Music in Hartford, Anna Maria College in Paxton, Lowell State Teachers College, New England Conservatory of Music, Longy School of Music in Cambridge, St. Gabriel School of Music, Westminster Choir College in New York City, and the Berkshire Music Center at Tanglewood.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673

JUN 23 1955

Record Subscriptions For Tanglewood 1955

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts held on four Friday evenings, July 22—August 12; four Saturday evenings, July 23—August 13; and four Sunday afternoons, July 24—August 14 in the huge Music Shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry, Jr. announces. The six-week festival of 1954 saw an all-time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9:00 a.m. to 5:00 p.m. The boxoffice will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt: checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox, Mass. 600.

1955's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos, and three overtures.

For detailed Berkshire Festival programs, for a complete list of the summer's more than 25 student concerts to which the public is invited by making a voluntary contribution to the society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

OMAHA, NEBR.
World Herald (Sunday)
Circ. S. 261,246

JUN 26 1955

Best in Music Close at Hand

Midwest Boasts Good Summer Programs

Martin W. Bush

A few weeks ago we outlined a porch rocking-chair tour of European summer music festivals. One that would keep you occupied from now into the fall.

In case some of the details accompanying such a project failed to allure you, such details as vaccination, passports, visas, the prospect of accommodations of our grandparents' traveling days, and foreign tradesmen taking you for the traditional rich American sucker, here's something else.

That is a comfortable music-seeking tour around our own stomping-grounds. One which, conceivably, might be as rewarding, or even more so than if you had been doing Europe.

Attractions in Missouri

To mention but a few attractions, the list can't be complete, first consider some within the radius of a few hours of travel. Kansas City will have 10 weeks of light opera in its Starlight Theater. St. Louis tells of a season from June to September, mounting grand and comic operas and musical comedies in its open air theater.

Colorado bids you to three of its cities. In July and August Central City will have seven weeks of operas and plays. Aspen's festival in the same months will be by recitalists and ensembles. Denver again tells of its Red Rocks Amphitheater in which the Denver Symphony will hold forth over a similar period.

In the other direction, but not too far, Fish Creek in Wisconsin lists a festival in August by a symphony orchestra. Out west, Carmel, Cal., takes July for its highly reputed Bach Festival of choral and instrumental music.

Much Music in East

Edging toward the east one finds five weeks of opera in Cincinnati's Zoological Gardens. And operas, symphony concerts and chamber music for two months at Chautauqua, N. Y. In Maine, Kennebunkport has its Arundel Opera Theater; Massachusetts its Berkshire Festival with the Boston Symphony, a Jacob's Pillow dance festival, and a Plymouth Rock center of music and dancing at Duxbury.

In Connecticut there's New London's American Dance Festival, Falls Village's Music Mountain series. Wheeling, W. Va., has two months of concerts and opera at its Oglebay Institute. Two North Carolina cities, Brevard and Winston-Salem are listed. Finally, Stratford, Ont., and Montreal in Canada.

Add regular summer series by orchestras in New York, Philadelphia, Washington, Chicago, Los Angeles, and pop concerts in every city having a symphony. Enough?

CLEVELAND, OHIO
PLAIN DEALER
Circ. D. 299,297 - S. 513,207

JUN 26 1955

Berkshires Offer Theater, Music and Art Events

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Two other new major attractions in the Berkshire hills are both located in Williamstown. One is the summer theater which opens Tuesday. The other, already in operation, is the Sterling and Francine Clark Art Museum.

The multimillion dollar museum was opened last month. It is opened to the public at no charge.

The Berkshires have an abundance of natural and historic spots: Mission House in Stockbridge, built in 1739 as an Indian mission; Monument Mountain, the great stone-faced mountain poetized by William Cullen Bryant; Natural Bridge, a geological wonder that includes marbled arches and water carved caverns.

WASHINGTON, D. C.
NEWS
Circ. D. 138,778

JUN 22 1955

Boston Symphony Schedules 24 Programs

Berkshires Add a Theater and a Museum

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For the second successive year, the Boston Symphony Orchestra under Charles Munch, will have an expanded season of 24 programs running from July 8 thru Aug. 14.

Two major additions to the Berkshire Hills' bill of fare this summer are both in the college town of Williamstown.

A summer theater which will open a 10-week season June 28 in the Adams Memorial Theater at Williams College. A resident company will put on recent Broadway hits.

NEW MUSEUM

The other Berkshire addition is the Sterling and Francine Clark Art Museum. The multi-million dollar musuem erected by Robert Sterling Clark, New York financier. It's open to the public at no charge.

Another Berkshire regular, Jacob's Pillow Dance Festival, will open a 10-week season July 1 off Jacob's Ladder (Route 20) in the hill town of Becket. Director Ted Shawn's 1955 season will be highlighted by the American debut of the Royal Danish Ballet.

JAZZ, TOO

Here are some of the Berkshire's other cultural offerings this season: Berkshire Music Barn, Music Inn, Lenox, a weekly series of jazz and folk music concert, July 2 thru Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, series of medieval and Renaissance and baroque music concerts Saturday evenings, Aug. 13-Sept. 3; Berkshire Playhouse, Stockbridge, June 20-Sept. 4.

The Berkshire Hills Conference, county courthouse, Pittsfield, this year published its first directory of what to do in the Berkshires. It may be obtained by writing to the Conference.

BALTIMORE, MD.
NEWS POST
Circ. D. 219,418

JUN 20 1955

Music Festival Reservations Going Fast

By HELEN A. F. PENNIMAN

Let those Baltimore devotees of music be reminded that time is passing, and the best seats are being subscribed for the Berkshire Music Festival which opens at Tanglewood on July 6, with Charles Munch as the guiding spirit.

During the six weeks of this festival there will be a Beethoven program of chamber music on each Wednesday evening, with such familiar friends on the platform as the Kroll String Quartet (quartet in residence of the Peabody)—the New Music String Quartet—Rudolf Serkin, Gregor Piatigorsky and Isaac Stern.

Bach and Mozart will make up the principal part of the programs for the concerts on July 8, 9 and 10 and July 15, 16 and 17.

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On Friday evening, August 5, the Missa Solemnis of Beethoven will be given in memory of the founder of the school and festival, Serge Koussevitsky. An all-Wagner program will occur on August 6, with Margaret Harshaw—who is coming here in October with the National—as soloist. And an all-Beethoven program follows the next evening.

Concerts on August 12, 13 and 14 close the formal program, but the activities of the school, plus the festival events, make concerts an almost daily occurrence.

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IN 1955-56, the Symphony will celebrate its seventy-fifth anniversary, and in honor of the event, the orchestra and Mr. Munch are joining with the Serge Koussevitsky Foundation in the Library of Congress to commission 15 new works by leading living composers.

Six have been chosen from Europe, eight from the United States and one from South America.

FORT WORTH, TEX.
STAR-TELEGRAM
Circ. D. 114,857 - S. 216,735

JUN 26 1955

In Cities, Out of Doors

Summer Offers Many Musical Attractions

BY E. CLYDE WHITLOCK.

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Musical activity throughout the nation by no means ceases with the coming of summer. For the student every college has a summer term, and the opportunities for study, combined with wholesome recreation, are augmented by music camps in every region, from the ultra offerings at Aspen, Colo., and the Berkshire school sponsored by the Boston Symphony to the camp in the woods where the students do their own work and live close to nature.

Then there are projects of listening music, aimed to a considerable extent in the direction of the tourist.

Closest at hand are the State Fair Musicals in air-conditioned State Fair Auditorium in Dallas. A program of far greater musical merit than that offered last summer promises worthy musical enjoyment.

Being presented this week is the Rodgers and Hammerstein success, "South Pacific." Coming events on the series will be "Bitter Sweet," July 4 to 17; "Carousel," July 18 to 31; "One Touch of Venus," Aug. 1 to 14, and "The Teahouse of the August Moon," Aug. 15 to 28.

The Lewisohn Stadium concerts of the New York Philharmonic-Symphony will continue for the 38th year until July 30, skipping Sunday and Friday nights of each week. The prices remain the same as from the opening season, $1.20 for chairs on the field and 30 to 60 cents for the bleacher seats. Conductors will be Dimitri Mitropoulos, Efrem Kurtz, Pierre Monteux, Andre Kochelanetz, Alexander Smallens and Thomas Scherman.

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The famous Boston Pops concerts in Symphony Hall continue until July 1. The orchestra then moves to the esplande on the Charles River for concerts July 5 to 10, July 12 to 17 and Aug. 15 to 20. During the intervening weeks the orchestra is at the Berkshire Festival.

At the Berkshire-Tanglewood Festival there will be orchestra concerts Friday, Saturday and Sunday for six weeks, July 6 to Aug. 14, under Charles Munch, Pierre Monteux, Leonard Bernstein and Thor Johnson. The first two weeks will be devoted to Bach and Mozart. All the symphonies, concertos, overtures, "Missa Solemnis" and a concert performance of Act II of "Fidelio" by Beethoven, will be interspersed through the other four weeks.

The Berkshire Music Center, the school, will run from July 4 to Aug. 14. The head of the choral department is Hugh Ross, who was in Fort Worth two weeks ago with the First Methodist Church's Conference on Protestant Church Music.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 30 1955

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Student enrollment for the 13th annual session of the Berkshire Music Center, the Boston Symphony orchestra's summer school of music at Tanglewood, has now passed 375.

WINSTON-SALEM, N. C.
JOURNAL
Circ. D. 50,520

JUN 27 1955

Two Festival Numbers Will Be Recorded

The last notes of the music festival sounded yesterday but there will be a very real echo around Salem today.

For bright and early this morning, six musicians and a conductor will set to work rehearsing two compositions that will be recorded later in the day.

Recording David Moritz Michael's Parthia No. 1 in E Flat Major and Parthia No. 10 in E Flat Major will be a commercial venture.

Festival officials haven't yet announced which record company will release the two Parthias. But the recordings probably will be available soon for the persons who enjoyed hearing the two compositions this week and for those who weren't able to attend the festival.

Recording artists for the compositions will be the six men who played them at the Third Early American Moravian Music Festival which ended yesterday.

William Elliott of Bowling Green State University and Wesley Riest of University of Nebraska, clarinets; Homer Pence of Indianapolis Symphony Orchestra and Robert Foreman of Indiana University, bassoons; and Verne Reynolds of Indiana University and William H. Wagner of Cincinnati Symphony Orchestra, horns.

Conducting them will be Dr. Thor Johnson, music director of the festival that just ended.

Yesterday's final concert was the signal for a flood of goodbyes.

But the goodbyes were just temporary ones for many members of the festival orchestra.

In August, most of the orchestra members will assemble in Fish Creek, Wis., for the Peninsula Music Festival, a three-week affair. Dr. Johnson will be their conductor again.

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The rest of the summer promises to be a busy one for Dr. Johnson. But first, he plans a few days of rest at his parent's home in Kernersville.

Next musical date for the popular conductor of the Cincinnati Symphony is July 5, when he goes to Berkshire Musical Festival at Tanglewood, Mass., to conduct the Boston Symphony.

On July 19, he'll be back in North Carolina for the Brevard Music Festival. And then he'll move on to University of Kentucky in Lexington for a youth music seminar.

On July 31, he will conduct an orchestra composed of the finest musicians in New York City—at the Naumburg Memorial Concert in Central Park.

See Two, Page [illegible] Col. 2.

MUSICAL COURIER
NEW YORK CITY

JUN 1955

NATIONAL NOTES . . . .

Marlboro School of Chamber Music (Marlboro, Vt.) announces two series of Festival concerts from July 3 to Aug. 25, including orchestral, chamber music, and operatic performances. . . . Harriett Steele Pickernell has been appointed general manager of the **Newport Music Festival** this year. . . . The 10th annual **Composers' Conference and Chamber Music Center** will be held at Bennington College, Bennington, Vt., Aug. 17-31. Amateur and professional composers will participate and enjoy the opportunity of having their works performed and recorded. . . . Beginning this summer, and over a period of five years, the **Rockefeller Foundation** will donate a sum matching equally money raised from other sources for the support of the **Berkshire Music Center** at Tanglewood, Lenox, Mass. The five appropriations can amount to as much as $125,000. . . . **Samuel Antek** has been appointed conductor of the Philadelphia Orchestra's Children's Concerts. . . . **Henry Brant, Irving Fine,** and **Adolph Weiss** have each been awarded the $1,000 Arts and Letters Grants by the National Institute of Arts and Letters to non-member artists. . . . **The Liverette International Artists,** organized by Dr. Lucia Liverette, well-known coach and voice teacher, announces an "Operatic Festival" to be given on June 4 at the Assistance League Playhouse, Hollywood, Cal., featuring excerpts from well-known operas. . . . For the 10th consecutive season, conductor **Gastone Usigli** has engaged soprano **Phyllis Moffet** as soloist for the famed Carmel Bach Festival, Carmel, Cal. . . . Singers interested in auditioning for the **Ansonia Opera Circle** may apply for audition by writing to Sayard Stone, Ansonia Opera Circle, Hotel Ansonia, Broadway and 74th St., N. Y. C. . . . Second Leader **Albert Schoepper** of the U.S. Marine Band has been appointed to serve as Leader in the rank of captain from May 1, when Lt. Col. **Wm. F. Santelmann,** the Band's present Leader, retires. . . .

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PLAIN DEALER
Circ. D. 299,297 - S. 513,207

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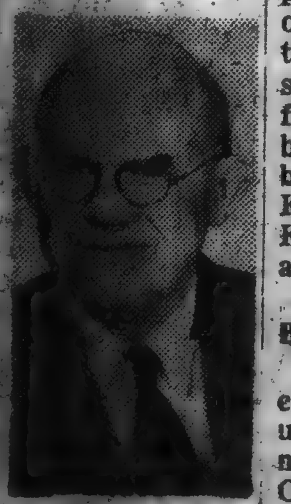

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Independent Republican
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MUSICAL COURIER
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SAN DIEGO, CALIF.
TRIBUNE
Circ. D. 108,581

JUN 23 1955

CURTAIN CALL

Bruno Ussher Views Music-Drama Scene

UNUSUAL AND FINE: It is no longer news that the programs of the La Jolla Musical Arts Society combine the fine with the unusual. Not that music director Dr. Nikolai Sokoloff ever sacrifices quality to the exceptional in seeking the rare. His sense of the unusual or rarely performed is manifested again this coming Sunday.

This program (4:30 p.m. this Sunday at La Jolla High School) is devoted to chamber music. Ingolf Dahl and Shibley Boyce, two of the best ensemble pianists, will journey down from Los Angeles to perform the rarely heard Mozart "Andante and Variations" in G-major (K-501) and the Schubert F-Minor "Fantasia," opus 103, a superb work and one written in the last year of a troubled life.

DR. USSHER

Also in the program is the Brahms Sonata opus 38 in E-minor, a romantic work with piano and the Kodaly "Unaccompanied Cello Sonata." All I can foretell for the Kodaly score is that it comes from the foremost living Hungarian composer. Kodaly is a melodist who can be strikingly dramatic and humorous.

The cellist George Neikrug, remembered from his solo playing of the Tschaikowsky "Rococo" Variations with the San Diego Philharmonic under the baton of Werner Janssen. He is a brilliant performer.

Shibley Boyce needs no introduction to local concert-goers. For years official pianist of the Los Angeles Philharmonic Orchestra, she enjoys a wide reputation for her excellent chamber music artistry and as a sensitive accompanist in song recitals.

Miss Boyce and Dahl will be heard in the enchanting Mozart "Variations" on a theme of his own and in the Schubert work. This composition in free fantasy form is ranked by connoisseurs with the great "Wanderer" Fantasy of Schubert.

Dahl is an exceptionally versatile musician. Besides commanding pianist skills of high order, he enjoys a wide reputation as composer-conductor. He is the director of the U.S.C. symphony. This is his first appearance here.

One of his latest works, "The Tower of St. Barbara," a symphonic legend in four parts, was commissioned and recorded by the Louisville, Ky., Orchestra under a Carnegie Foundation grant. It was given four performances last winter.

A year ago, Prof. Dahl received a $1,000 grant from the National Institute of Arts and Letters "in recognition of creative work in music." He believed he was the first composer in this area to receive such a grant.

He has also received awards from the Society for the Publication of American Music, and a Guggenheim fellowship in composition on which he traveled to Europe in 1952-53.

Dahl was born in Germany in 1912 of Swedish parents, but has since become a citizen of the United States. He studied conducting, piano and composition at the conservatories of Cologne and Zurich, and musicology at the University of Zurich and coached and conducted at the Municipal Opera House in Zurich.

As well as teaching composition, advanced conducting and music history and literature, he has composed 15 works including two concertos, a symphony concertante, variations, prelude and fugue, and has arranged and edited music.

His works have been performed in Sweden, New Zealand, Germany, South America, and the United States, and his recordings have been broadcast in many countries. As a conductor he has introduced new works of such composers as Berg, Schoenberg, Ives, Stravinsky and Copland on the West Coast.

In 1949 he was called to the faculty of the Middlebury Composers Conference in Vermont, and in 1952 and 1953 he organized and headed an advanced department of the Tanglewood Study Group of the Berkshire Music Center.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

1955

MEMBRINO TO COVER TANGLEWOOD MUSIC

Supervisor of Music Here to Give Weekly Resumes

George E. Membrino, supervisor of music in the local public schools for the past three years, and who resigned at the end of the current term to accept a post in Longmeadow, will cover the music programs at Tanglewood, Lenox, this season for the Berkshire Courier.

Mr. Membrino, leader of the Berkshire Symphonette musical group, has a fine background in music, in both the classical and popular. He will give a review of the concerts presented at Tanglewood.

SEATTLE, WASH.
Post-Intelligencer
Circ. D. 187,322 - S. 268,927

JUN 26 1955

Look And Listen:

Music Stars Busier Than Ever In Summer

BY JOHN VOORHEES

Summer used to be the season when musicians took a vacation, rested and worried about how to pay their bills. This is still true in Seattle, but throughout the rest of the United States and Europe, summer soon will be known as the busiest season if one may judge by the number of music festivals.

An article encompassing all the major festivals would fill this entire page, so let's just look at a few of them.

Every village in Europe, it would seem, has a music festival with some, naturally, more important than others. Aix-en-Provence in France is one of the latter. Held July 10-31, there will be performances of "Orpheus," "Mireille," "Marriage of Figaro" and "Cosi fan tutte" which will utilize the talents of such singers as Nan Merriman and Elisabeth Schwarzkopf. Concerts will spotlight pianist Wilhelm Kempff, Jean Casadesus and Leon Fleisher.

The Holland Festival, now in progress and continuing through July, has a novel plan. A central office books performers, then puts them on a circuit to The Hague, Rotterdam, Amsterdam and Scheveningen so citizens needn't travel to the festival, yet see all the attractions.

The Festival will include Britten's new opera, "The Turn of the Screw," conducted by the composer; performances by the Hungarian String Quartet, the Netherlands Chamber Orchestra, the Shakespeare Memorial Theater, the Concertgebouw Orchestra conducted by Edward van Beinum, Pierre Monteux, Otto Klemperer and George Szell, operas by a group from Milan's La Scala and ballet by the New York City Ballet.

The Fifth Festival of Berlin, to be held September 17 to October 4, will include Maria Callas in "Lucia di Lammermoor" with Herbert von Karajan conducting; the Berlin Philharmonic conducted by Eugene Ormandy, piano concerts by Wilhelm Backhaus and Wilhelm Kempff, the Kabuki Dancers from Japan as well as plays and art exhibits.

IN THIS country, perhaps the best known festival is the Berkshire Festival at Tanglewood, Mass., running from July 6 to August 14.

The agenda of the Berkshire Festival, designed to honor Beethoven, will include his opera, "Fidelio," the nine symphonies, the "Missa Solemnis" and most of the concertos and overtures.

Conductors include Pierre Monteux, Leonard Bernstein, Thor Johnson, and Charles Munch. Soloists include Rufolf Serkin, Eugene Istomin, Isaac Stern, Gregor Piatigorsky, Jennie Tourel and the New Music String Quartet.

TURNING TO the West Coast, the Pacific Coast Music Festival will be held September 10-18 in Santa Barbara. Leopold Stokowski will be the guiding light in a series of orchestral concerts which will present much early classical music as well as an all-contemporary concert.

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Featured soloists and groups will be Moura Lympany, Rudolf Firkusny, Isaac Stern, Jennie Tourel, Andre Previn, Piatigorsky, Elisabeth Schwarzkopf, the First Piano Quartet, William Warfield and Dorothy Kirsten.

Let's hope that Allied Arts, which hopes to someday, somehow start a Pacific Northwest Festival, is busily examining all the literature

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CUE
NEW YORK CITY

JUL 2 1955

BERKSHIRE FESTIVAL — Wed, July 6—Sun, [illegible] Tanglewood, Lenox, Mass. Tel.: 600. Boston Symphony Orch. Chamber Music concerts 8:30 pm, $2 & $3. Chamber Orch. Fri, Sat 8:30, Sun 2:30. $4 & $5. Music Shed Fri, Sat 8:30, Sun 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm to grounds $2 on sale day of concert. July 8-17 concerts in Theatre-Concert Hall. July 22-Aug 14 in Music Shed. Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. Wed, July 6—Chamber Music. Kroll String Quartet. C minor, Op. 18, No. 4; F minor, Op. 95; C sharp minor, Op. 131. Fri, July 8—Charles Munch cond. Bach, Sinfonia from "Easter" Oratorio and Suite No. 2 for Flute and Strings; Stravinsky, "Orpheus"; Mozart, "Prague" Symphony (K. 504). Sat, July 9—Thor Johnson cond. Joseph De Pasquale, violist. Handel, Concerto Grosso, Op. 6, No. 12; Haydn, Symphonie Concertante with Oboe, Bassoon, Violin & Cello; Hindemith, "Der Schwanendreher"; Haydn, Symphony in B flat. [illegible] 10—Charles Munch cond. Bach, Mass in B minor, with Harvard Glee Club, Radcliffe Choral Society and soloists.

GUGGENHEIM [illegible] CONCERTS—Thru Aug [illegible] Franko Goldman, [illegible] Goldman, associate. [illegible] Mon, Wed, Fri, Central Park M[illegible] Thurs, Sat, Prospect Park, B'klyn. [illegible] Free.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 3 1955

Berkshire Festival Begins This Week

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The Festival will begin Wednesday evening with an all-Beethoven program by the Kroll String Quartet. Friday evening, Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith, with the Boston Symphony Orchestra's first violist, Joesph de Pasquale, as soloist, will be conducted by Thor Johnson, of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center.

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CATSKILL, N. Y.
MAIL
Circ. D. 3,390

JUN 30 1955

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Mr. Munch will immediately prepare for his summer duties as conductor of the Berkshire Festival. 1955 marks his fifth summer at Tanglewood, and as director of the Berkshire Music Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert at 8:30 p. m. Friday, July 8, with a chamber orchestra of Boston Symphony players, in the Theatre-Concert Hall at Tanglewood, a program of Bach, Stravinsky and Mozart, with Doriot Anthony Dwyer, the Boston Symphony's first flutist, as soloist. On Sunday afternoon, July 10, his program with the chamber orchestra is the Bach Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists Adel Addison, soprano Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Saturday evening, July 9, Festival concert, works by Handel, Haydn and Hindemith, with Boston Symphony first violist Joseph de Pasquale as soloist, will be conducted by Thor Johnson, music director of the Cincinnati Symphony, and a former student of conducting at the Berkshire Music Center (1940 and 1941).

Remained In Boston

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In France, he visited his family in Strasbourg, spent some time at his own home in Paris, but for the most part has vacationed on the Riviera. There was a five-day interruption of this vacation at the beginning of June, when he made a flying visit to the U. S. to receive the honorary degree of Doctor of Music from Boston University. Since last summer at Tanglewood, his book, "I Am A Conductor," has has been published in the U. S. by Oxford University Press, and has been widely reviewed and well received.

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Student Concerts

During the summer, more than 25 concerts and demonstrations will be given by students in the school's five departments: symphony orchestra and chamber music, composition, chorus, opera, and Tanglewood Study Group.

The first student concert will be held at 8:30 p. m. Thursday, July 7, in the Music Shed, when the symphony orchestra of 100 students of Dept. I under Leonard Bernstein's tutelage, will perform Copland's "Outdoor Overture," Debussy's "Afternoon of a Faun," Prokofieff's "Peter and the Wolf," and Dvorak's Symphony No. 2, with Mr.

Bernstein conducting the [illegible] student conductors the first three selections. The first student chamber music concert will be held at 10 a. m. July 10 in the Chamber Music Hall. The public may attend these and other student concerts through contributions to the society of Friends of the Berkshire Music Center.

[162]

SAN DIEGO, CALIF.
TRIBUNE
Circ. D. 108,581

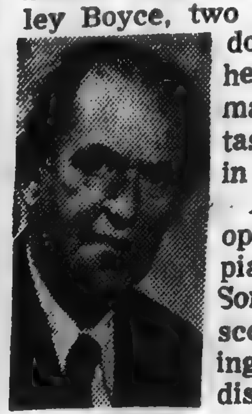
JUN 23 1955

CURTAIN CALL

Bruno Ussher Views Music-Drama Scene

UNUSUAL AND FINE: It is no longer news that the programs of the La Jolla Musical Arts Society combine the fine with the unusual. Not that music director Dr. Nikolai Sokoloff ever sacrifices quality to the exceptional in seeking the rare. His sense of the unusual or rarely performed is manifested again this coming Sunday.

This program (4:30 p.m. this Sunday at La Jolla High School) is devoted to chamber music. Ingolf Dahl and Shibley Boyce, two of the best ensemble pianists, will journey down from Los Angeles to perform the rarely heard Mozart "Andante and Variations" in G-major (K-501) and the Schubert F-Minor "Fantasia," opus 103, a superb work and one written in the last year of a troubled life.


DR. USSHER

Also in the program is the Brahms Sonata opus 38 in E-minor, a romantic work with piano and the Kodaly "Unaccompanied Cello Sonata." All I can foretell for the Kodaly score is that it comes from the foremost living Hungarian composer. Kodaly is a melodist who can be strikingly dramatic and humorous.

The cellist George Neikrug, remembered from his solo playing of the Tschaikowsky "Rococo" Variations with the San Diego Philharmonic under the baton of Werner Janssen. He is a brilliant performer.

Shibley Boyce needs no introduction to local concert-goers. For years official pianist of the Los Angeles Philharmonic Orchestra, she enjoys a wide reputation for her excellent chamber music artistry and as a sensitive accompanist in song recitals.

Miss Boyce and Dahl will be heard in the enchanting Mozart "Variations" on a theme of his own and in the Schubert work. This composition in free fantasy form is ranked by connoisseurs with the great "Wanderer" Fantasy of Schubert.

Dahl is an exceptionally versatile musician. Besides commanding pianist skills of high order, he enjoys a wide reputation as composer-conductor. He is the director of the U.S.C. symphony. This is his first appearance here.

One of his latest works, "The Tower of St. Barbara," a symphonic legend in four parts, was commissioned and recorded by the Louisville, Ky., Orchestra under a Carnegie Foundation grant. It was given four performances last winter.

A year ago, Prof. Dahl received a $1,000 grant from the National Institute of Arts and Letters "in recognition of creative work in music." He believed he was the first composer in this area to receive such a grant.

He has also received awards from the Society for the Publication of American Music, and a Guggenheim fellowship in composition on which he traveled to Europe in 1952-53.

Dahl was born in Germany in 1912 of Swedish parents, but has since become a citizen of the United States. He studied conducting, piano and composition at the conservatories of Cologne and Zurich, and musicology at the University of Zurich and coached and conducted at the Municipal Opera House in Zurich.

As well as teaching composition, advanced conducting and music history and literature, he has composed 15 works including two concertos, a symphony concertante, variations, prelude and fugue, and has arranged and edited music.

His works have been performed in Sweden, New Zealand, Germany, South America, and the United States, and his recordings have been broadcast in many countries. As a conductor he has introduced new works of such composers as Berg, Schoenberg, Ives, Stravinsky and Copland on the West Coast.

In 1949 he was called to the faculty of the Middlebury Composers Conference in Vermont, and in 1952 and 1953 he organized and headed an advanced department of the Tanglewood Study Group of the Berkshire Music Center.

SEATTLE, WASH.
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Circ. D. 187,322 - S. 268,927

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CATSKILL, N. Y.
MAIL
Circ. D. 3,390

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Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

7 1955

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CUE
NEW YORK CITY

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GUGGENHEIM [illegible] CONCERTS—Thru Aug [illegible] Edwin Franko Goldman, [illegible] Richard Franko Goldman, associate [illegible] Wed, Fri, Central Park M[illegible] Thurs, Sat, Prospect Park, B'klyn. [illegible]

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Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 3 1955

Berkshire Festival Opening This Week

By TUCKER KEISER

As soon as the Berkshire Festival opens, the Boston Symphony gets down to the serious business of music making at once. Students arrive today to study at the Music Center, the Kroll Quartet gives the first concert Wednesday night, and a pocket edition of the B.S.O., made up primarily of first chair members who teach in the school, performs its first concert Friday evening in the theatre.

Three performances during the first and second week ends and held in the smaller, rustic theatre is commonly called "Bach-Mozart" concerts, although by no means devoted exclusively to Bach and Mozart. These chamber orchestra events draw increasingly larger crowds each year so that they would undoubtedly be scheduled for the vaster Shed were it not aesthetically necessary to preserve the intimate feeling provided by the smalled auditorium. The smallest audience I have seen there would pack Symphony Hall.

In addition to 18 appearances of the full Symphony there will be 25 student performances and six Wednesday evenings of chamber music. The Wednesday evening musicales include such favorites as the Kroll String Quartet, the Beaux Arts Trio, Isaac Stern and Alexander Zakin, Rudolf Serkin and Gregor Piatigorsky.

Student performances will include orchestral concerts under the direction of Leonard Bernstein, operatic scenes and premieres under the direction of Boris Goldovsky, and the chorus under the baton of Hugh Ross.

World Premiere

In the operatic department, Mr. Goldovsky never fails to provide considerable excitement. Louis Mennini's new opera, "The Rope," based on a one-act play by Eugene O'Neill, will receive its world premiere. The opera was the first tangible result of a new commissioning plan of the Koussevitsky Music Foundation, and was begun at Tanglewood in the summer of 1953 when the composer was in residence. Mr. Mennini worked in close collaboration with Mr. Goldovsky and other experts from choice of text and arrangement of libretto to scoring and scenic investiture.

On the same program, August 8 and 9, Mozart's "Zaide" (K. 344) will receive its first American performance. This version of a work left unfinished by the composer was prepared by Mr. Goldovsky and Sarah Caldwell.

Other operatic offerings include "Romeo and Juliet" by Boris Blacher, who will teach composition at Tanglewood this summer, "L'Abandon d'Ariane" by Darius Milhaud, and scenes from Berlioz' "The Trojans".

The choice of a Beethoven Festival is a somewhat peculiar one for Mr. Munch, whose forays into the domain of this great composer have been something less than felicitous. However, it is a very realistic approach to the solution of a pressing financial problem.

Ever since the Shed was built there has been a large dead spot in the centre, where, unfortunately, the most generous donors to the Bershire Centre have their seats. Both sides, far front, and far back are good listening areas, but this central area is in the acoustical doldrums, unstirred by the aural agitation all about.

This year, at considerable expense, improvements have been made and Mr. Munch scheduled major Beethoven works to help defray that expense. Beethoven is a top box-office draw and the gate receipts should be the greatest yet at Tanglewood, assuming, of course, that the weatherman doesn't wetblanket all the enthusiasm.

At the last count, over two weeks ago, subscriptions already exceeds those of 1954, which set all-time high.

Lighter Music

The Berkshire vacationer who is wearing his hair shorter this season can enjoy a folk-music festival on Tuesday evenings and Saturday afternoons, and a jazz festival on Sunday evenings, in the town of Lenox, or medieval, renaissance and baroque music by the Pro Musica Antiqua in nearby Stockbridge on Saturday evenings from Aug. 13 to Sept. 3.

During July and August the little town of Lenox becomes the most active music centre in the Western Hemisphere. For the diversity of attractions and quality of performance no single European festival can match it.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 2 1955

Charles Munch, conductor of the Boston Symphony Orchestra and director of the Berkshire Music Center at Tanglewood.

Berkshire Music

Tanglewood activities will get under way Sunday afternoon with opening exercises for the Berkshire Music Center at the Theater-Concert Hall. Charles Munch, director of the center will be among speakers who are expected to include Richard Burgin, acting assistant director; Ralph Berkowitz, dean William Cox, chairman of the center's Society of Friends; and George E. Judd, retired manager of the Boston Symphony Orchestra.

The Berkshire Festival's series of 24 concerts will begin Wednesday evening with a Beethoven program played by the Kroll String Quartet. On Friday evening, Mr. Munch will conduct a chamber orchestra in a program of Bach, Stravinsky, and Mozart, with Doriot Anthony Dwyer as flute soloist.

Thor Johnson, conductor of the Cincinnati Symphony Orchestra, will take the baton Saturday evening for a chamber orchestra concert of Handel, Haydn, and Hindemith. Joseph de Pasquale will be viola soloist. On Sunday afternoon Mr. Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club, the Radcliffe Choral Society, and soloists including Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

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Non-partisan
Circ. 165,872

JUL 9 1955

Abresch

Thor Johnson, conductor of the Cincinnati Symphony Orchestra, will be guest conductor at the Berkshire Festival concert tonight.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUL 6 [illegible]

Westport Playhouse

Shelley Winters, in a breezy, bantering comedy called "Wedding Breakfast," will open as the Westport Country Playhouse Monday night, for a week's engagement, with matinees on Wednesday and Friday at 2:40 p. m.

This comedy by Theodore Reeves, about the warm-hearted love spats of two New York couples with budget and career problems, features Anthony Franciosa, Virginia Vincent and Martin Balsam. The production has been directed by Frank Corsaro, in a setting by Marvin Reiss, Playhouse scenic designer.

"Wedding Breakfast" is an urban folk-tale about two career-girl sisters and the men they are hoping to make their grooms. Of the two girls whose romances are related in the play, one spends her days at a perfume-counter and stands in awe of her sister who has a higher-status job as a researcher on Time magazine. Out of sympathy for her when she is jilted by a sweetheart, the salesgirl and her contentedly doting fiance conspire to find her a new suitor.

Now playing for the last times this week, with a matinee Friday at 2:40 p. m., is Terry Moore, in a prior-to-Broadway modern comedy about Hollywood, "Star Light, Star Bright," by S. K. Lauren and Gladys Lehman. "Star Light, Star Bright" has been directed by John C. Wilson.

Tanglewood

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: Saturday: Thor Johnson conducting Handel's Concerto Grosso, Op. 8, No. 12; Haydn's Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith's "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn's Symphony in B flat, No. 98. On Sunday Charles Munch will conduct Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

Tickets are available at the Tanglewood box office for all festival concerts, and reservations may be made by telephone to Lenox, [illegible]. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friends' Society. will be mailed on request. For the convenience of Festival patrons, the Berkshire Hills Conference, Pittsfield 26, Mass., will supply a list of hotel, motel, or guest house accommodations in the Berkshires and, through the cooperation of local chambers of commerce and similar organizations, will endeaver tc secure reservations.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 252,998

JUL

JENNIE TOUREL, famous French soprano, who returns to Tanglewood as soloist in the all-Mozart program which Leonard Bernstein conducts with the chamber orchestra of the Boston Symphony on Friday night in the Theater-Concert Hall in Lenox, Mass.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 1955

Gus Manos

Charles Munch conducts a rehearsal in the Berkshires. A chamber orchestra of Boston Symphony musicians will present a program in the Theater-Concert Hall Friday evening, July

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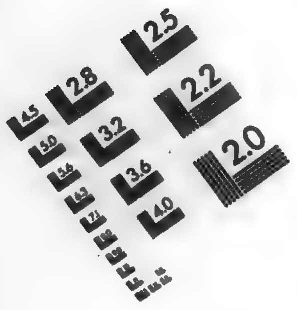
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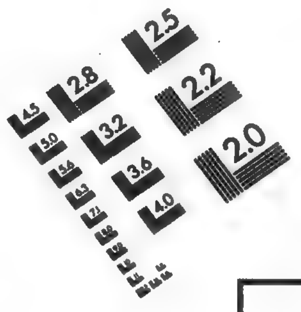
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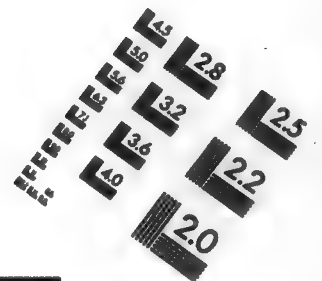
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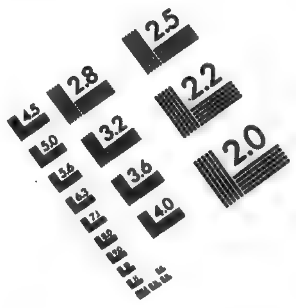
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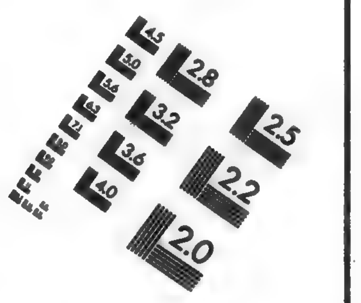
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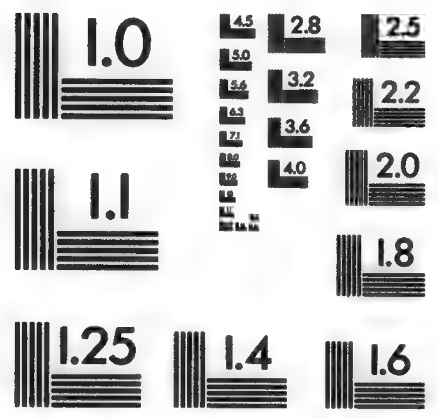
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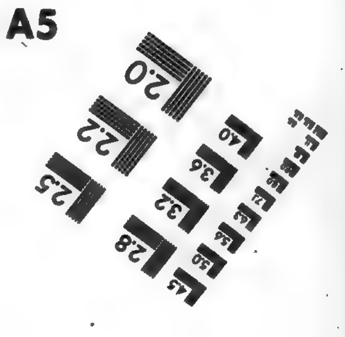
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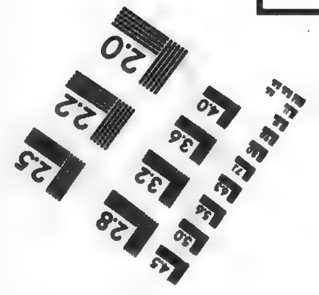
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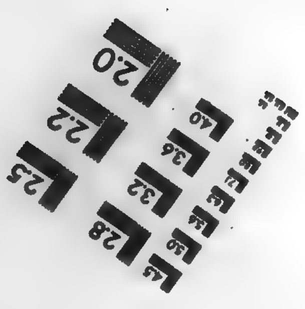
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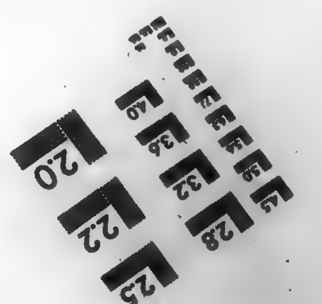
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[164]

NEW YORK, N. Y.
DAILY NEWS
[illegible] 2,092,455 - S. 3,653,302

JUL 6 1955

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

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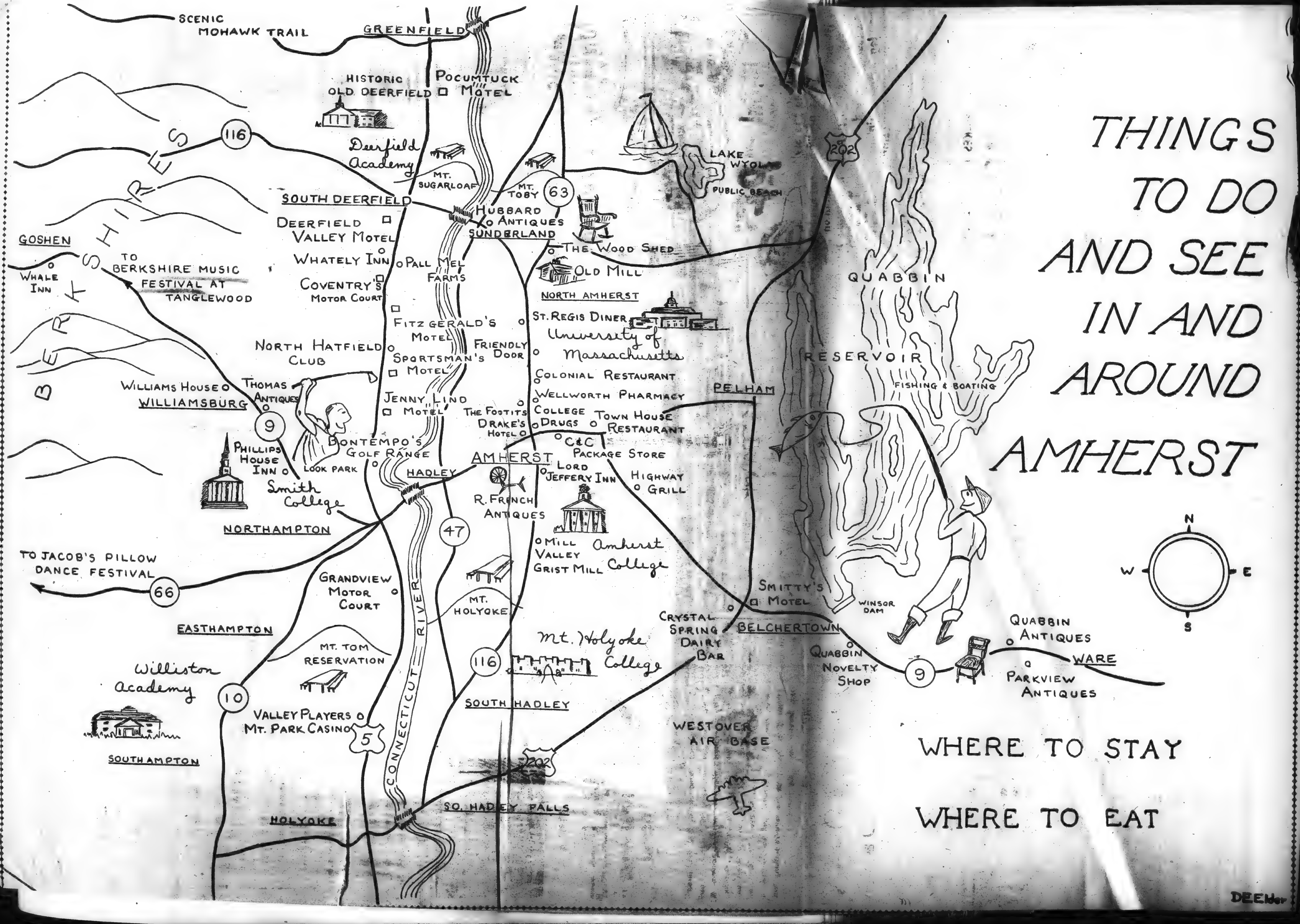
THINGS TO DO AND SEE IN AND AROUND AMHERST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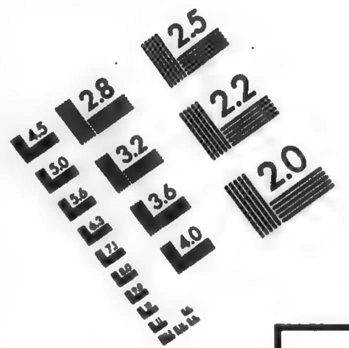
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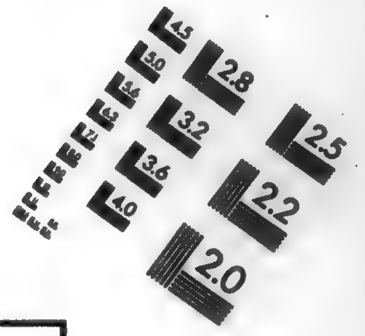
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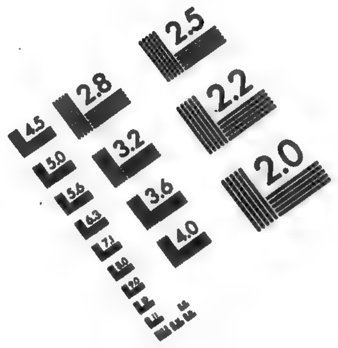
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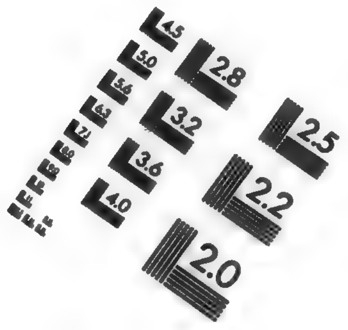
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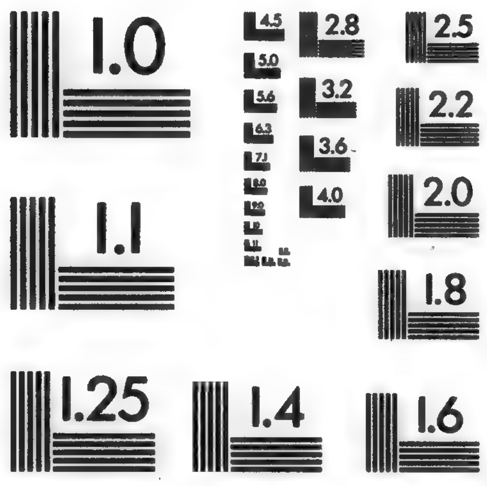
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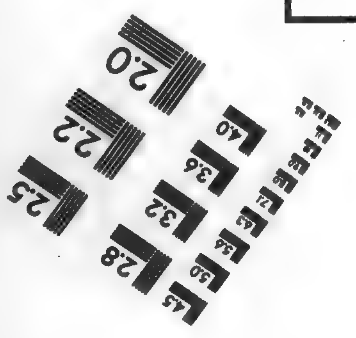
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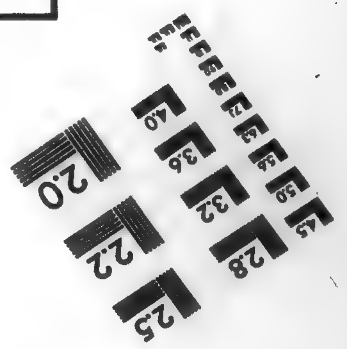
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[164]

NEW YORK, N. Y.
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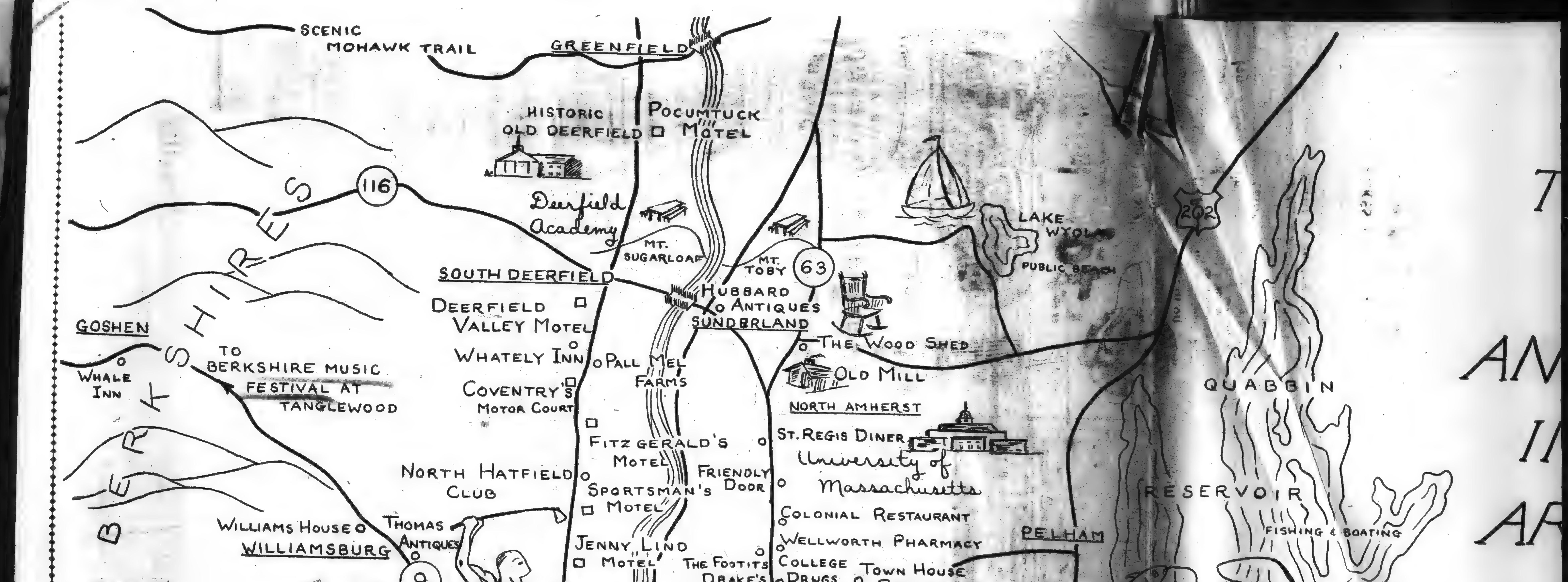
New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Journal
AMHERST, Mass.
Weekly Independent
Circ. 1,400

JUL 7 1955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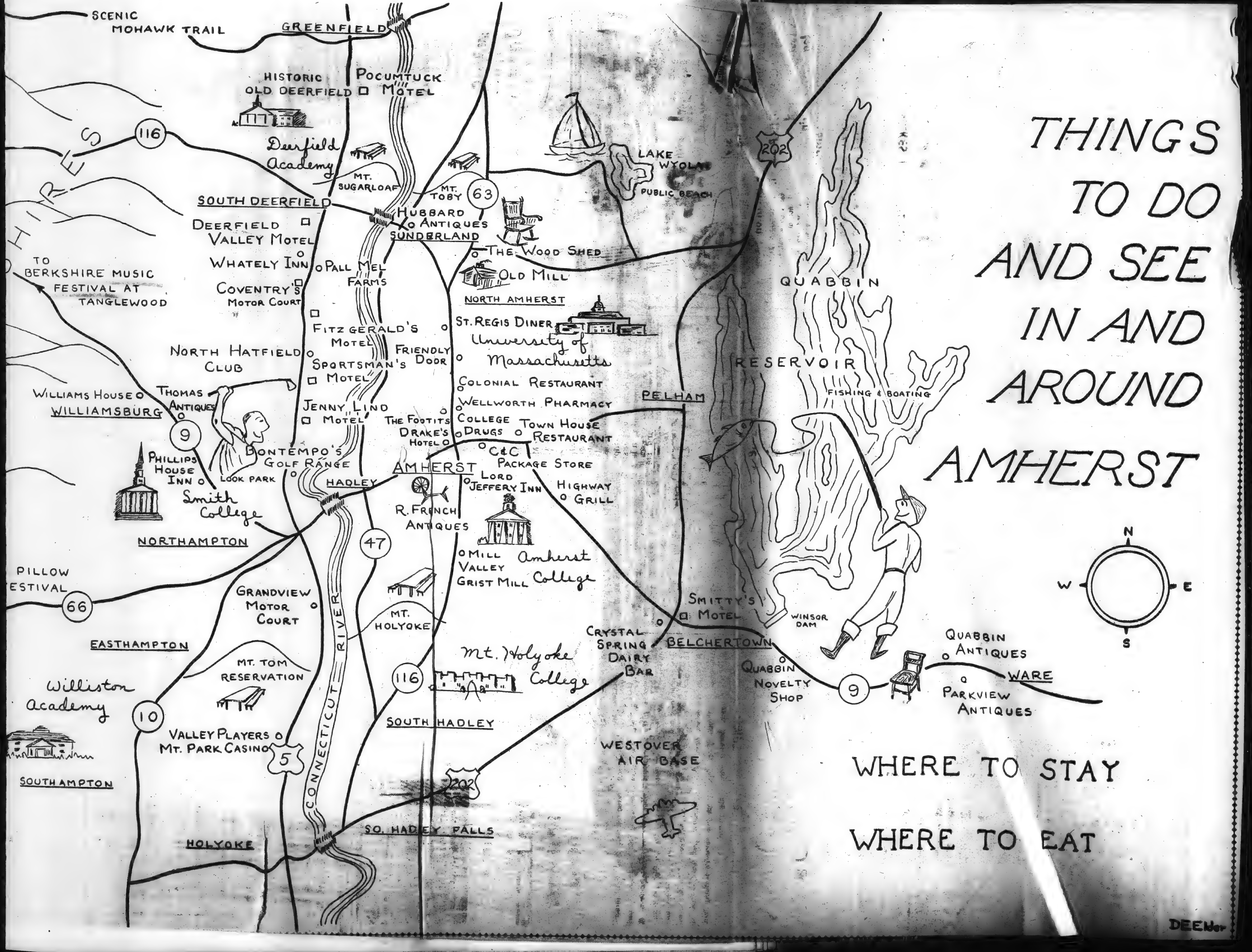

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The Jewish Herald
PROVIDENCE, R. I.
Weekly
Circ. 11,979

JUL 8 1955

Berkshire Festival Concerts Now Open

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its Music Director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to August 14. 047

The 1955 Berkshire Festival of 24 concerts began on Wednesday evening with an all-Beethoven program by the Kroll String Quartet. On Friday evening (July 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the Orchestra's first flutist, Doriot Anthony Dwyer, as soloist. The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemith with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13, 15, 16, and 17, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 P. M., Sunday afternoon at 2:30 P. M.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 10 1955

First Report of New Musical Experiment

By TUCKER KEISER

When Serge Koussevitzky retired and the Boston Symphony ceased championing [illegible] composers, neither the New York Philharmonic nor the Philadelphia Orchestra moved into the gap created by this abdication; the power and the glory went to the Louisville.

Two years ago the culture conscious Mayor of that city received a $400,000 grant to embark on the most ambitious commissioning program yet. Composers get $1500 for each composition premiered by the Louisville Orchestra and given two succeeding performances. After the third performance the work is recorded by Columbia Records and issued on a subscription basis. These records cannot be bought separately in the regular record stores but are sold as a unit.

While new music sponsored during the quarter century Koussevitzky regime now lives on primarily in memory, old program books, and occasional repetitions, the "Louisville Experiment" is indelibly preserved on LPs.

Up to the present time Columbia has sent to music critics and subscribers 19 works in this series. Fortunately they are at least equal to any other 19 new works performed during that period. There are potboilers, and there are pieces which may receive only one or two more performances by friends of the composers before they sink rightfully into oblivion, but there are three or four of considerable merit.

Two pieces which tower above mediocrity are Peter Mennin's Symphony No. 6 and Alan Hovhaness' Concerto No. 7 for Orchestra.

Still Unfamiliar

Mr. Mennin's music is largely unfamiliar to us here in Boston though quite well known in other orchestral circles as he is one of our really gifted younger composers. We have heard only a single work of his in Symphony Hall.

Symphony No. 6 is a serious piece, demanding the closest attention from the listener and utterly devoid of slick trappings designed for immediate appeal. However, it is the most rewarding work of the 19, revealing its meaning bit by bit on repeated hearings. The first impression is one of great density and even turgidity, yet on the second and third replayings one is struck by the inevitibality of the contrapuntal lines. The apparent density is seen to be a remarkable terraced series of tonal planes.

The Hovhaness Concerto is diametrically opposite to the Mennin in every respect. The composer, whose style welds Near Eastern scales to Western forms, creates the happiest sort of music with the simplest devices. Single instruments tracing intricate arabesques simultaneously over free flowing rhthymic pulsations can make vivid emotional impressions.

Both Hovhaness and Mennin are composers with something to say and who know precisely to say it.

Another piece I liked was the Sinfonietta Flamenca by Carlos Surinach, an unpretentious little piece particularly rich in its Spanish color and alternating nervous intensity with lyric meditation.

Opera was not overlooked in the commissioning process. The only one so far released is Peggy Glanville-Hicks' "The Transposed Heads," based on a novel by Thomas Mann.

Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 252,998

JUL 10 1955

Second Berkshire Festival Week

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday, and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon, July 17.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Mr. Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 11 1955

The Beaux Arts Trio will be heard in three Beethoven trios at Tanglewood Wednesday evening. The players are Daniel Guilet, violin; Menahem Pressler, piano, and Bernard Greenhouse, 'cello.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • Richmond 2-4200

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUL 7 1955

1955 Music Festival Is Now in Progress

Beethoven Program Opened Season Last Night

Tomorrow [illegible] Charles Munch Will Conduct Chamber Orchestra In Selections From Bach, Stravinsky and Mozart.—Boston Symphony Opens Full Concerts July 22.

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood in Lenox of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts started last evening with an all-Beethoven program by the Kroll String Quartet. Tomorrow evening Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

The Saturday evening chamber orchestra concert of Handel, Haydn and Hindemuth, with Boston Symphony Orchestra's first violinist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center. On Sunday afternoon Mr. Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13, 15, 16, 17, will all be given in the intimate 1200-seat Theatre-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoons at 2:30.

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts withing the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists.

Following the first two week-ends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-August 14, when 12 week-end concerts are held in the 6000-seat Music Shed.

In 1954, Charles Munch's fourth summer with the Boston Symphony at Tanglewood, the Berkshire Festival, which has annually attracted crowds from all over eastern United States and Canada, totaled an attendance of 135,775 to total paid admissions of $330,033. Chamber music concerts inaugurated last summer averaged 1358 persons; chamber orchestra programs drew an average of 2275, both series attracting considerably more persons than the capacity of the 1200-seat Theatre-Concert Hall. An average crowd of 9197, more than one-third again the capacity of the Music Shed, came to the final programs.

The Festival concerts for 1955, as planned by Mr. Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and cello sonatas.

The first week's Berkshire Festival programs include Tanglewood premieres of the following: Bach: Sinfonia from the "Easter" Oratorio and Stravinsky: "Orpheus" (Friday, July 8); Hindemith; "Der Schwanendreher" and Haydn; Symphony in B flat, No. 98 (Saturday, July 9).

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Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 8 1955

CHAMBER MUSIC SERIES OPENING AT TANGLEWOOD

First of Six Programs Set Tonight; Munch to Conduct

The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p. m.

This season the six concerts in this series, known popularly as the "Bach-Mozart concerts," will be given in the first two week ends of the Festival, with programs on Friday and Saturday evenings and Sunday afternoon.

In First Appearance

Tonight Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings along with Stravinsky's music for the ballet, "Orpheus" (new to Tanglewood) and Mozart's Symphony No. 38 in D Major, the so-called "Prague" Symphony. Soloist in the Bach Suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center.

Saturday night at 8:30 the second chamber orchestra concert will be given with Thor Johnson as guest conductor. Mr. Johnson, music director of the Cincinnati Symphony Orchestra, was the first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the center.

Work by Handel

The program will be Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with oboe, bassoon, violin and cello, by Haydn; Hindemith's Concerto for viola and orchestra, "Der Schwanendreher," with Joseph de Pasquale, viola, as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

Sunday afternoon at 2:30 Mr. Munch will return to conduct Bach's Mass in B Minor with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and a quartet of vocal soloists comprised of Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

These same forces performed the B Minor Mass in Boston last April during the regular winter season of the Boston Symphony Orchestra in a concert which was broadcast in part coast-to-coast during the orchestra's regular Saturday evening series over the National Broadcasting Co.

Remaining tickets for all these concerts as well as succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office, telephone Lenox 500. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

NEW ORLEANS, LA.
ITEM
Circ. D. 111,942 - S. 113,799

JUN 27 1955

Lafitte Next? — Lagniappe

By Thomas Griffin

NEXT? — Despite all you've heard that Daniel Boone will probably follow Davy Crockett in national acclaim, don't sell our own Jean Lafitte, the pirate, short in that possibility. Broadway columnist Danton Walker says, "Walt Disney's next film venture will be the life story of Jean Lafitte, the New Orleans pirate who turned into a national hero."

Can't you just see the neighborhood kids next year breaking out with bandanas on their heads, a skull-and-crossbones flag in one hand and a cutlass in the other? Not to mention the signs that'll go up in front of all the local bars in which Jean is supposed to have sipped his absinthe.

* * * *

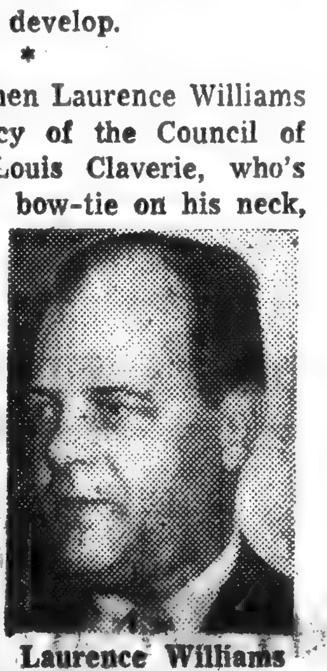
Griffin

VERSATILE FELLOW—Nick Stuart, Biloxi's Broadwater Beach Hotel entertainment director and orchestra leader, has pulled another talent out of his hat. Nick, who began his career as a movie actor before shifting to a musical maestro, now bobs up as a writer. In short, he's just received a $500 royalty check for an idea he sold TV Producer Hal Roach, Jr., of Hollywood. The idea: A series of stories based on the adventures of a newsreel cameraman.

Nick says it's a brainchild he's hurtured quite a while, so naturally he's tickled that a producer of Roach's eminence ("Public Defender," "My Little Margie," "Life of Riley," etc.) bought it. He hears the pilot film alone, first of a series of 39 half-hour shows, will cost $35,000 to make.

Incidentally, Nick also says he's got other good ideas on Gulf Coast folklore and background he's planning to develop.

* * *



Laurence Williams

OFF THE CUFF—When Laurence Williams took over the presidency of the Council of Social Agencies from Louis Claverie, who's seldom caught without a bow-tie on his neck, Williams quipped: "The fact that I wear four-in-hands doesn't mean there's going to be any drastic changes around here" . . . Mrs. Edwin Marx, chairman of the voters service committee of the League of Women Voters, has a simple problem of arithmetic; she's got 108 telephone workers trying to contact 20,000 registered voters who face disqualification (under Permanent Registration Law) for failure to vote for two years. So far they've processed 4872 calls in 10 days. The 20,000 people have to be reinstated by July 31 or go through the more complicated process of re-registration. The problem is where to get more telephone workers, so how about volunteering by calling Sue Gillean at RA 5695?

POTPOURRI—Gasper Gulotta, the "Little Mayor of Bourbon Street," is handing out keys to his domain now, too; gave his first one, a little brass number tied with white ribbon, to Carrie Finnell . . . Good news for night owls: Trend of Bourbon St. prices is slightly on the down-swing; couple of high-price spots who switched to Dixieland bands from girlie shows have cut their tariff on drinks; another spot, with a show, has a barker spieling, "Seventy-five cents for a large bottle of beer at the bar" . . . The John Dibert School badly needs a teacher to teach Braille to the blind; Mrs. Hazel Webb, who formerly taught there, will be on maternity leave next September, and the School Board's Alfred Hebeisen is having a difficult time replacing her; contact him at 703 Carondelet . . . Orleana Twitchell Miller electrified Blue Room spectators with a white fur Davy Crockett cap, plus a Liberace-pattern dress (musical notes, piano keyboard and candelabra), when she appeared on the dance floor with her favorite partner, Charlie Grundmann.

* * *

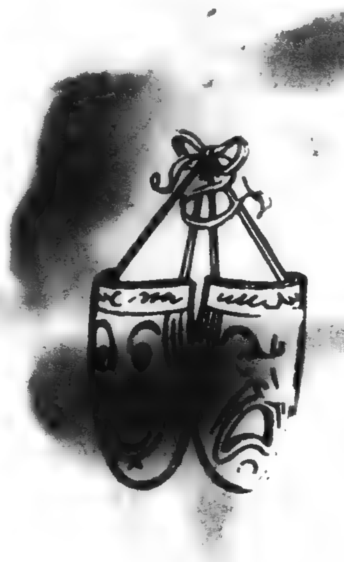
Larry Logan

SHOW BIZ—Lafayette's Larry Logan, making his Blue Room bow, gave the new show a resounding sendoff with his harmonica magic opening night; had to beg off after 17 minutes. Incidentally, the plush spot was filled to capacity to welcome the old maestro, Joe Reichman, back to one of his favorite haunts; Joe didn't let the crowd down either, returning as his same ebullient, effervescent self, after a four-year absence; headliner "Sonny" Howard, another familiar face, scored well, too . . . Local dancers "Pat" and Earl Upton, plus singer Howard De Vezin, will do their bit to aid the Werling and Roberts American Legion Post in the floor show for their benefit dance at The Jung Friday . . . Bill Hewitt, local AGVA rep, is flashing a citation he and wife Ruby (as Ching Ling and Soo, a magic act) got from the Damon Runyon Cancer Fund for charity performances rendered.

* * *

HITHER AND YON—Fred Bultman pouring cocktails for the cast of "Madama Butterfly" as a fitting fare-thee-well for a job well done . . . Laurel's Mrs. O. L. Mizelle seeing the Vieux Carre sights with her son Joe guiding her footsteps in the right channels . . . Ruth Adele Miller, the piano teacher, off in a new air-conditioned car for six weeks of music classes at Columbia U., plus further sessions in Guy Maier's workshop; she also intends to catch the Berkshire Music Festival during her stay in the East . . . Dave Taylor, popular news service photog, switching his "shots" to Dallas on a transfer as of today . . . Morris Rabe III touring the town in a sleek new gray job, upholstered in red and gray, and air-conditioned, withal.

Musical Courier, NYC, June 1955



SUMMER IS FESTIVAL TIME

By JOHN ZOREK

ON November 5, 1955, the curtain will rise in the Vienna State Opera for the first time in more than a decade, and a four-week festival will begin in one of the foremost opera houses of the world. This international event is especially significant because the Opera Company returns to its old quarters at a time when Austria has just regained her independence. The festive atmosphere is, therefore, most appropriate.

Festivals are not a phenomena of recent years, though they have gained enormously in popularity during recent decades. Sovereigns of the 16th and 17th centuries were the most important patrons of the arts and arranged special court performances to commemorate historical and other special events, in this way contributing to the support of poets, composers, and writers. Many dramatic and musical works commissioned for these occasions have retained their popularity to this day. Since then, many sovereigns have disappeared, but performances are still given in castles and halls which were built in part for the enjoyment of the arts. While in past centuries attendance at festivals was restricted to members of the courts, later to people living in the immediate vicinity of the festival, today's scientific achievements have given festivals an international character, assembling artists and audiences from far and near. Lovers of the arts all over the world are well informed by radio and the press of the offerings to be presented. Fast transportation enables the concertgoer in South Africa to reach a European music center in a day, and the New York balletomane to take an overnight trip to see the Royal Danish Ballet. The original idea of a festival—the commemoration of a person or event—is still maintained today, however. Most music festivals are arranged around the works of one composer in a city identified with him, or because the locale has some other special significance.

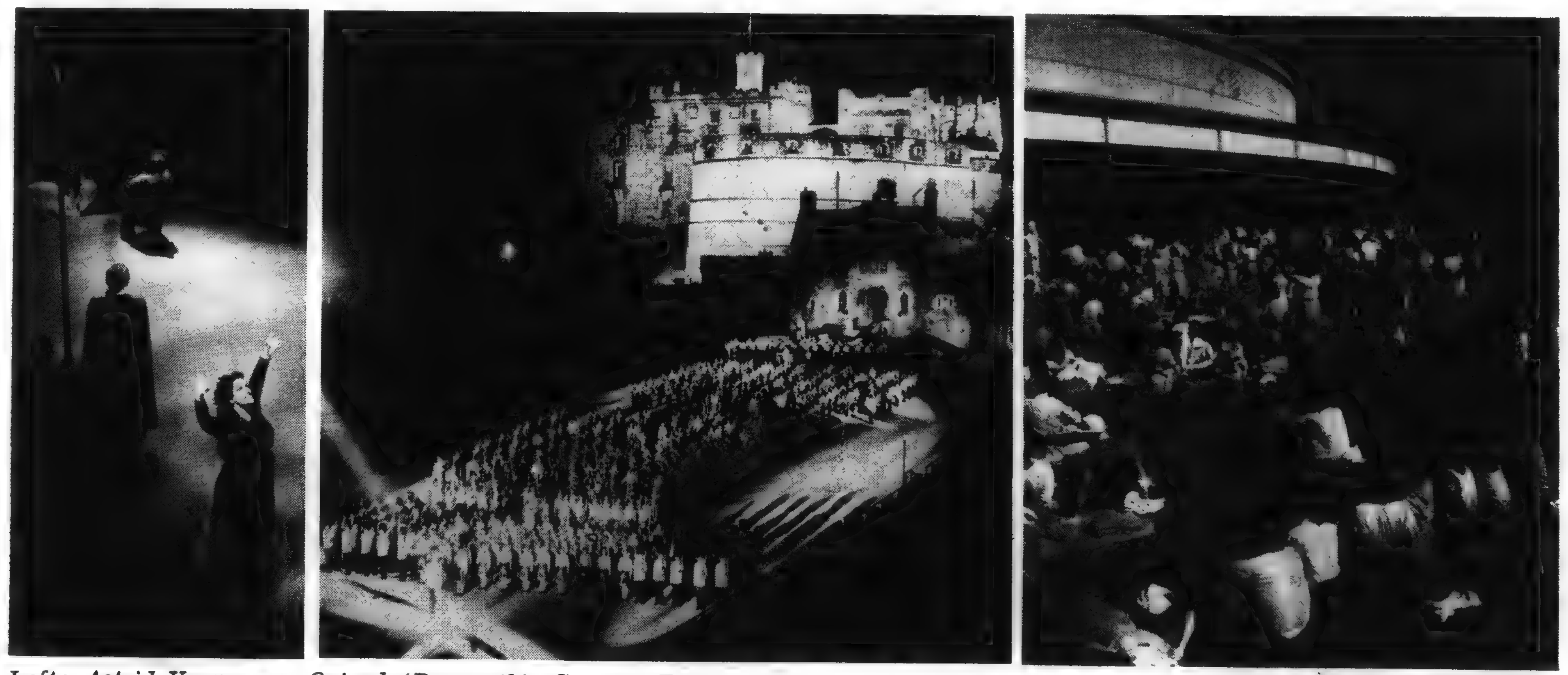
Salzburg, showing the Hohensalzburg Castle in the background. Photo: U. S. Army

One thing is certain:
more and more music lovers,
both long- and short-hair varieties,
want to hear music
at all times of the year—
though it may involve traveling
halfway round the world—
and occasionally, we suspect,
the cultivation of a philosophical
view of accommodations.

The Bayreuth Wagner Festival (July 22 to August 21), now in its 81st year, will present a new production of *The Flying Dutchman* in addition to *Parsifal, Tannhaeuser,* and *The Ring of the Nibelungen.* Among the performing artists are Astrid Varnay and Ramon Vinay from New York, both of whom have sung in Bayreuth for many years. An equal if not greater international reputation is enjoyed by the annual Salzburg Festival, a tribute to Wolfgang Amadeus Mozart (July 24 to August 30). At least two operas by Mozart are performed every year, this time *The Magic Flute* and *Il Seraglio,* but also *Ariadne* by Strauss, *Palestrina* by Pfitzner, and, as a new work, *Irish Legend* by Egk. There will be the orchestral concerts performed by the Vienna Philharmonic Orchestra and recitals by Gioconda de Vito, Geza Anda, Nathan Milstein, and Enrico Mainardi. Mozarts's C Minor Mass, symphonic [illegible] exclusively devoted to works by Mozart, Serenades, Chamber Music, Ballet, and Drama (including *Everyman*) round out the full program. The halls where performances are held radiate an atmosphere of the past, whether it is the Residenz, the courtyard of the Castle, or the Cathedral square (an ideal setting for *Everyman*).

The Bayreuth and Salzburg festivals with their long tradition are now joined by a great number of events which are fast gaining popularity all over the world.

Scandinavian countries, which offer such beautiful scenery, have produced great composers as well. Norway's coastal town of Bergen honors Edvard Grieg in a festival (May 26 to June 7) in which Sir Thomas Beecham, Elizabeth Schwarzkopf, Erik Tuxen, and other leading artists will participate. Not far away, tiny Finland pays tribute to Jean Sibelius in a festival in Helsinki (June 9 to June 18), to which the Philadelphia Orchestra under Eugene Ormandy and Yehudi Menuhin have been invited. Performances will feature, for the most part, works of Sibelius. If you miss the Philadelphia Orchestra in Helsinki, you can hear them in Stockholm during the festival (June 7 to June 16). The world-famous Royal Swedish Opera House will present *Carmen, Walkuere, Orpheus in the Underworld,* ballet, chamber music, and 18th-century divertissement. Scandinavian Festivals are held early because during the midsummer months the influx of tourists causes difficulties with accommodations.



Left: *Astrid Varnay as Ortrud (Bayreuth).* Center: *Tattoo at Edinburgh Castle.* Right: *Overflow audience at Tanglewood.*

Photos: *left,* German Tourist Information Office; *right,* Ruth Orkin.

Climatic conditions determine the May Music Festival in Florence (May 2 to June 30). The months of May and June are the most beautiful in this city of arts. An assembly of international performers has been engaged this year: New York City Ballet, the Corps de Ballet of the Belgrade Opera, the National Theatre of Athens, The Municipal Opera of Berlin and Frankfurt, the Israeli Philharmonic, the Opera Comique of Paris, and the English Opera group from London. The festival opens with *Don Sebastiano* by Donizetti, and will include in the course of two months: *Romeo and Juliet* (ballet), *Otello, Cosi fan Tutte, Der Rosenkavalier, Angelique, The Turn of the Screw, Falstaff, Norma,* and many other works. Some performances will be given in the arena of the Boboli Gardens, an unforgettable setting.

Apropos open-air performances, the operatic season in the Baths of Carracalla in Rome (June 30 to August 28) should be mentioned. *Poliuto* (Donizetti), *Norma, Cavalleria Rusticana, Pagliacci, Mefistofele, Aida,* and *Lucia di Lammermoor* are programmed. The Lyric Season at Verona (July 20 to August 15) includes *Otello, Carmen, Aida,* and the *Romeo and Juliet Ballet.* A visitor to Italy during the summer should attend these events as well as the regular open-air season of the San Carlos Opera in Naples (July and August) and the Venice Festival in September (program not available yet).

Austria, the country of music from which so many beautiful works have come, can pride herself not only with Salzburg, but two more important festivals. At the Vienna Festival (June 4 to June 26) The Vienna Philharmonic will be under the baton of Leopold Stokowski. The Philadelphia Orchestra will be there, too, and there are recitals scheduled by Alexander Brailowsky, Irmgard Seefried, and Dietrich Fischer-Dieskau. The Vienna Symphony will perform, under the direction of guest conductors, including Massimo Freccia, Werner Egk, Karl Etti, Otto Klemperer. At the eastern border of Austria, the charming town of Bregenz attracts many visitors to its festival (July 21 to August 15). "A Night in Venice" by Johann Strauss is performed on the lake in a beautiful setting. There are orchestral concerts by the Vienna Symphony, opera is represented by the Barber of Seville Company, and ballet by the Berlin State Opera Ballet Company.

Switzerland, generally known for her alpine beauty, has now attained an important place as a site for musical events. Zurich, the commercial capital, presents a June festival of music and drama. Orchestral concerts with soloists will be offered, with Bruno Walter among the conductors, and Edwin Fischer, Artur Rubinstein, Alexander Brailowsky, and Enrico Mainardi assisting. Only an hour away, Lucerne has successfully made its bid as a center of music. The Lucerne Festival (August 6 to August 30) also presents concerts in which some of the Zurich artists will appear. The list of conductors here include Eugene Ormandy, Ernest Ansermet, Rafael Kubelik, Herbert von Karajan, Otto Klemperer; soloists are Nathan Milstein, Geza Anda, Robert Casadesus, Elisabeth Schwarzkopf, Irmgard Seefried, Andres Segovia, and others.

Crossing the border into Germany, music lovers could spend many weeks attending the numerous festivals scheduled. The Beethoven Festival in Bonn (May 15 to May 27), the Wiesbaden Festival (April 30 to May 27),

[167]

MADAME

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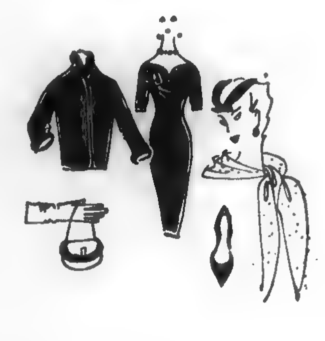
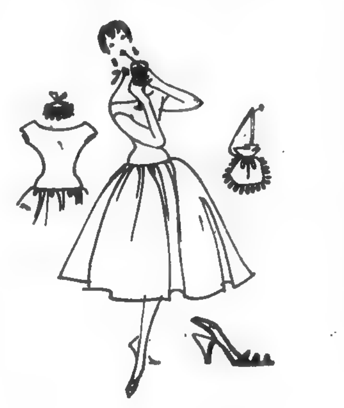
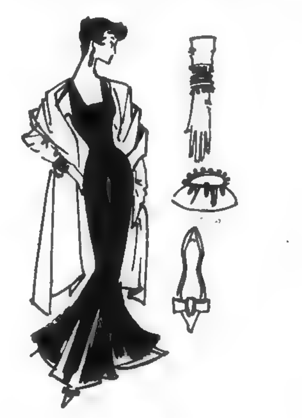
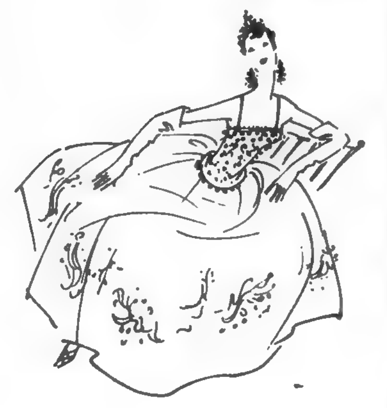
Was tragen Sie - wann - wozu - womit?

17^{00} UHR	NACH 18^{00} UHR	20^{00} UHR	AB 21^{00} UHR	
Zur Modeschau oder einer Teestunde, ein Ensemble: zart figurbetonendes Kleid und eine gerade Jacke mit Nerzkragen und Manschetten	Treffpunkt in der Bar, ruhiges ärmelloses Cocktailkleid Cocktailkleid mit Décolleté und schwingendem Rock	Dinerkleider sind schmal, lang und dezent Theater- und Konzertkleid, diesmal nicht schwarz	Das große Abendkleid ist kostbar	Sie tragen
Wolltaft	Samt, broschiert Lamé	Grosgrain Brokat	Spitzenmotive mit Duchesse	Material
schwarz	nutriabraun silbrig	schwarz feines antikes Muster	weiß, champagner	Farbe
ganz kleines Gebilde aus Nerz	Mütze aus Atlasband schön frisiert	schmuck, wie eine helle Strähne gut frisiert	Diadem und Ohrgehänge	Kopf
Nerzblende an der Jacke, Schmuck um den Hals	enge Kette am Samtband rosa Perlen	glitzerig antike Goldkette	glitzernde Kette	Halspartie
schlanke Silhouette und doch ein wenig Busty-look	runder Halsausschnitt, enge Corsage lange enge Corsage mit angeschnittener Schulterpartie	kein großes Décolleté, weiche Raffung um die Brust wie ein simpler Jumper	Corsage mit kleinen Trägern und applizierten Spitzenmotiven	
schwarz	nutriabraun silbrig	schwarz gold/bunt	weiß, getönt	
glockig	weit in ungebügelten Falten gerafft überweiter Sonnenplisseerock	bleistifteng, ab Knie in Tütenform auf der Hüfte in Falten angesetzt	weiter Duchesserock mit Spitzenmotiven	
schwarz	nutriabraun silbrig	schwarz gold/bunt	champagner	
Pumps	Chevreau Riemchen-Schuhe graphitgraues Chevreau	silbergraues Leder Sandaletten	Abendschuhe	
schwarz	braun silbrig	mit Straßschnalle gold	goldkäfer	
Glacé, Nerzfarbe	sandfarbener Atlas weißer Atlas, halblang	rosé Glacéleder, lang türkis, kurz	weiße Duchesse mit Goldstickerei und evtl. Perlen	
klein und chic	Samtbeutel Silberpailletten	Petit-Point-Stickerei Pompadour aus Brokat	gold	
aufregend	interessant mondän	nobel dezent	Grande Occasion	
ein duftendes Chiffontuch in Orange	vielleicht doch das Nutria-Bolero? Pelz-Stola	Spitzen- oder Duchesse-Stola goldene Armbänder	weißes langes Samtcape, bis zum Boden	
heute schon daran denken, was Sie sich zu Weihnachten von Ihm wünschen	um diese Zeit noch nicht so viel trinken 1. Unterrock aus Nylontüll, 2. aus Taft	solche Kleider verlangen gute Mieder es wirkt das Material in ganz strenger Linie	immer nur lächeln	
				

Modell: Ida Braune
Hut: Stauber

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MADAME-Produktion/
Margarete/Khan/Olvar

MADAME

HEFT 11/1954 HERAUSGEBER: DR. H. HEILMAIER
CHEFREDAKTEUR: HEINZ WEIGT

Verlag Dr. Heilmaier • München 3 • Tel. 2 35 83 / 2 02 46

In einer Zeit, in der manche von der Amerikanisierung Europas reden, kann von einem geradezu gigantischen und, wie wir glauben, geglückten Versuch der Europäisierung Amerikas auf musikalischem Gebiet berichtet werden. Wir meinen die Tanglewood-Konzerte in Lenox, Mass., mitten in den Berkshire Bergen. Diese Namen mögen den meisten Lesern nur einen undeutlichen Begriff vermitteln. Wenn Sie aber vergleichsweise an die grünen, sanftgewellten Hügel des Taunus oder der Rhön denken und sich dazu noch den ausgedehnten Landsitz eines amerikanischen Millionärs vorstellen, wird das Bild eindrucksvoller. Im Schatten uralter Bäume, umgeben von weiten gepflegten Rasen, beschnittenen Hecken, Wandelgängen und Springbrunnen, die an Versailles erinnern, liegt Tanglewood. Es ist zum Mekka der Musikfreunde ganz Amerikas und in steigendem Maße sogar des Auslandes geworden. Hier ist der Traum des leider zu früh (1951) verstorbenen Dirigenten Serge Koussevitzky zur Wirklichkeit geworden. Sein Lebensziel bestand nämlich darin, eine Musikzentrale zu schaffen, in der „die bekanntesten Komponisten die Kunst der Komposition, die berühmtesten Virtuosen die der perfekten Darbietung, die größten Dirigenten das Mysterium der Orchesterleitung lehren und die hervorragendsten Denker und Gelehrten werden unterrichten können". Kurzum, es war die Idee, daß eine künstlerische Elite die musikalische Erziehung nicht nur der Ausübenden, sondern auch des amerikanischen Publikums anstreben sollte.

Zu den europäischen Gastdirigenten von Tanglewood zählt Pierre Monteux. Unter seiner Leitung wurden Stücke von Beethoven und von französischen Komponisten aufgeführt.

MUSIK FÜR DIE MASSEN

Die volle Bedeutung dieses einzig in der Welt dastehenden musikalischen Unternehmens kann nur ermessen werden, wenn man bedenkt, daß es sich nicht an einem leicht zugänglichen Platz in einer Großstadt befindet. Vergangenen Sommer pilgerten z. B. 175 000 Menschen von nah und fern in eine Sommerfrische mit reichlich hohen Preisen, um sich musikalischen Genüssen hinzugeben. Hier ist ein klassisches Beispiel, wie unrecht man den Amerikanern tut, wenn man sagt, sie seien ohne kulturelle Bedürfnisse und interessieren sich nur für Baseball. Die Massen der Musikbegeisterten treffen sich hier in echt demokratischer Gemeinschaft, ohne Klassenunterschiede. Konzerte im „Shed", der großen Musikhalle, hatten bis zu 12 000 Zuhörer, von denen die Hälfte auf dem Rasen im Freien lagerte. Das Rückgrat dieses Unternehmens wird von dem über 100 Mann starken Boston Symphony Orchester unter der Leitung von Charles Münch gebildet, das zur Zeit als das beste amerikanische Orchester bezeichnet werden darf.

[168]

MADAME

HEFT 11/1954 HERAUSGEBER: DR. H. HEILMAIER
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Viele Studenten der Orchester - Abteilung treffen sich zu regelmäßigen Übungsstunden für die Freitag-Abend-Konzerte.

Auch auf einem Bootssteg lassen sich Fragen der Musik besprechen. Aus allen Staaten Nordamerikas und aus dem Ausland kommen junge Leute zusammen.

TANGLEWOOD:

Amerikas Mekka der Musik

Sonderbericht unseres nach Lenox, Massachusetts (USA) entsandten Mitarbeiters Dr. Charles Carlé

HERANBILDUNG DES BERUFLICHEN NACHWUCHSES

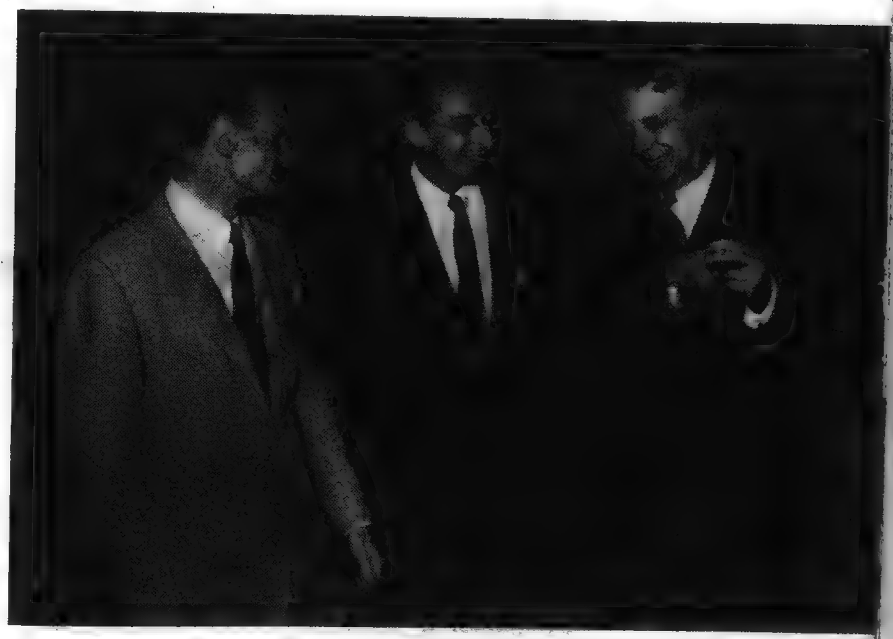
Die dieses Jahr von 400 Schülern (ausgesucht aus 1500) besuchte Musikschule ~~hatte auch Gäste aus dem Ausland, einige von ihnen kamen~~ sogar von Südafrika. Auf jedem musikalischen Gebiet wird gelehrt: Orchesterspiel, Kammer- und Choral-Musik, Oper, Dirigieren und Komponieren. Eine spezifisch amerikanische Einrichtung ist die „Study Group" für Amateure, die nicht selbst spielen, sondern nur die musikalische Atmosphäre aus nächster Nähe einatmen wollen. Sie sind nur stumme Zuhörer. Auch hier trafen sich alle Schichten. Unter ihnen befanden sich Ärzte, Chauffeure, Briefträger, wohlhabende Rentner, die sich die Langeweile vertreiben wollten, Stenotypistinnen, Bauarbeiter und ein Schuhverkäufer.

AMERIKA ÜBERNIMMT DIE EUROPÄISCHE TRADITION

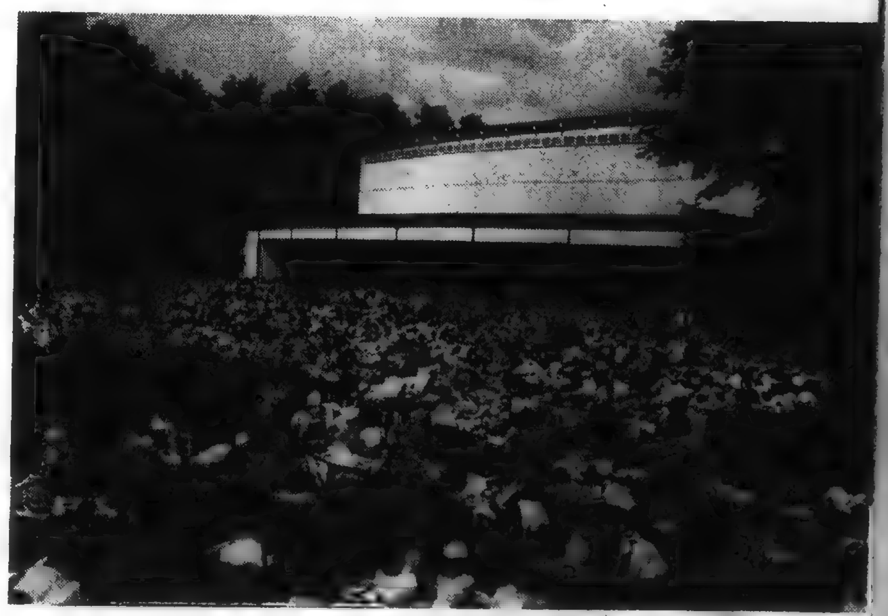
Das musikalische Programm umfaßte neben vielen kleinen Veranstaltungen 24 Konzerte mit Kammermusik, kleinem und großem Orchester sowie Opernaufführungen. Es würde aber den Rahmen jedes Berichtes sprengen, ins einzelne zu gehen. Es sei nur erwähnt, daß anläßlich des 150. Geburtstages von Berlioz das „Te Deum", die dramatische Symphonie „Romeo und Julia" und das „Requiem" aufgeführt wurden. Bezeichnenderweise lag auch der Schwerpunkt der anderen Darbietungen fast ausschließlich in europäischer und nicht zuletzt deutscher Musik von Bach, Beethoven, Wagner, Mozart, Händel, Haydn, Weber, Brahms, Franck, Strauß, Sibelius, Debussy, Ravel, Saint-Saëns, Toch, Hindemith u. a. Von Amerikanern war Copland mit einem Klavierkonzert und seiner Oper „The Tender Land", Walter Piston mit seiner 4. Symphonie vertreten. Auch die meisten Dirigenten, Münch, Morel, Lukas Foss, Pierre Monteux waren europäischer Herkunft.

Zusammenfassend läßt sich sagen, daß die erste Phase der musikalischen Entwicklung von Tanglewood in einer mehr oder weniger unkritischen Übernahme des europäischen Kulturgutes besteht. Außer tastenden Versuchen ist von einem neuen amerikanischen Stil noch wenig zu verspüren. Vielleicht ist im Zeitalter des Radios, des Fernsehens und der Flugzeuge eine rein nationale musikalische Entwicklung auch gar nicht mehr möglich.

Sie interpretieren Bach: das Boston Symphony Orchester, den Taktstock führt der bekannte Meister Charles Münch.



Sie spielen eine Hauptrolle in Tanglewood: Hugh Ross, Leiter der Chor-Abteilung, der Komponist Aaron Copland und Charles Münch, Direktor des Boston Symphony Orchesters (v. l. n. r.)



Konzertsaal im Freien: Für die musikalischen Darbietungen reichte die große Halle nicht aus. Auf dem Rasen im Park mußte die Hälfte der 12 000 Besucher die Werke ihrer Lieblingskomponisten anhören. Fotos: Trans-Atlantic Press

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MADAME-Kosmetik-Serie III

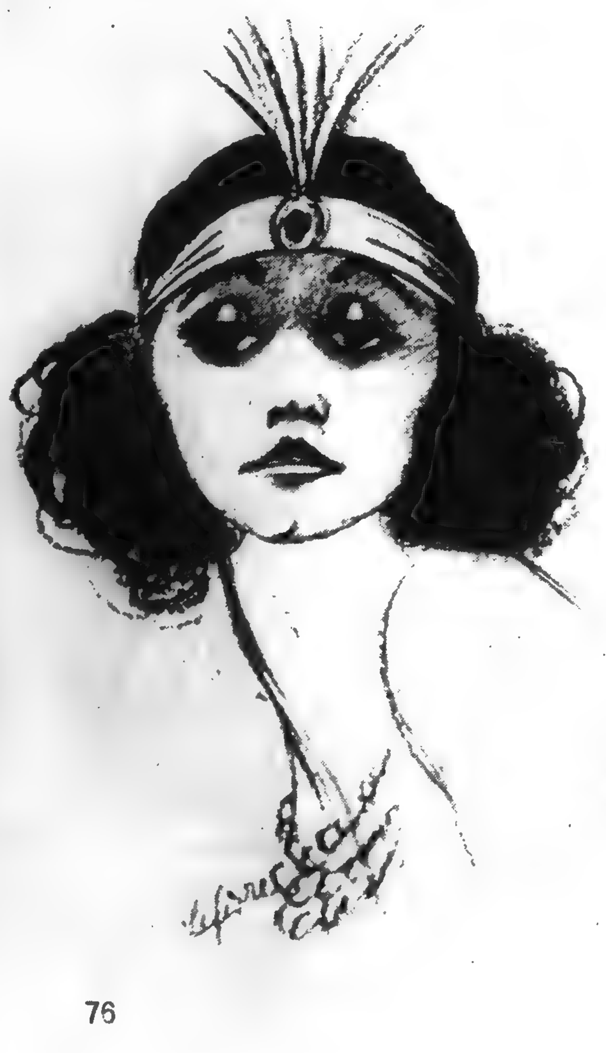
VATER und SOHN des make-up

Es war vor etwa 50 Jahren, Vater Max Factor befand sich noch im alten Europa. Mit Schminke, Nasenkitt und Mastix und viel Hingabe an seine Sache verhalf er manchem berühmten Mimen an den Bühnen der Donau- und Spree-Monarchie zu rauschendem Erfolg. Der nimmermüde Mann war jedoch damit nicht zufrieden. Er arbeitete an einer Reihe kosmetischer Mittel, an denen ja damals ein absoluter Mangel herrschte, und an Parfums. Da aber gegen Puder und Schminke außerhalb der Bühne prüde Ablehnung herrschte und auch für kosmetische Pflege kein Verständnis zu finden war, zog der damals noch junge Max als kosmetischer Kolumbus nach Amerika. Auf der Weltausstellung in St. Louis zeigte er seine Schönheitsmittel, die ihm im Verlaufe des Ausstellungsjahres recht gute Erfolge brachten. Leider verschwand sein amerikanischer Partner bei Nacht und Nebel mit dem ganzen Gewinn. Factor richtete nun mit den verbliebenen Waren einen kleinen Laden für Haarersatz und Kosmetika ein. Aber er brachte so wenig ein, daß er damit kaum seine Familie ernähren konnte.

Max Factor hörte vom Film, der damals noch geringschätzig belächelter Kintopp war, aber Max erfaßte instinktiv die Möglichkeiten, die für ihn in der Geschichte lagen. So ging es 1909 nach Los Angeles, wo die ersten tollen Streifen der flimmernden Leinwand für Amerika gedreht wurden. Hier war er am Platze, er stellte seine Bühnen-Schminktechnik auf das Schwarz-Weiß des Filmes um und hatte Erfolg. Er schminkte die blonde Mary Pickford, das „süße Mädel" der frühen „Flimmer"-Zeit, und den schwarzhaarigen Zelluloid-Vamp Pola Negri, die ihre Karriere beim Berliner Kintopp begann und in dem Großfilm „Die Augen der Mumie Ma" mit Jannings und Liedtke als Partner große Erfolge errang.

Max hatte richtig gerechnet, viele Frauen sahen den Film und wollten den Stars gleichen, die Augen der Pola Negri, die Gesichter der anderen Stars nachahmen.

1928 machte Max Factor Vater dem Filmstar Joan Crawford das neue panchromatische Make-up. Bemerkenswert ist, daß Joan Crawford die heute aktuelle H-Linie und die Dandy-Frisur trägt — es kommt alles wieder . . .



Pola Negri, der Vamp des früheren Kintopps, wurde auch von Factor sen. für die „zappelnde Leinwand" von 1920 geschminkt.

Aus dem Film - Make - up, welches die bisherigen Theaterschminken abgelöst hatte und von Max Factor zu differenzierter Feinheit und Naturnähe ausgebaut worden war, entwickelte er das Make-up für die private Schönheitspflege. Aus den alten 5 Farbtönen der Bühnenschminke hatte er bereits 12 verschiedene Schattierungen entwickelt. Er arbeitete eine genaue Tabelle, eine „Farbenharmonie" aus, woraus die Schminkanleitungen für jeden Typ von Haar-, Haut- und Augenfarbe ersichtlich waren. Das, was heute selbstverständlich ist, die Make-up-Schattierungen nach dem eigenen Hautton zu wählen, war damals eine Sensation. Alle Welt hatte sich bis dato Lilarosa (wenn auch ganz heimlich) gepudert, was bei kühlem Wetter die Nasen bläulich schimmern ließ. Die Damen waren begeistert und verlangten die neuen Factor-Präparate. Gute Freunde rieten Max Factor ab, diesen Präparaten den aus der Filmsprache entliehenen Ausdruck „Make-up" zu geben und sie doch lieber „Kosmetika" zu nennen. Aber er blieb bei dieser Bezeichnung für alles, was der unmittelbaren Verschönerung des Gesichts diente, und der Erfolg gab ihm recht. In kurzer Folge kamen ein wirkungsvolles Augen-Make-up und eine Make-up-Creme, die sogenannte Foundation, dazu. Das Geschäft entwickelte sich, Max Factor konnte te die Arbeit kaum noch bewältigen. Die Produktion seiner Präparate stieg immer mehr an, und auch der Film stellte immer neue Anforderungen an ihn. Nun hatte Max Factor einen Sohn, eine

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

MAY 15 1955

Rockefeller Grant for Berkshire Music Center

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, Mass., in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come tto the generous support of the Berkshire Music Center: Grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the Friends of the Berkshire Music Center will really rally to its support," was the comment of Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, "the future of the school is assured." Contributions to the music school in 1954 totalled some $25,000. This year a goal of at least $35,000 is sought. The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each summer by the Berkshire Music Center, as well as by individuals and organizations who assist the center through tax-exempt donations to the organization set up for that purpose, the Friends of the Berkshire Music Center. Now, through the Rockefeller Foundation grants, the Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1949 largely from a series of gifts from the RCA Victor Division of the Radio Corporation of America. The original capital of $50,000, while drawn upon annually to assist the 1,575 students from all parts of the U. S. and many foreign lands who have been enrolled in the school during its 12 sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1949 is estimated at $325,000.

In commenting on the grant from the Rockefeller Foundation, Charles Munch, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center said: "The generosity, with precedent, of the Rockefeller Foundation to support our work with young people will be a great service to the future of the art of music."

Mr. William J. Cox, chairman of the Friends of the Berkshire Music Center, said: "This fine offer by the Rockefeller Foundation will be a challenge to the Friends of the Berkshire Music Center to do their utmost to support this fine school. As chairman of the Friends, I urge every one to give just as much as he can."

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,279

MAY 19 1955

NMSQ Will Play At Tanglewood

The New Music String Quartet, of which Walter Trampler of Drum Hill, Wilton, is a member, will appear at the Berkshire Music Festival at Tanglewood this summer.

The quartet will appear on July 27 in the fourth week of a Wednesday night Beethoven chamber music series. They will play the G major, Opus 18, number two; the E flat major, Opus 127; and the A minor, opus 132.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016

MAY 29 1955

25 Concerts by Students Planned at Tanglewood

Scholarship Orchestra of 100 Scheduled for Six Performances in Music Shed; Dates for Opera and Chamber Music Groups Also Announced

Boston, May 28 — Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox. This orchestra's school in the Berkshire hills is now preparing for its 13th year, which will commence with the arrival of some 400 students from all parts of the United States, Canada and foreign countries on Sunday, July 3.

Open to Friends

Young musicians of high skill—instrumentalists, conductors, singers, many on the threshold of distinguished careers—will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school.

A voluntary contribution constitutes membership in the Friends. These nonpaying concerts performed to 30,800 in 1954, and 35 per cent of the Friends came from Berkshire County, indicating that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

The schedule of student performances calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8.30 p. m., commencing July 7, with the exception of the final concert, announced for Saturday afternoon, Aug. 13. In 1954 a similar six concerts atracted an audience of 14,200.

Chamber Music

Six concerts of chamber music will be held in the Chamber Music Hall at 10 a. m. on Sunday mornings, July 10 through Aug. 4 Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are held Sunday evenings at 8.30 p. m. in the Chamber Music Hall, July 10 to Aug. 14.

Five evenings of opera, one integrated with choral works, will be given this summer in the Theater-Concert Hall. Attendance at these events on the evenings of Aug. 1, 8, 9 requires reserved tickets procurable in advance from the Friends' office at Tanglewood.

Unscheduled demonstrations by students of Dept. 5, the Tanglewood Study Group organized three years ago for the pure enjoyment of music by amateurs, will be given, as in the past, on a Friday afternoon in the Barn; and also planned are Monday evening forums, Ralph Berkowitz moderating, in Sedgwick Hall, Lenox. The complete schedule of student performances:

Dept. I (Orchestra): Music Shed, 8.30 p. m., July 7, 14, 21, 28, Aug. 4; 3.00 p. m., Saturday, Aug. 13

Dept. I (Chamber Music): Chamber Music Hall, 10 a. m., July 10, 17, 24, 31, Aug. 7, 14

Dept. III (Composition): Chamber Music Hall, 8.30 p. m., July 17, 24, 31; 3.00 p. m., Saturday, Aug. 6

Dept. II (Chorus) and IV (Opera)—(reserved seats) Theater-Concert Hall, Monday, Aug. 1, 8.30 p. m.

Dept II (Opera)—(reserved seats) Theater-Concert Hall, 8.30 p. m., Aug. 8-9

Dept. II (Chorus) and IV (Opera)—Theater-Concert Hall, 8.30 p. m., July 26, Aug. 2

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra (admission $1), Music Shed, 10 a. m., July 23, 30, Aug. 6, 13

This Clipping From
DETROIT, MICH.
FREE PRESS

APR 25 1955

Berkshire Program Outlined

Special to the Free Press

BOSTON—The Boston Symphony Orchestra will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six weekends from July 6 to August 14.

The Shed concerts will include the nine symphonies, the "Missa Solemnis," a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening and Sunday afternoon. The first two weekends will be devoted to the "Bach-Mozart" concerts in the Theater and the last four weekends will consist of 12 concerts by the full orchestra in the Music Shed.

Guest conductors at the Festival will be Pierre Monteux Leonard Bernstein and Thor Johnson. Charles Munch will conduct two concerts each week, with a third to be under the direction of a guest conductor.

* * *

IN ADDITION to the pianists Rudolf Serkin and Eugene Istomin, Bernstein will conduct from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist; and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price.

The Harvard Glee Club and Radcliffe Choral Society will appear in a performance of Bach's Mass in 8 minor in the Bach's Mass in B minor in the Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

MAY 21 1955

Teacher To Study At Tanglewood

A summer scholarship to study choral and instrumental conducting at Berkshire Music Center, Tanglewood, Lenox, Mass., has been awarded to Vincent R. Stranieri, Whitney Ext., Westport, an elementary instrumental instructor in Waterbury public schools.

Mr. Stranieri was chosen from a limited number of students for the festival's active division. He will study conducting with Leonard Bernstein and Hugh Ross. The course begins July 4 and runs to Aug. 14.

047

The festival was begun in 1940 by Serge Koussevitzky, late conductor of the Boston Symphony orchestra. Festival director this summer will be Charles Munch, present director of the Boston orchestra.

Mr. Stranieri received his bachelor of arts degree in music from the University of Bridgeport. He was graduated from Columbia University with a master of arts degree in music. In 1953, he won top honors in a competition at Columbia for his conducting of Verdi's 'Requiem.' He is studying violin with Paul Bernard in New York City.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 976

MAY 18 1955

NMSQ Will Play At Tanglewood

The New Music String Quartet, of which Walter Trampler of Drum Hill Road is a member, will appear at the Berkshire Music Festival at Tanglewood this summer.

The quartet will appear on July 27 in the fourth week of a Wednesday night Beethoven chamber music series. They will play the G major, Opus 18, number two; the E flat major, Opus 127; and the A minor, opus 132.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Circ. 976

MAY 25 1955

Tanglewood

0-47

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire hills is now preparing for its 13th year, which will commence with the arrival of some 400 students from all parts of the U.S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● Richmond 2-0068

News
STRATFORD, Conn.
Weekly Independent
Circ. 2,218

MAY 19 1955

VINCENT RICHARD STRANIERI of Whitney Street, Westport, is a recipient of a scholarship to study this summer at the Berkshire Music Center, Tanglewood, Lenox, Mass. Chosen from a limited number of students to be in the active division of the Festival, he is presently employed as instrumental supervisor of the public schools in Waterbury.

Bulletin (e)
PROVIDENCE, R. I.
Independent
Circ. 145,400

MAY 14 1955

Rockefeller Grants To Aid Tanglewood

Boston — (AP) — The Boston Symphony Orchestra's summer music school at Tanglewood in Lenox, will benefit from a series of grants from the Rockefeller Foundation.

Beginning this summer, the Rockefeller Foundation will donate a sum matching money raised from other sources for the support of the Berkshire Music Center, the only school of music in the country maintained by a symphony orchestra.

047

Grants totalling $65,000 in 1940-41 enabled the Boston Symphony to start the summer music school. The future assistance will maintain the undertaking on a secure financial basis.

Henry B. Cabot, president of the Boston Symphony trustees, said "If the friends of the Berkshire Music Center will really rally to its support the future of the school is assured."

Contributions to the music school last year totalled some $25,000. This year a goal of at least $35,000 is sought.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,801

MAY 20

For the second time the Rockefeller Foundation has come to the aid of the Berkshire Music Center operated by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. For a five-year period beginning this Summer, the Foundation will donate a sum matching money raised from other sources for support of the school, a sum which could amount to $125,000 in five years. The grants will be paid into the Tanglewood Revolving Scholarship Fund. The Berkshire Music Center opens its 13th year on July 4 with Charles Munch as director and Ralph Berkowitz as dean. Chamber music concerts begin July 6; Bach-Mozart concerts on July 8 and the 12 shed concerts by the full Boston Symphony begin July 22.

Sunday Register
NEW HAVEN, Conn.
Independent
Circ. 91,501

MAY 22 1955

nual event.

Boston Symphony To Benefit From Series Of Grants

BOSTON (AP) — The Boston Symphony Orchestra's summer music school at Tanglewood in Lenox, will benefit from a series of grants from the Rockefeller Foundation.

Beginning this summer, the Rockefeller Foundation will donate a sum matching money raised from other sources for the support of the Berkshire Music Center, the only school of music in the country maintained by a symphony orchestra. A spokesman said the five announced donations can amount to $125,000.

Grants totaling $65,000 in 1940-41 enabled the Boston Symphony to start the summer music school. The future assistance will maintain the undertaking on a secure financial basis.

Henry B. Cabot, president of the Boston Symphony Trustees, said "if the friends of the Berkshire Music Center will really rally to its support the future of the school is assured."

Contributions to the music school last year totalled some $25,000. This year a goal of at least $35,000 is sought.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

MAY 2 6 1955

erkshire Center Students To Give Many Concerts

wenty-five concerts by students the Berkshire Music Center will given during the course of this mmer's Berkshire Festival by e Boston Symphony Orchestra at nglewood, Lenox, Mass.

This orchestra's school in the erkshire hills is now preparing r its 13th year, which will comence with the arrival of some 400 udents from all parts of U.S., anada and foreign countries on unday, July 3. The Berkshire Muic music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director: Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director: Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO.

Young musicians of high skill—instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends. At the end of the summer of 1954 membership totaled 5,174, from which source the Berkshire Music Center benefited by $23,545.71. In 1955 a drive will be made to increase Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources. These non-paying concerts performed to 30,800 in 1954, and 35 per cent of the Friends came from Berkshire County, indicating that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the 25 concerts by students of the Berkshire Music Center, a full calendar for the 42 days of the six-week 1955 season is planned. There are 24 Berkshire Festival concerts, plus four Saturday morning public rehearsals of the Boston Symphony Orchestra, proceeds benefiting the orchestra's Pension Fund and the six programs of "Tanglewood on Parade," bringing to a total of 59 the summer events at Tanglewood.

Sunday Telegram
PORTLAND, Me.
Independent Republican
Circ. 94,348

MAY 2 9 1955

The Music World

American Composers Represented In Philadelphia Orchestra Tour

NEW YORK, May 28 (UP) — The Philadelphia Orchestra, now touring Europe, will play at least one American composition in each of the 18 cities on its itinerary.

The American composers represented were Bloch, Barber, Dello, Joio, Hanson, Harl McDonald, Thomson and Yardumian.

The European tour is the first of a major American symphony orchestra. But the New York Philharmonic-Symphony is going to tour Europe in the fall.

The Rockefeller Foundation has agreed to match dollar-for-dollar, whatever funds the Boston Symphony raises for the support of its Berkshire Music Center, which is the orchestra's summer school of music. The grant extends for five years, and could total $125,000 since the orchestra usually raises $25,000 annually. The foundation helped the orchestra establish the school in 1940 and 1941 with grants totalling $65,000.

The Metropolitan Opera has ended any chance of labor trouble with its orchestra musicians by signing a three-year contract with its local of the American Federation of Musicians. The contract assured the players of a basic season of 24 weeks, augmented by a seven-week spring tour.

Meanwhile, the Met announced that Dino Yannapoulos will stage its revival of Donizetti's "Don Pasquale" next season, and Wolfgang Roth will design the scenery and costumes.

Marian Anderson has endowed a scholarship fund in Tel Aviv, following her first concert tour of Israel. A scholarship of 600 Israeli pounds will be awarded annually to a talented young musician. The Marian Anderson Scholarship Fund in this country has so far awarded more than $27,000 to 54 American singers.

Semi-finalists in the talent search of the Experimental Opera Theater are Mignon Dunn, Memphis; John Reardon, New York; Josephine Guido, Youngstown, O.; Mary Ferriero, Pittsburgh; Robert Dunlap, Palo Alto, Calif.; Irene Salemke, Montreal; Joseph Ronleau, Matane, Que.; Maria di Gerrlando, New York, and Eddy Ruhl, New York. They will take part in the finals in New Orleans on June 19.

Journal-Courier (m)
NEW HAVEN, Conn.
Independent
Circ. 20,801

MAY 2 1 1955

For the second time the Rockefeller Foundation has come to the aid of the Berkshire Music Center operated by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. For a five-year period beginning this Summer, the Foundation will donate a sum matching money raised from other sources for support of the school, a sum which could amount to $125,000 in five years. The grants will be paid into the Tanglewood Revolving Scholarship Fund. The Berkshire Music Center opens its 13th year on July 4 with Charles Munch as director and Ralph Berkowitz as dean. Chamber music concerts begin July 6; Bach-Mozart concerts on July 8 and the 12 shed concerts by the full Boston Symphony begin July 22.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 167,096

MAY 23 1955

Scholarships for Tanglewood

Scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 3-Aug. 14, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Munch will be the school's director, Richard Burgin, acting assistant director, and Ralph Berkowitz, dean.

The principal aid to the 400 students selected annually is the Tanglewood Revolving Scholarship Fund. The fund was established in 1947 by gifts from the RCA Victor Division of the Radio Corporation of America, and since augmented from other sources. It is reimbursed by students when they are able to do so.

In addition, special scholarships this summer will include the following:

A prize of $250 by the Koussevitzky Music Foundation, awarded for a work written at Tanglewood by a student composer.

The Koussevitzky Memorial Scholarship, $250, for an outstanding student of conducting.

The Jascha Heifetz Prize, $300, to be given to the outstanding violinist of the summer.

The Gregor Piatigorsky Prize, $250, for the year's best student in cello.

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition.

The Samuel Wechsler Commission, $300, to a Tanglewood composer.

The Selly A. Eisemann Scholarship, value $150, a tuition award.

The Carlotta M. Dreyfus Scholarship, value $150, a tuition award.

Two new scholarships have been announced. High Fidelity, a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center. Through the friendly interest of Archibald Burack of Chicopee, Mass., the Industrial Buildings Corporation will give an annual prize of $250 to a student composer, in memory of Raphael Sagalyn.

The Koussevitzky Music Foundation has again granted $1,000 toward living expenses to help students take advantage of their tuition scholarships. The Anne M. Gannett Fund of the National Federation of Music Clubs annually provides a $400 scholarship. Through the Wyomissing Institute of Fine Arts, Pa., Mrs. Bruce Harden of Honolulu, a Tanglewood student in 1940, annually selects a Berkshire summer student. Delta Omicron, a national musical fraternity, is giving a tuition grant to a student at Tanglewood who is a member of one of its chapters. The Music Study Club of Newark and the Oranges, N.J., contributes $225 each year for use by a New Jersey student. The Louisville Philharmonic Chorus annually raises money to send a student to Tanglewood, as does the Miami Opera Guild; the Women's Committee of the St. Louis Symphony Orchestra; Grinnell College, Grinnell, Iowa, and Adelphi College, Long Island City.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

MAY 2 1 1955

Tanglewood's Programs and Soloists Listed

THE Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., this Summer will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons from July 8 to August 14, each weekend preceded by a recital of chamber music on the previous Wednesday evening, beginning July 6.

Conductor Charles Munch will return from France after two months of vacation to open the Festival.

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Festival (July 8-August 14) will include the nine symphonies, choral works, concertos, and chamber works.

The first two weekends will be devoted to the "Bach-Mozart" concerts by an orchestra of chamber proportions in the Theater.

* * *

THEATER CONCERTS:

FRI., JULY 8: Bach—Sinfonia from the "Easter" Cantata; Bach—Suite No. 2 for Flute and Strings, Doriot Anthony Dwyer, flute soloist; Stravinsky—"Orpheus"; Mozart—"Prague" Symphony.

SAT., JULY 9: Handel—Concerto Grosso, Op. 6, No. 12; Haydn — Symphonie Concertante; Hindemith — "Der Schwanendreher," Joseph de Pasquale, viola soloist; Haydn—Symphony No. 98; guest conductor, Thor Johnson.

SUN., JULY 10: Bach—Mass in B minor, with the choruses from Harvard and Radcliffe and soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm.

FRI., JULY 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto, K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

SAT., JULY 16: Program of Italian music, including Cherubini — "Anacreon" Overture; Boccherini — Cello Concerto, Samuel Mayes, soloist; Vivaldi—Concerto Grosso for Four Violins; Vivaldi — Gloria (with chorus).

SUN., JULY 17: French program including Rameau Suite from "Dardanus," Faure—Pelleas and Melisande" Suite; Faure — Pavane; Milhaud — Serenade; Honegger — Fourth Symphony.

* * *

MUSIC SHED CONCERTS:

FRI., JULY 22: Beethoven — Overture to "Coriolan", Violin Concerto, Isaac Stern, soloist; and Seventh Symphony.

SAT., JULY 23: Bach-Respighi — Passacaglia; Beethoven —Second Symphony; Sessions—Suite from "The Black Maskers"; Strauss—"Death and Transfiguration;" guest conductor — Pierre Monteux.

SUN., JULY 24: Beethoven—First, Fourth and Sixth Symphonies.

FRI., JULY 29: Handel — "Water Music"; Schumann — Fourth Symphony; Barber — "Prayers of Kierkegaard" with Leontyne Price; Brahms—Fourth Symphony.

SAT., JULY 30: Beethoven — "Egmont" Overture, Fifth Piano Concerto, Rudolf Serkin, soloist; and "Eroica" Symphony.

SUN., JULY 31: Brahms — Academic Overture, Concerto for Violin and Cello, Isaac Stern and Gregor Piatigorsky, soloists; Symphony No. 1; guest conductor, Pierre Monteux.

FRI., AUGUST 5: Beethoven —Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky; soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass.

SAT., AUGUST 6: Beethoven —Fidelio, Act II, soloists: Margaret Harshaw, David Lloyd, Mac Morgan; Wagner—Excerpts from "The Dusk of the Gods."

SUN., AUGUST 7: Beethoven —Fifth and Eighth Symphonies and Fourth Piano Concerto, Eugene Istomin, soloist.

FRI., AUGUST 12: Brahms-Haydn Variations; Bloch — "Schelomo," Gregor Piatigorsky, soloist; Debussy — "La Mer"; Ravel — "Daphnis and Chloe", Second Suite.

SAT., AUGUST 13: Wagner—"Flying Dutchman" Overture; Brahms — Third Symphony; Debussy — Three Nocturnes; Strauss — "Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

SUN., AUGUST 14: Beethoven — Overture, "Leonore", No. 3 and Ninth Symphony with chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm.

* * *

THE CHAMBER MUSIC of Beethoven will be performed at six successive Wednesday evening concerts as follows:

JULY 6 — The Kroll String Quartet, Beethoven Quartets: Op. 18, No. 4; Op. 95 (Serioso); Op. 131 (C sharp minor).

JULY 13 — Beaux Arts Trio, Trios: Op. 1, No. 3; Op. 70, No. 1 ("Ghost"); Op 97 ("Archduke").

JULY 20 — Isaac Stern and Alexander Zakin, Violin Sonatas: Op. 12, No. 2; Op. 24 ("Spring"); Op. 30, No. 2.

JULY 27 — New Music Quartet, String Quartets: Op. 18, No. 2; Op. 127; Op. 132.

AUGUST 3 — Rudolf Serkin, Piano Sonatas: Op. 10, Nos. 2 and 3; Op. 106 ("Hammerklavier").

AUGUST 10 — Gregor Piatigorsky and Ralph Berkowitz, the Five Cello Sonatas: Op. 5, Nos. 1 and 2; Op. 69; Op. 102, Nos. 1 and 2.

* * *

FOR TICKETS or information about the Berkshire Music Center, this orchestra's music school at Tanglewood, please address the Festival Office, Symphony Hall, Boston 15, Mass., until June 1.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

MAY 2 9 1955

Summer Concerts At Tanglewood

THE BERKSHIRE FESTIVAL has become internationally famous for the splendid programs performed by the Boston Symphony Orchestra in the Music Shed at Tanglewood. We are fortunate in having such outstanding concerts available at the end of a pleasant Summer drive west into the Berkshire hills of Stockbridge and Lenox.

The 1955 Festival programs are arranged in weekend series beginning July 8, with concerts on Friday and Saturday evenings and Sunday afternoons. On the weekends of July 8 and 15, the series of "Bach-Mozart" concerts will be given by the Chamber Orchestra in the Theatre-Concert Hall.

On the weekends beginning July 22, and 29 and Aug. 5 and 12, the Boston Symphony Orchestra will play in the Music Shed.

Charles Munch, music director of the orchestra, will conduct. Guest conductors will be Thor Johnson, Leonard Bernstein and Pierre Monteux. Soloists will include Jennie Tourel, Samuel Mayes, Isaac Stern, Rudolf Serkin, Margaret Harshaw, Eugene Istomin and Gregor Piatigorsky.

Also at Tanglewood the Berkshire Music Center will conduct a six-week Summer School of music. Mr. Munch is director, and about 400 students will be enrolled for the study of orchestra, conducting, chamber music, chorus, composition and opera.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

MAY 22 1955

Hill Theatre.

Scholarships Aid Music Students at Tanglewood's Berkshire Center

More than a dozen special scholarships and tuition aids to Summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 3-Aug. 14, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass.

The principal aid to the 400 students selected annually from applicants from all over the United States, Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students.

In addition, special scholarships in 1955 to Tanglewood students include the following:

A prize of $250 established in 1954 by the Koussevitzky Music Foundation, awarded to a work written at Tanglewood by a student composer.

The Koussevitzky Memorial Scholarship, $250, established in 1954 through the efforts of Tanglewood's neighboring residents of Berkshire County, for an outstanding student of conducting.

The Jascha Heifetz Prize, $300, established in 1949 by the eminent violinist, awarded to the outstanding violinist of the Summer.

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field.

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300, to Tanglewood composer.

The Selly A. Eisemann Scholarship, value $150, a tuition award.

The Carlotta M. Dreyfus Scholarship, value $150, established in 1953, a tuition award.

Two new scholarships have been announced: High Fidelity, a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center. Through the friendly interest of Archibald Burack of Chicopee, Mass., the Industrial Buildings Corporation will give an annual prize of $250 to a student composer, in memory of Raphael Sagalyn.

Full information about the Berkshire Music Center and its inducements to Summer music students may be secured by writing to Tanglewood, Lenox, Mass.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
Circ. 1,279

MAY 26 1955

Tanglewood

0-47

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire hills is now preparing for its 13th year, which will commence with the arrival of some 400 students from all parts of the U.S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO.

Young musicians of high skill — instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

MAY 16 1955

Rockefeller Grant Given to Tanglewood

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra at Tanglewood in connection with the Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, the foundation will donate a sum equal to funds raised from other sources for the support of the school. The annual grants can reach a total of $125,000 for the five-year period.

Contributions by music-lovers to the school in 1954 totalled $25,000 and this year $35,000 in donations will be sought. The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund.

The Berkshire Music Center will commence its 13th session July 4.

INDIANAPOLIS, IND.
NEWS

APR 19 1955

Berkshire Tryouts Will Be April 27

Final Indianapolis auditions for admission to the Berkshire (Mass.) Music Center and for tuition scholarships from the Tanglewood revolving scholarship fund will be held in the auditorium of the Wilking Music Co. April 27 from 10 a.m. to 1 p.m.

Applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalogue.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra for six weeks. This year the dates are July 4 to August 14. There will be courses in conducting, chamber music, choral music, composition and opera, in addition to a study group.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

MAY 14 1955

Rockefeller Grants To Aid Tanglewood

(AP)—The Boston Symphony Orchestra's summer music school at Tanglewood in Lenox will benefit from a series of grants from the Rockefeller Foundation.

Beginning this summer, the foundation will donate a sum matching money raised from other sources for the support of the Berkshire Music Center, the only school of music in the country maintained by a symphony orchestra. A spokesman said the donations can amount to $125,000.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 102,016

MAY 22 1955

Many Scholarship Aids For Tanglewood Students

New Annual Awards Announced From High Fidelity Magazine and Industrial Buildings Corp.

Boston, May 21—More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 3-Aug. 14, in connection with its annual Berkshire Festival at Tanglewood, Lenox. Charles Munch, music director of the Boston Symphony, is the school's director; Richard Burgin, concertmaster of the orchestra, is acting assistant director; Ralph Ralph Berkowitz is dean.

Tuition Grants

The principal aid to the 400 students selected annually from applicants from all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students. Established in 1947 by gifts from the RCA-Victor division of the Radio Corporation of America, and since augmented from other sources, the fund is drawn upon each year to aid students selected as instrumentalists, conductors, singers and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

In addition, special scholarships in 1955 to Tanglewood students include the following:

A prize of $250 established in 1954 by the Koussevitsky Music Foundation, awarded to a work written at Tanglewood by a student composer;

The Koussevitzky Memorial Scholarship, $250, established in 1954 through the efforts of Tanglewood's neighboring residents of Berkshire County, for an outstanding student of conducting;

The Jascha Heifetz Prize, $300, established in 1949 by the eminent violinist, awarded to the outstanding violinist of the summer;

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

The Selly A. Eisemann Scholarship, value $150, a tuition award;

The Carlotta M. Dreyfus Scholarship, value $150, established in 1953, a tuition award.

New Scholarships

In 1955 two new scholarships have been announced: High Fidelity, a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center. Through the friendly interest of Archibald Bureck of Chicopee, the industrial Buildings Corp. will give an annual prize of $250 to a student composer, in memory of Raphael Sagalyn.

In many other ways students at the Berkshire Music Center are assisted. Again the Koussevitzky Music Foundation has granted $1000 toward living expenses to help students take advantage of their tuition scholarships.

Even the Tanglewood students who can afford to do so co-operate through the Student Council Fund to contribute toward the living expenses of needy students.

In 1955's Berkshire Festival, six Wednesday evening concerts of chamber music will benefit the Tanglewood Revolving Scholarship Fund. Contributing their services to these concerts are such noted artists as Isaac Stern, Rudolf Serkin, Gregor Piatigorsky and Ralph Berkowitz. Full information about the Berkshire Music Center and its inducements to summer music students may be secured by writing to Tanglewood, Lenox, Mass.

CINCINNATI, OHIO
POST

APR 20 1955

Auditions

Auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at the Baldwin Piano Co., 415 Race street, from 10 a. m. to 1 p. m. Thursday, April 28. Application forms may be obtained from the Registrar, Berkshire Music Center, Symphony Hall, Boston. Ralph Berkowitz, dean, and William Kroll, of the Berkshire chamber music department, will be here for the auditions.

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563

MAY 23 1955

Center to Gain Rockefeller Fund

Special to The News

BOSTON, Mass.—Over a period of five years, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the Berkshire Music Center at Tanglewood.

The Boston Symphony's summer school can receive funds amounting to an additional $125,000 from the grant.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

26 1955

0-47

Music Scholarships Offered By Center

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 3—August 14, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass.

The principal aid to the 400 students selected annually from applicants from all over the U.S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1954 awarded grants for the tuition of 196 students.

Berkshire Music Center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Leonard Bernstein, head of the orchestra and conducting departments; Richard Burgin and William Kroll, heads of chamber music; Hugh Ross in the choral department; Roger Sessions and Boris Blacher, teachers of composition; Boris Goldovsky, in charge of the opera section; and Ingolf Dahl, in the Tanglewood Study Group, a special department of vocal and instrumental music available to professionals or amateurs.

In addition, special scholarships in 1955 to Tanglewood students include the following:

A prize of $250 established in 1954 by the Koussevitzky Music Foundation, awarded to a work written at Tanglewood by a student composer;

The Koussevitzky Memorial Scholarship, $250, established in 1954 through the efforts of Tanglewood's neighboring residents of Berkshire County, for an outstanding student of conducting;

The Jascha Heifetz Prize, $300, established in 1949 by the eminent violinist, awarded to the outstanding violinist of the summer.

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field;

The Margaret Lee Crofts Scholarships, two gifts of $2.50 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

The Selly A. Eiseman Scholarship, value $150, a tuition award;

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In 1955 two new scholarships have been announced: "High Fidelity," a music magazine published in the Berkshires, has instituted an annual scholarship of $250 to an outstanding student of the Berkshire Music Center. Through the friendly interest of Archibald Burack of Chicopee, Mass., the Indus-

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an annual prize of $250 to a stu
dent composer, in memory of Ra
phael Sagalyn.

NEWARK, N. J.
STAR-LEDGER

MAY 22 1955

By IRVING KOLODIN

Speaking of finances, the Rockefeller Foundation has made a generous gesture on behalf of the Berkshire Music Center, which is the educational element in the Tanglewood activities of the Boston Symphony Orchestra.

It has offered to parallel, with grants of its own, any amounts subscribed to the school up to a total of $125,000. It has agreed to spread the grants over a period of five years, so that contributors need not make substantial gifts at one time.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

MAY 19 1955

Music Center Gets Rockefeller Grant

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, Mass., in connection with its Berkshire Festival will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come to the generous support of the Berkshire Music Center: grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the Foundation is giving assistance to maintaining this undertaking on a secure financial basis.

The Berkshire Music Center commences its thirteenth session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Berstein head of orchestra conducting, Richard Burgin and William Kroll heads of chamber music; Choral Music, with Hugh Ross in charge; Composition, with noted composers Roger Sessions (U.S.A.) and Boris Blacher (Germany) this year's guest teachers; Opera, headed by Boris Goldovsky; and the new and increasingly popular Tanglewood Study Group aimed at lovers of music on a non-professional basis which Ingolf Dahl heads.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 176,827

The Man With the Wrong Tux, And Divers Other Odd Cases

AS OF TODAY

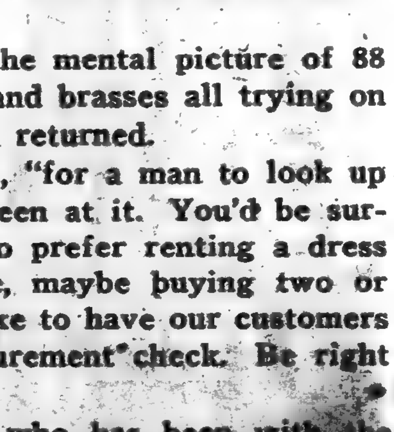
WE'VE JUST RETURNED from an interview with Louis Fain, whose business is renting men's formal attire to males of all ages and sizes from a three-year-old ring bearer to a bride's father rushing in to hire a cutaway on his way to the church, with a taxi purring at the curb.

It actually did happen once, Mr. Fain says, this particular Father of the Bride having just flown in from the Midwest on the morning of the wedding. Louis is co-owner of the business—the other owner is Brother Irving—and they have been putting people into tuxes and tails and morning coats for 25 years.

Mr. Fain, an affable fellow, sat us in a chair and positively bombarded us with information about the emergencies with which he has to cope, he and his manager, Ken Quirk.

Mr. Quirk also sat in at the interview and kept it going whenever Mr. Fain had to dash off to superintend a fitting, with a tape measure jutting out behind him like a yachting pennant.

It is now a very busy time with Mr. Fain and Mr. Quirk, for a lot of people are getting married and, as a matter of fact, when we came in we had to walk around a young man who was getting measured for a white coat and had usher written all over him.



"Once," Mr. Fain said, "we had a case where a speaker from Washington, pretty important man, arrived in Providence without his pants. His dress pants, that is. He didn't discover that his valet had forgotten to pack them until he started to dress. Excuse me a minute."

"Here's an instance," Mr. Quirk said, "where our Albany office had to get on the ball in a hurry. We have branches in many cities.

"You know about the Tanglewood concerts, of course. Well, it just so happened that the clothes for a symphony orchestra from New York or somewhere went astray, leaving 88 musicians stuck in the Berkshires without white coats for the evening pop.

"Albany got the distress call at 4:45 p.m. and by 6:45 it had two beach wagons rolling into Lee with 200 white coats."

"Two hundred coats," queried Old Stupid, "for 88 men?"

"Naturally. You never get two men with the same sleeve length or waist measurement."

While we were still fascinated by the mental picture of 88 differently girthed fiddlers, woodwinds and brasses all trying on white coats at the same time, Mr. Fain returned.

"It's a common occurrence," he said, "for a man to look up his tux and find that the moths have been at it. You'd be surprised to know the really big men who prefer renting a dress suit to being bothered by owning one, maybe buying two or three in the course of a lifetime. We like to have our customers come in every three years for a measurement check. Be right back."

"Here's a thing," said Mr. Quirk, who has been with the store since he was in junior high, "about bridegrooms. During the past five to 10 years, I've noticed that it's the fiancee and her mother who dominate the groom's selection of what he's going to be married in.

"Sometimes the boy's prospective mother-in-law brings him in for the final fitting."

Forewarned is forearmed. First Epistle to the Benedicts, twelve, twenty-two. Back came Mr. Fain:

"We get a lot of business from out-of-town customers, particularly for servicemen's weddings. Like ushers flying up from Miami or a best man coming on from Hawaii."

"Ever get any complaints?"

Messrs. Fain and Quirk looked at each other.

"I guess you can use this," Mr. Fain said, "if you put it in such a way that it won't reflect on the business.

"There was this man who rented a dress suit for his daughter's wedding. After the wedding he called up and threatened to sue. Said it was old and ragged and too big for him. He cried."

"Tough," we said.

"Naturally we investigated. You know what had happened? The suit he wore was an old one of his son's that wifey had put in his closet by mistake. Our nice, well-fitting rental was in a closet upstairs. He gave his wife hell."

We asked Mr. Fain what becomes of old tuxes.

"We give them away to relief services. A lot get sent abroad. A few years ago there must have been thousands of men in Greece going around in tuxedos."

R. L. W.

CLEVELAND, OHIO
NEWS
Circ. D. 137,699

APR 23 1955

Hold Auditions

Final auditions for admission to the Berkshire music center of the Boston, Mass., Symphony— [illegible] scholarships from [illegible] scholarshp fund [illegible] be held Sunday at [illegible] Severance Hall.

Ralph [illegible] dean, and William Kroll [illegible] the chamber music department will be in charge.

Requiem. The Pop Concert sea-

TRAVEL
NEW YORK, N. Y.
MAY

Lenox, Mass., is gearing for its eighteenth Berkshire Festival with the Boston Symphony Orchestra. Music fete opens July 6, with first two weekends devoted to Bach-Mozart concerts.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

MAY 28 1955

rose onto perfectly innocent paper

400 STUDENTS ENROLLED FOR 1955 FESTIVAL

Come From All Over the World To Study at Tanglewood

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox.

This orchestra's school in the Berkshire hills is now preparing for its 13th year, which will commence with the arrival of some 400 students from all parts of the U. S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Richard Burgin, concertmaster of the Boston Symphony, as acting assistnat director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the BSO.

Young musicians of high skill—instrumentalists, conductors, singers, many on the threshold of distinguished careers, will have at Tanglewood the invaluable experience of group performance. As in the past their concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school.

The complete schedule of student performances for 1955 follows:

Department I (Orchestra): Music Shed, 8.30 p. m., July 7, 14, 21, 28, Aug. 4; 3 p. m., Saturday, Aug. 13.

Department I (Chamber Music): Chamber Music Hall, 10 a. m., July 10, 17, 24, 31, Aug. 7, 14.

Department III (Composition): Chamber Music Hall, 8.30 p. m., July 17, 24, 31; 3 p. m., Saturday, Aug. 6.

Department II (Chorus) and IV (Opera)—reserved seats: Theater-Concert Hall, Monday, Aug. 1, 8.30 p. m.

Department IV (Opera)—reserved seats: Theater Concert-Hall, 8.30 p. m., Aug. 8-9.

Department II (Chorus) and IV (Opera)—Theater-Concert Hall, 8.30 p. m., July 26, Aug. 2.

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra, Music Shed, 10 a. m., July 23, 30, Aug. 6, 13.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

MAY 1 1955

LENOX SINGERS LISTED

Vocalists to Be Heard in Five Major Works at Festival

This summer's Berkshire Festival at Tanglewood, near Lenox, Mass., will include five major selections in which singers will be featured.

Adele Addison and David Lloyd will each appear in three of them. Both will sing in Beethoven's Missa Solemnis and Ninth Symphony. Miss Addison's third appearance will be in Bach's B minor Mass. Mr. Lloyd's third will be in the second act of Beethoven's "Fidelio."

Singers engaged for two works are Mac Morgan (Missa Solemnis and "Fidelio"), and Donald Gramm (Ninth Symphony and B minor Mass). Singers who will appear in single works are Margaret Harshaw ("Fidelio"), Leontyne Price (Samuel Barber's "Prayers of Kierkegaard"), Eunice Alberts (Missa Solemnis), Catherine Akos (Ninth Symphony) and Florence Kopleff and John McCollum (B minor Mass). Jennie Tourel will also be a soloist at the festival.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

MAY 15 1955

Will Match Other Sources

Rockefeller Fund Plans Grants for Tanglewood

By FRANCIS D. PERKINS

The Rockefeller Foundation has materially brightened the financial outlook of the Berkshire Music Center, the school conducted by the Boston Symphony Orchestra during the summer festivals at Tanglewood, Lenox, Mass. For five years, beginning this summer, it will contribute a sum matching that raised for the school from other sources. The Friends of the Berkshire Music Center, whose members are entitled to attend the Center's student concerts and operas, raised $25,000 last summer; this year's goal is at least $35,000. The five appropriations, according to the Boston Symphony's announcement yesterday, can amount to $125,000.

Rockefeller Foundation grants of $65,000 in 1940 and 1941 enabled the Boston Symphony to start the school. The new grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1949 largely from gifts by the R. C. A. Division of the Radio Corporation of America. Although drawn upon each year to assist the Center's 4,575 students, it has been increased since that time by gifts and the sums raised by the Friends.

The Center opens its thirteenth session July 4 with Charles Munch again as director. Roger Sessions and Boris Blacher will be guest teachers of composition, with Leonard Bernstein in charge of conducting. Richard Burgin and William Kroll head the chamber music activities, Hugh Ross is director of the choral department and Boris Goldovsky of the opera department. Opera or choral performances are scheduled for Tuesday nights, student orchestra concerts for Thursday nights, chamber music for Sunday afternoons and composers' forums for Sunday nights.

• • •

Berlioz Novelty

Hector Berlioz' "Lelio, or the Return to Life," Op. 14B, will have its first American performance in Saturday night's concert of the City College Symphony Orchestra and Chorus under Fritz Jahoda's direction in the college's Great Hall. The work, described as a monodrama, is a sequel to the "Fantastic Symphony." Adolph Anderson, a professor in the college's chemistry department, will sing the title role. The choristers represent the other "real persons," while three tenors figure as "fictitious persons."

• • •

Flying Philadelphians

On its first tour of continental Europe, which opens Tuesday night in Brussels, the Philadelphia Orchestra will play an American work in all but one of the eighteen cities on its route. The eight American compositions in the touring repertory are Ernest Bloch's Concerto Grosso No. 2, Richard Yardumian's "Armenian Suite," Norman Dello Joio's "Epigraph," the late Harl McDonald's "Santa Fe Trail," Aaron Copland's "Old American Songs," Samuel Barber's "Essay No. 2," Virgil Thomson's "Louisiana Story" suite, and Howard Hanson's "Sinfonia Sacra." William Warfield will sing in the Copland work. The two programs in Helsinki, the last stop on the tour, will be devoted to Sibelius' music.

The orchestra will have a municipal send-off when it leaves Philadelphia at 7:30 p. m. today on three KLM planes. Before embarking Mr. Ormandy will make a brief guest appearance as conductor of the city's Police and Firemen's Band.

ROCHESTER, N. Y.
TIMES UNION
Circ. D. 115,945

MAY 12 1955

Louis Mennini Opera to Bow At Tanglewood

A new opera, "The Rope," has just been completed by Louis Mennini, member of the Eastman School of Music faculty, and will be premiered this summer at the Berkshire Festival at Tanglewood, Mass.

Dates of the premiere are Aug. 8 and 9. The work, commissioned by the Koussevitzky Music Foundation, is based on a one-act drama of the same title by Eugene O'Neil.

In the nature of a chamber opera, it requires a single set and a cast of five characters accompanied by a chamber orchestra of 25 pieces.

"The Rope," as written by O'Neil, is a sober, "rather gloomy" story, according to Mennini, who says, "I have tried to add warmth to it through the music."

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165 -

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

MAY 22 1955

MUSIC STUDENTS GET TWO GRANTS

Magazine, Building Concern Give Scholarship and Prize to the Berkshire Center

The Berkshire Music Center's supply of scholarships and prizes has been increased by two new contributions this year. High Fidelity, the magazine published in the Berkshires, is offering an annual $250 scholarship to an outstanding student. And the Industrial Buildings Corporation is offering an annual $250 prize for a student composer.

The center has more than a dozen special scholarships and tuition aids. The principal aid comes from the Tanglewood Revolving Scholarship Fund, which was established in 1947 and which last summer aided 196 of the 400 students. The fund is reimbursed by beneficiaries if they later earn enough money to do so.

This year the Koussevitzky Music Foundation has granted $1,000 to aid students with tuition scholarships in their living expenses during the six-week session of the center from July 3 to Aug. 14.

Among the 1955 scholarships are the Selly A. Eisemann Scholarship and the Carlotta M. Dreyfus Scholarship, both of which offer $150 tuition awards, and two Margaret Lee Crofts Scholarships and the Koussevitzky Memorial Scholarship, each of $250 for student composers.

Prizes include $250 offered to a student composer by the Koussevitzky Music Foundation, $250 by Jascha Heifetz for the best violinist and $250 by Gregor Piatigorsky for the best cellist.

NEW YORK, N. Y.
POST
Circ. D. 372,583 - S. 247,755

MAY 25 1955

WORDS *and* MUSIC

By Harriett Johnson

Berkshire Festival Opens July 6

Now that the warm, humid weather has thrust its sticky personality upon us, the thought of outdoor music under the stars and away from the city's hubbub is more than tempting.

The symphonic concerts at Lewisohn Stadium, which begin June 20, offer us solace in this direction with little travel involved. But, for those who don't mind a four-hour ride by train or car, the Berkshire Festival, which opens Wednesday, July 6, at Tanglewood, Lenox, Mass., offers the pleasure of music mixed with cooler breezes, country atmosphere together with high hills, plus a Music Shed and Theater Concert Hall, each with a roof overhead in the event of rain.

In case I sound paradoxical about this music business under the stars, the 6,000-seat Music Shed is open on three sides, and the Theater Concert Hall, holding about 1,200, is pretty vacant too in the back and on the sides. Also, there is always the extensive grass for those with or without blankets, who yearn to sit outside for little money and have music wafted to them from a slightly longer distance.

Kroll Quartet Opens

The opening Wednesday, July 6, chamber music concert will be played by the Kroll Quartet in the Theater Concert Hall, which will house all of the programs for the initial two weeks.

All-Beethoven will be the schedule, as follows: Quartets in C Minor, Op. 18, No. 4; in F Minor, Op. 95; in C Sharp Minor, Op. 131.

Friday night, July 8, Charles Munch and the Boston Symphony Orchestra will play the Bach Suite No. 2 for Flute and Strings with the ensemble's lady flutist, Doriot Anthony Dwyer, as soloist, Mozart's "Prague" Symphony, K. 504, Stravinsky's "Orpheus," and Bach's Sinfonia from the "Easter" Cantata complete the program.

Saturday, July 9, Thor Johnson, conductor of the Cincinnati Symphony, will be guest maestro for a program which includes two works by Haydn, the Symphonie Concertante with Oboe, Bassoon, Violin and Cello; and the Symphony in B Flat, No. 98. Hindemith's "Der Schwanendreher" with Joseph de Pasquale as viola soloist, and Handel's Concerto Grosso, Op. 6, No. 12, complete the concert.

Sunday afternoon, July 10, the final event of the first week-end features the "Mass in B Minor" by Bach with the Harvard Glee Club and the Radcliffe Choral Society assisting. Soloists will be: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

Subscription tickets are being sold until June 1 at reduced rates over the single ticket price, at Symphony Hall, Boston. The Festival comprises six week-ends, ending Sunday, Aug. 14.

Music Tonight . . .

All City High School chorus and Orchestra. Carnegie Hall, 8:30.

Opera Workshop of Manhattan School of Music. "The Fatal Oath" by Boris Koutzen, world premiere. "Love Triumphant" by Cimarosa, American premiere. Hugh Ross, conductor. Hunter College Auditorium, 8:15.

NEW YORK, N. Y.
VARIETY

MAY 18 1955

The Berkshire Music Center, at Tanglewood, Mass., has received a $125,000 grant from the Rockefeller Foundation, spread over five years, and conditioned by the fact that the school must raise a similar amount from other sources. In 1940 and '41, the Foundation gave the Boston Symphony $65,000 to help start its summer Center.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

MAY 29 1955

STUDENT CONCERTS SET

21 Programs Are Scheduled at Berkshire Music Center

Students of the Berkshire Music Center will give twenty-one concerts during the period of the Berkshire Music Festival at Tanglewood, Lenox, Mass. They will be open to those who become friends of the center by making a voluntary contribution.

Six of the concerts will be presented by the student orchestra in the Shed on July 7, 14, 21, 28 and Aug. 4 and 13. The chamber music department will give concerts in the Chamber Music Hall the mornings of July 10, 17, 24, 31, Aug. 7 and 14. The compositions department will hold forums in the same hall July 17, 24, 31 and Aug. 6.

The opera department will offer performances on Aug. 8 and 9. It will join with the chorus department in programs July 26, Aug. 1 and 2.

CINCINNATI, OHIO
TIMES-STAR
Circ D. 147,880

MAY 11 1955

Johnson Has Heavy Summer Schedule

Thor Johnson, Music Director of the Cincinnati Symphony Orchestra, has planned an extensive summer itinerary.

Following his tour of the Far East as co-conductor of the Symphony of the Air (formerly NBC-Symphony), Johnson will return to the states to direct the Third Festival and Seminar of Early American Moravian Music (nine concerts in all), June 18 to June 27.

On July 9, the first Saturday evening concert of the Berkshire Musical Festival at Tanglewood, Pittsfield, (Mass.) will find Johnson wielding the baton for the Boston Symphony Orchestra, his first appearance as conductor at one of the regular Tanglewood concerts.

This year he will again return to Transylvania Music Camp, Brevard, N. C., where he will conduct the Transylvania Symphony Orchestra, on Sunday afternoon, July 17.

The Naumburg Memorial Concert, which will be celebrating its 50 anniversary of their summer concerts in Central Park on the Mall, New York City, will be conducted by Johnson on Sunday evening, July 31.

August will find Johnson in Wisconsin, where he will conduct the third annual Peninsula Musical Festival, in Fish Creek, (Wisconsin). This Festival was inaugurated by Johnson two summers ago.

At the completion of the above engagements, he will vacation from late August 23 to late September, at which time he will return to Cincinnati for the sixty-first season of the Cincinnati Symphony Orchestra and his ninth season as its music director.

SYRACUSE, N. Y.
POST-STANDARD

MAY 15 1955

Overtones

Ontario Festival Seen Major Repertory Scoop

BY WILLIAM FLEMING

Two music festivals of major proportions within excursion, if not commuting distance, of Syracuse are looming large on the summer horizon. One is the Berkshire Festival at Tanglewood, Lenox, Mass., which extends through six weekends from July 6 to Aug. 14; the other is the new musical adjunct of the Shakespearean Festival, July 9 to Aug. 6, at Stratford, Ont., a suburb of Toronto.

William Fleming

Beethoven is the principal composer to be feted at Tanglewood, together with a smattering of Bach, Mozart and Brahms, choices that could hardly be described as daringly different. The Boston Symphony will be on hand as usual with its regular conductor, Charles Munch, who will lead two concerts each weekend with guests taking up the baton for a third. The ranks of the latter will be made up of Pierre Monteux, still going strong at 80; Leonard Bernstein, returning after a year devoted to composition; and Thor Johnson, conductor of the Cincinnati Symphony.

On the programs with Beethoven's nine symphonies and odd overtures will be a procession of soloists with Rudolf Serkin playing the "Emperor" concerto; Eugene Istomin, the Fourth Piano Concerto; Isaac Stern, who appears in Syracuse next winter, in the Violin Concerto; and Isaac Stern teamed with Gregor Piatigorsky performing the Brahms Double Concerto. The only contemporary work will be Samuel Barber's new oratorio, The Prayers of Kierkegaard, with Leontyne Price as vocal soloist.

BEETHOVEN 6 NIGHTS

Beethoven's chamber music will be performed on six successive Wednesday evenings beginning July 6 with the Kroll String Quartet The Beaux Arts Trio will feature the "Ghost" and the "Archduke" trios July 13; Isaac Stern and Alexander Zakin will collaborate in Violin Sonatas July 20; the New Music String Quartet follows on July 27; Rudolf Serkin plays three Piano Sonatas including the great "Hammerklavier"; and Gregor Piatigorsky performs all five Cello Sonatas Aug. 10.

Bach's B Minor Mass will be heard July 10 with the combined forces of the Boston Symphony, the Harvard Glee Club and Radcliffe Choral Society, plus Adele Addison, Florence Kopleff, John McCollum and Donald Gramm as vocal soloists. Beethoven's Missa Solemnis comes Aug. 5 with Leonard Bernstein conducting. Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan will comprise the vocal Quartet, together with the Berkshire Festival Chorus trained by Hugh Ross.

Mr. Munch will close the festival with Beethoven's Ninth Symphony. Until June 1, tickets are available at the Subscription Office, Symphony Hall, Boston 15, Mass.

CANADIAN SCOOP

Running concurrently with the Festival is the educational program of the Berkshire Music Center, which attracts students from all over the country. Aaron Copland, for the first time since the school was founded in 1940, will be on leave of absence in Europe. His place in teaching composition will be filled by Roger Sessions and the German composer, Boris Blacher. Leonard Bernstein and Seymour Lipkin head the conducting department; Richard Burgin and William Kroll, the chamber music division; Hugh Ross is, as usual, in charge of choral music; while Boris Goldovsky, assisted by Sarah Caldwell and Paul Ulanowsky, will be there for the opera workshop.

KINGSTON, N. Y.
FREEMAN
Circ. D. 13,2

Tanglewood Season To Feature Concerts By Music Students

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire hills is now preparing for its thirteenth year, which will commence with the arrival of some 400 students from all parts of the U. S., Canada and foreign countries on Sunday, July 3. The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as director; Richard Burgin, concertmaster of the Boston Symphony, as acting assistant director; Ralph Berkowitz as dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, of Woodstock, Ingolf Dahl and first-chair members of the BSO.

Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are held Sunday evenings at 8:30 p. m. in the Chamber Music Hall, July 10 to Aug. 14. An attendance of 1,485 was registered at these events last summer.

Five evenings of opera, one integrated with choral works, will be given this summer in the Theatre-Concert Hall. Attendance at these events on the evenings of August 1, 8, 9 requires reserved tickets procurable in advance from the Friends' office at Tanglewood. Five thousand persons enjoyed these evenings in 1955.

Unscheduled demonstrations by students of Department V, the Tanglewood Study Group organized three years ago for the pure enjoyment of music by amateurs, will be given, as in the past, on a Friday afternoon in the Barn; and also planned are Monday evening forums, Ralph Berkowitz moderating, in Sedgwick Hall, Lenox.

INDIANAPOLIS, IND.
NEWS
Circ. D. 161,017

APR 19 1955

Berkshire Tryouts Will Be April 27

Final Indianapolis auditions for admission to the Berkshire (Mass.) Music Center and for tuition scholarships from the Tanglewood revolving scholarship fund will be held in the auditorium of the Wilking Music Co. April 27 from 10 a.m. to 1 p.m.

Applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalogue.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra for six weeks. This year the dates are July 4 to August 14. There will be courses in conducting, chamber music, choral music, composition and opera, in addition to a study group.

PRESS CLIPPING BUREAU
165 Church Street - New York

NEWARK, N. J.
NEWS
Circ. D. 256,177 - S. 271,74

MAY 1 1955

Concerts

At Tanglewood Announced

BOSTON—The principal works of Beethoven will occupy a considerable part of the programs at the Berkshires Festival this summer at Lenox, Mass. This was announced today by Charles Munch, musical director of the Boston Symphony Orchestra which annually sponsors the festival in Tanglewood, the orchestra's summer home. Many visitors to the Berkshire area take in the Boston Symphony concerts during vacation.

This year the series will include nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental. The vocal soloists, here announced, will consist of the following quartet for the Missa Solemnie to be continued by Leonard Bernstein on Aug. 5 in memory of Serge Koussevitzky: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass. The Ninth Symphony, with which Dr. Munch will close the festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd and Donald Gramm.

Dr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on Aug. 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Cello Concert

Instrumental soloists in the "Bach-Mozart" concerts during the first two weekends in the Theater Concert Hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

The concerts in the Music Shed through the last four weekends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolf Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' Concerto for Violin and Cello); Eugene Istomin, Aug. 7 (Beethoven's Fourth Piano Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson. The chamber music of Beethoven will be performed at six successive Wednesday evening concerts by The Kroll String Quartet, Beaux Arts Trio, Isaac Stern, the New Music String Quartet, Rudolf Serkin and Gregor Piatigorsky.

Subscription tickets for the concerts are obtainable from the Subscription Office, Symphony Hall, Boston, Mass., until June 1.

HIGHLANDS, N. J.
STAR
Circ. W. 975

JUN 3 1955

The Rockefeller Foundation has agred to match, dollar-for-dollar, whatever funds the Boston Symphony raises for the support of its Berkshire Music Center, which is the orchestra's summer school of music.

The grant extends for five years, and could total $125,000 since the orchestra usually raises $25,000 annually. The Foundation helped the orchestra establish the school in 1940 and 1941 with grants totalling $65,000.

DAVENPORT IA.
DEMOCRAT & TIMES
MAY 29 1955

Catching The Beat In The Music World

BY INA WICKHAM

"How many of us ever stop to think
Of music as a wondrous magic link
"With God, taking sometimes the place of prayer —
"When words have failed us 'neath the weight of care.
"Music, that knows no country, race or creed,
"But gives to each, according to his need"!
—Anonymous

he Berkshire music center, the mer school of music sponsored the Boston Symphony orches- preceding and during the an- al Berkshire Music festival at nglewood, Mass., will be the re- ent of a series of grants from Rockefeller Foundation begin- g this summer. Under the stip- ations set forth by the Founda- n the center will receive a sum atching the money, a mini- um of about $15,000, that the nter recieves from other urces.

Last year the contributions rom Friends of the Center mounted to about $25,000. This ear the goal is $35,000. By the end f 1959, the potential gain to the cholarship fund into which the atching events will annually be aid is estimated at $325,000.

THE FOUNDATION

. . previously has assisted the erkshire Music Center. During he years 1940 and 1941, grants to- aling $65,000 were given to the oston Symphony orchestra thus nabling it to begin its summer chool at Tanglewood. Since the eginning of the school in 1940, early 5,000 students from every state in the union and from many oreign countries have been enrolled and a large enrollment is expected this year.

THE CONSERVATORY

. . of Music at Cornell College, Mount Vernon, Iowa will have a orkshop for piano teachers at the College on June 27, 28 and 29. Participating in the event will be Polly Gibbs, professor of music at Louisiana State University and a national authority on piano teaching methods and the national chairman of Junior Piano of the Music Teachers National Association and Julian Bern, who joined the Cornell College Conservatory staff in September 1954. Mr. Bern will conduct the piano master class during the workshop. Mr. Bern will present two piano recitals and there will be additional concerts given by the students.

THE FIRST OF FOUR

. . .symphonic concerts by the world renowned Concertgebouw orchestra of Amsterdam, Holland will be broadcast at 1:30 o'clock this afternoon, (Sunday) on CBS radio. Rafael Kubelik will direct the transcribed program which will include the "Berkshire Symphonies" by the young Dutch composer, Jurriaan Andriessen, who wrote the music for a documentary film about the Berkshire Music Center on commission by the late Dr. Sergi Koussevitsky. After that music was completed the Dutch government comissioned him to write a symphony which he called "Berkshire Symphonies" and dedicated to Dr. Koussevitsky.

RUDOLF FIRKUSNY

. . .pianist, a favorite with Tri-City concert goers and who has appeared as soloist with the Tri-City Symphony orchestra will be featured on the program of the Little Orchestra Society, Inc., of New York next season in an all Mozart concert in honor of the 200th anniversary of the composer's birth. He will be heard in a Mozart piano concerto in the Town Hall series on Oct. 17. The Mozart festival will also present a one-act comic opera "Der Schauspieldirektor," starring Mariquita Moll, Metropolitan opera soprano.

HIGHLIGHTS

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NEW YORK, N. Y.
World-Telegram & Sun
Circ. D. 516,590 - Sat. 176,542

MAY 28 1955

Music

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NEW ORLEANS, LA.
Times-Picayune-States
Circ. S. 27

MAY 15 1955

THE COLUMN

On the Square

By Ed Brooks

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All of which spawns the idea that some sort of foundation support might well be merited by the new Experimental Opera Theater of America here, with its worthy aim to professionally train and present young singers. Finals in the group's nationwide auditions are to be held here Friday at the Roosevelt hotel, winners of New Orleans and New York regional auditions competing.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

MAY 29 1955

Outdoor Music to Open With Naumburg Concert

By FRANCIS D. PERKINS

Tanglewood Premiere

Louis Mennini's opera "The Rope" will have its first performances M[illegible] and Tuesday nights, Au[illegible] 9, in Tanglewood's Th[illegible] Concert Hall, as a part o[illegible] Berkshire Music Center's [illegible] at Tanglewood, Lenox, Mass. Since this is announced as included in an "evening of opera," it is presumably a short work. Counting the Berkshire Festival concerts and the Center's student performances, there will be one or more programs on thirty-six of the forty-two days [illegible] the Tanglewood session, plus three forums on Mondays, July 11, 18 and 25, in Lenox' Town Hall.

The Boston Symphony will hold public rehearsals on four Saturday mornings, beginning July 24. The annual "Tanglewood on Parade" comprehensive program is set for Thursday night, Aug. 11.

* * * *

certs under Edwin Franko Gold-

DAVENPORT IA.
DEMOCRAT & TIMES
MAY 15 1955

Catching The Beat In The Music World

BY INA WICKHAM

MANY VOCALISTS

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Times-Picayune-States
Circ. S. 273,711

JUN 5 1955

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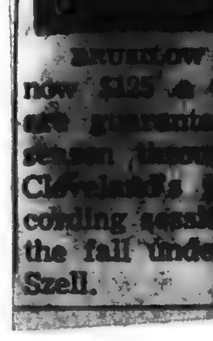

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INFORMATION OBSCURED

DAVENPORT IA
DEMOCRAT & TIMES

MAY 29 1955

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BY INA WICKHAM

> "How many of us ever stop to think
> Of music as a wondrous magic link
> "With God, taking sometimes the place of prayer —
> "When words have failed us 'neath the weight of care.
> "Music, that knows no country, race or creed,
> "But gives to each, according to his need"!
> —Anonymous

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Last year the contributions rem Friends of the Center mounted to about $25,000. This ear the goal is $35,000. By the end 1959, the potential gain to the holarship fund into which the atching events will annually be aid is estimated at $325,000.

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. . . previously has assisted the Berkshire Music Center. During the years 1940 and 1941, grants totaling $65,000 were given to the Boston Symphony orchestra thus enabling it to begin its summer school at Tanglewood. Since the beginning of the school in 1940, nearly 5,000 students from every state in the union and from many foreign countries have been enrolled and a large enrollment is expected this year.

THE CONSERVATORY

. . of Music at Cornell College, Mount Vernon, Iowa will have a workshop for piano teachers at the College on June 27, 28 and 29. Participating in the event will be Polly Gibbs, professor of music at Louisiana State University and a national authority on piano teaching methods and the national chairman of Junior Piano of the Music Teachers National Association and Julian Bern, who joined the Cornell College Conservatory staff in September 1954. Mr. Bern will conduct the piano master class during the workshop. Mr. Bern will present two piano recitals and there will be additional concerts given by the students.

THE FIRST OF FOUR

. . .symphonic concerts by the world renowned Concertgebouw orchestra of Amsterdam, Holland will be broadcast at 1:30 o'clock this afternoon, (Sunday) on CBS radio. Rafael Kubelik will direct the transcribed program which will include the "Berkshire Symphonies" by the young Dutch composer, Jurriaan Andriessen, who wrote the music for a documentary film about the Berkshire Music Center on commission by the late Dr. Sergi Koussevitsky. After that music was completed the Dutch government comissioned him to write a symphony which he called "Berkshire Symphonies" and dedicated to Dr. Koussevitsky.

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NEW YORK, N. Y.
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NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

MAY 29 1955

Outdoor Music to Open With Naumburg Concert

PERKINS

LINES OF SPAIN
MADISON AVE.,
W YORK CITY 17
one MUrray Hill 7-6332
r travel agent or

attend tomorrow to place a plaque on the bandstand to commemorate his gift of the series and his donation of the present bandstand on the Mall [illegible] 1923. Stuart Constable, of the Department of Parks, will accept the plaque on behalf of the city.

More Outdoors

As usual, the summer season's principal features are the orchestral concerts at the Lewisohn Stadium of City College (June 20-July 30) and the Guggenheim Memorial band concerts under Edwin Franko Gold-

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DAVENPORT IA
DEMOCRAT & TIMES

MAY 15 1955

Catching The Beat In The Music World

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Times-Picayune-States
Circ. S. 273,711

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MIAMI, FLA.
NEWS
Circ. D. 118,641 - S. 105,109

MAY 29 1955

12 U-M Seniors To Appear In Commencement Concert

By EDWARD IRELAND
Miami Daily News Music Editor

The University of Miami School of Music will present 12 seniors as soloists and student conductors with the University of Miami Symphony Orchestra at the annual commencement concert at 3 o'clock this afternoon in the auditorium of the Miami Senior High School. Admission will be free.

Participants and the works they will present:

Wesley Collins, Concerto for Trombone and Orchestra by Paul Vidal, with Don Lee Rose, student conductor. Collins is from Sarasota, is a member of the University Band and is a student of Albert Clarke. Rose is a graduate of Miami Edison and is a student of Robert Crawford.

Richard Bullman, baritone, "O vin; dissipe la tristesse," from Ambrose Thomas' "Hamlet." Bullman is a graduate of Coral Gables High and is a voice student of Robert Crawford. He holds a Press Foundation scholarship.

Betty Dasher, Poeme for Flute and Orchestra, with Taavo Virkhaus conducting. Miss Dasher is from St. Petersburg and is a student of John Paul Murphy. Virkhaus is a native of Estonia and is a graduate of Fort Lauderdale High. He is a student of Robert Crawford and Joel Belov.

Charlene Hecker, first movement Saint-Saens Concerto in B-minor for Violin and Orchestra. Miss Hecker is from La Porte, Ind. She is a member of the University Orchestra and a violin pupil of Joel Belov.

Marilyn Grayson, Concertino for Piano and Orchestra by Jean Francaix. Miss Grayson is a graduate of Miami Senior High and is a piano pupil of Jeffrey Stoll. She holds the highest academic award of this year's graduating class.

Fred Cushman, tenor, "Che gelida manina," from Puccini's "La Boheme." Cushman is a former student of the Cincinnati Conservatory of Music and the Manhattan School of Music. He is a voice student of Dr. Arturo di Filippi, and holds an opera scholarship.

Taavo Virkhaus, conducting his own composition, "Theme and Development."

Catherine Carter Rhapsody for Clarinet and Orchestra, by Claude Debussy. Miss Carter is a graduate of Miami Senior High. She is a member of the University Orchestra and a clarinet student of Thomas C. Collins.

Albert Pelletier, two movements of Handel's Organ Concerto No. 10 Pelletier transferred from the Manhattanville College of the Sacred Heart at the end of his first year. He is an organ student of Dr. Ralph A. Harris.

Joan Cornberg, first movement of Piano Concerto No. 10 by Schuman, with William Higgins conducting. Miss Cornberg is a graduate of Miami Jackson and a Dade County scholarship student. She is the pupil of Jeffrey Stoll and president of SAI.

HERMAN BRISCH

Higgins is from Sebring, Fla. He is a member of the University Band, is president of Phi Mu Alpha and is a conducting student of Robert Crawford.

* * *

ENSEMBLE: The newly-organized Friends of Chamber Music, Inc., have elected the following officers: Frank S. Eden, president; Burton Wilson, vice president; Mrs. Robert A. Gardner, secretary; Robert Kistler, assistant secretary, and Lawrence Friedman, treasurer.

The board of directors includes, Dr. Joe Belov, Lacy Coe, Maj. Robert Crawford, Robert Tyler Davis, Dr. Bertha Foster, Mrs. A. F. French Jack Gordon, Henry Gregor, Mrs. Leland Hyzer, Mrs. Eda Keary Liddle, Edward Mandell, Mrs. Grady Norton, Paul Halvor Reno, Dr. Philipp Rezek, Mrs. Homer D. Sayre, Ernest A. Silverman, Isadore B. Simkowitz, Martin Spector, Eric Van Enter, Jacques Wolfe, Dr. Reinhold P. Wolff, and Mrs. Loe S. Wool.

* * *

AMERICAN MUSIC: The Philadelphia Orchestra, now touring Europe, will play at least one American composition in each of the 18 cities on its itinerary. American composers represented are Samuel Barber, Dello Jolo, Howard Hanson, Harl McDonald, Virgil Thompson and Yardumian. The European tour is the first of a major American Symphony Orchestra.

* * *

THE DANCE: Judith Youngerman's School of the Modern Creative Dance and Modern Ballet will present its annual recital tonight at 8 o'clock at the Lear School Auditorium, 1010 West Avenue, Miami Beach. During the program scholarships will be awarded to two students.

* * *

BERKSHIRE: The Rockefeller Foundation has agreed to match, dollar for dollar, whatever funds the Boston Symphony raises for the support of its Berkshire Music Center, which is the orchestra's summer school of music.

The grant extends for five years, and could total $125,000 since the orchestra usually raises $25,000 annually. The foundation helped the orchestra establish the school of 1940 and 1941 with grants totalling $65,000.

* * *

MUSIC CLUB: Dr. Bertha Foster announces a musical fiesta in the gardens for the Musicians Club of America, 1564 Brickell Ave., for Sunday afternoon, June 5. There will be a dinner and entertainment for the benefit of the club's philanthropic fund. A special feature of the program will be a musical travelogue by Mr. and Mrs. Ned Colby, of Grand Rapids, Mich. Preceeding the dinner, Winifred Young will present her pupils in recital at the club.

* * *

SCHOLARSHIP: Marian Anderson, Negro, contralto, has endowed a scholarship fund in Tel Aviv, following her first concert tour of Israel. A scholarship of 600 Israeli pounds will be awarded annually to a talented young musician. The Marian Anderson Scholarship Fund in this country has so far awarded more than $25,000 to 54 American singers.

* * *

NEW WORKS: Several orchestras introduced new works in the last weeks of their seasons. The Springfield (Ohio) Symphony, under Evan Whallon, contributed Jerome Neff's "La Belle Dame Sans Merci." The Seattle Symphony, led by Milton Katims, introduced "A Litany" for chorus and orchestra by R. B. Fitts. And the North Carolina Symphony, under Benjamin Swain played Theron Kirk's Adagietto, a work that won the $1,000 Benjamin prize for "restful" music.

* * *

NOTES: The Symphony Club of the University of Miami will hold its annual meeting Tuesday in the Conference Room, Administration Building, main campus. It will hear annual reports, consider a change in bylaws and elect board members . . . The Miami Public Library's Music Workshop will meet Wednesday at 8 p.m., under the leadership of Mrs. Hilda Steuerman and will study ancient instruments . . . Eileen Farrell, a favorite with Miami concert-goers, will be soloist tomorrow evening on the Telephone Hour (WIOD) . . . Herman Busch, 'cellist of the University of Miami School of Music faculty, will appear in ensemble concerts at the Marlboro (Vt.) Musical Festival this summer . . . The Rockefeller Foundation, through its Humanities Division, has just made a $6,000 grant to the American Symphony Orchestra League Inc., for a study of the by-laws and constitutions of symphony orchestras . . . Alexander Schneider, who left the Budapest Quartet in 1944, is rejoining it in the fall.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

MAY 15 1955

FOUNDATION AIDS BERKSHIRE MUSIC

Rockefeller Grants to Assist Annual Summer School Over Five-Year Period

The Berkshire Music Center, the summer school of music operated by the Boston Symphony at the annual summer festival in Tanglewood, Lenox, Mass., has received a series of grants from the Rockefeller Foundation.

These grants, starting this summer, will last for a period of five years. Under the conditions set forth by the Rockefeller Fonundation, the center will annually receive a sum matching the money, above a minimum of $15,000, that it receives from other sources.

Last year's contributions from the Friends of the Berkshire Music Center totaled about $25,000. This year the goal is $[illegible]5,000. By the end of 1959 the potential gain to the Tanglewood Revolving Scholarship Fund, into which the matching events will annually be paid, is estimated at $325,000.

"If the Friends of the Berkshire Music Center will really rally to its support," Henry B. Cabot, president of the trustees of the Boston Symphony, said yesterday, "the future of the school is assured."

The Rockefeller Foundation previously has assisted the Berkshire Music Center. In 1940 and 1941, grants totaling $65,000 weer given to the Boston Symphony, thus enabling the orchestra to start its summer school at Tanglewood.

Since the inception of the school in 1940, nearly five thousand students from all over the United States and many foreign countries have enrolled.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,486 - S. 572,049

MAY 29 1955

MUSIC

U.S. Festivals Offer Top Fare

By Felix Borowski

Concertgoers who are not among the thousands making their way to European music centers this summer will find rich opportunities awaiting them at home.

Only in the field of opera are Bayreuth, Munich, Salzburg, etc., offering more than can be obtained in America. In the matter of symphonic and chamber music, the music festivals in this country are remarkable in number and high quality.

The most extensive are the Aspen Festival in Colorado and the Berkshire Festival at Tanglewood, Mass. Aspen, at an earlier period one of the legendary silver mining towns, began its musical existence with the Goethe Festival of 1949 and, thanks to the fostering care and enthusiasm of Walter P. Paepcke, has grown [illegible] each season. Last year the Music Associates of Aspen, a nonprofit organization, was formed to maintain the festival and the music school associated with it.

The combination of the two is unique. The faculty members of the school, composed of some of the most notable artists in America, not only teach students who come from all parts of America and abroad, but take part in the concerts. The general music director is Hans Schwieger, conductor of the Kansas City Philharmonic, and the dean of the music school is Norman Singer, a member of the faculty of the Juilliard School, New York.

The most remarkable feature of Aspen's concert programs is their variety. From the season's first program on June 29 to the last one, Sept. 4, there will be heard music ancient and modern in the orchestral, chamber music or recital field—music which, strangely enough, seldom or never is heard in the great centers of this country.

How many concertgoers have hearkened to works such as those enumerated in the programs sent to this department? Among the orchestral are Stravinsky's Danses Concertantes; Prokofiev's "Summer Day" Suite; Arriaga Y. Balzola's Symphony and Samuel Barber's Violin Concerto.

Or, to consider the chamber music: Hindemith's Sonatas respectively for oboe, clarinet and piano, his string quartet, Opus 10, and the Sonata for solo violin; Anton von Webern's Five Pieces for Quartet; Bartok's "Contrasts" for Violin, Clarinet and Piano; Britten's Serenade for Tenor, Horn and String Orchestra; Ibert's Capriccio for Ten Instruments; Schulhoff's Concertino for Flute, Viola and Double-bass.

All these and other modern works do not appear to crowd out the necessary classical repertory. Beethoven's, Haydn's Mozart's, Schubert's, Bach's Brahms' orchestral and chamber music are included—the whole repertory chosen by the artist members of the organization in collaboration with Schwieger.

The Berkshire Festival programs, if less varied than Aspen's, offer alluring fare, with six chamber music concerts given by the Kroll and New Music String quartets and Beaux Arts Trio, with Isaac Stern, Alexander Zakin, Rudolf Serkin, Gregor Piatigorsky and Ralph Berkowitz as guest artists.

The Boston Symphony Orchestra, with Charles Munch, Leonard Bernstein, Thor Johnson and Pierre Monteux as conductors, will, in addition to concerts devoted entirely to works by Bach, Mozart and Beethoven, present miscellaneous programs.

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PHILADELPHIA, PA.
INQUIRER
Circ. D. 660,509 - S. 1,151,008

MAY 7 1955

What Do You Want to Know?

Submit questions in writing and sign name and address, though not for publication.

BERKSHIRE FESTIVAL

When will the Berkshire Festival be held this year? M.

The 1955 session of the Berkshire Music Center will be held from July 4 to Aug. 14 at Tanglewood, Lenox, Mass., under the direction of Charles Munch. Students may study instrumental music, choral music, composition and opera for the full term of six weeks. Two and four week enrollments are accepted for the Tanglewood Study Group. The activities of the school include concerts there for the public on an almost daily basis with opera or chorus in the theater every Tuesday evening; chamber music every Wednesday evening; student orchestra every Thursday evening in the Shed. Festival concerts are held on Friday and Saturday evenings and Sunday afternoons, student chamber music every Sunday morning and composers' concert and forum every Sunday evening. Concerts will be given on Saturday mornings of the third, fourth and fifth weeks for the benefit of the pension fund of the Boston Symphony Orchestra. Students apply to Mr. Gail W. Rector, Executive Secretary, Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass., prior to June 1 and after that date to Tanglewood, Lenox, Mass. Ticket information for concerts may be obtained from Mr. Thomas D. Perry, Jr., Mgr., Festival Office, Symphony Hall, Boston 15, Mass.

PASTE OVER

MIAMI, FLA.
NEWS
Circ. D. 118,641 - S. 105,109

MAY 29 1955

12 U-M Seniors To Appear In Commencement Concert

By EDWARD IRELAND
Miami Daily News Music Editor

The University of Miami School of Music will present 12 seniors as soloists and student conductors with the University of Miami Symphony Orchestra at the annual commencement concert at 3 o'clock this afternoon in the auditorium of the Miami Senior High School. Admission will be free.

Participants and the works they will present:

Wesley Collins, Concerto for Trombone and Orchestra by Paul Vidal, with Don Lee Rose, student conductor. Collins is from Sarasota, is a member of the University Band and is a student of Albert Clarke. Rose is a graduate of Miami Edison and is a student of Robert Crawford.

Richard Bullman, baritone, "O vin; dissipe la tristesse," from Ambrose Thomas' "Hamlet." Bullman is a graduate of Coral Gables High and is a voice student of Robert Crawford. He holds a Press Foundation scholarship.

Betty Dasher, Poeme for Flute and Orchestra, with Taavo Virkhaus conducting. Miss Dasher is from St. Petersburg and is a student of John Paul Murphy. Virkhaus is a native of Estonia and is a graduate of Fort Lauderdale High. He is a student of Robert Crawford and Joel Belov.

Charlene Hecker, first movement Saint-Saens Concerto in B-minor for Violin and Orchestra. Miss Hecker is from La Porte, Ind. She is a member of the University Orchestra and a violin pupil of Joel Belov.

Marilyn Grayson, Concertino for Piano and Orchestra by Jean Francaix. Miss Grayson is a graduate of Miami Senior High and is a piano pupil of Jeffrey Stoll. She holds the highest academic award of this year's graduating class.

Fred Cushman, tenor, "Che gelida manina," from Puccini's "La Boheme." Cushman is a former student of the Cincinnati Conservatory of Music and the Manhattan School of Music. He is a voice student of Dr. Arturo di Filippi, and holds an opera scholarship.

Taavo Virkhaus, conducting his own composition, "Theme and Development."

Catherine Carter Rhapsody for Clarinet and Orchestra, by Claude Debussy. Miss Carter is a graduate of Miami Senior High. She is a member of the University Orchestra and a clarinet student of Thomas C. Collins.

Albert Pelletier, two movements of Handel's Organ Concerto No. 10 Pelletier transferred from the Manhattanville College of the Sacred Heart at the end of his first year. He is an organ student of Dr. Ralph A. Harris.

Joan Cornberg, first movement of Piano Concerto No. 10 by Schuman, with William Higgins conducting. Miss Cornberg is a graduate of Miami Jackson and a Dade County scholarship student. She is the pupil of Jeffrey Stoll and president of SAI.

HERMAN BRISCH

Higgins is from Sebring, Fla. He is a member of the University Band, is president of Phi Mu Alpha and is a conducting student of Robert Crawford.

* * *

ENSEMBLE: The newly-organized Friends of Chamber Music, Inc., have elected the following officers: Frank S. Eden, president; Burton Wilson, vice president; Mrs. Robert A. Gardner, secretary; Robert Kistler, assistant secretary, and Lawrence Friedman, treasurer.

The board of directors includes, Dr. Joe Belov, Lacy Coe, Maj. Robert Crawford, Robert Tyler Davis, Dr. Bertha Foster, Mrs. A. F. French Jack Gordon, Henry Gregor, Mrs. Leland Hyzer, Mrs. Eda Keary Liddle, Edward Mandell, Mrs. Grady Norton, Paul Halvor Reno, Dr. Philipp Rezek, Mrs. Homer D. Sayre, Ernest A. Silverman, Isadore B. Simkowitz, Martin Spector, Eric Van Enter, Jacques Wolfe, Dr. Reinhold P. Wolff, and Mrs. Loe S. Wool.

* * *

AMERICAN MUSIC: The Philadelphia Orchestra, now touring Europe, will play at least one American composition in each of the 18 cities on its itinerary. American composers represented are Samuel Barber, Dello Jolo, Howard Hanson, Harl McDonald, Virgil Thompson and Yardumian. The European tour is the first of a major American Symphony Orchestra.

* * *

THE DANCE: Judith Youngerman's School of the Modern Creative Dance and Modern Ballet will present its annual recital tonight at 8 o'clock at the Lear School Auditorium, 1010 West Avenue, Miami Beach. During the program scholarships will be awarded to two students.

* * *

BERKSHIRE: The Rockefeller Foundation has agreed to match, dollar for dollar, whatever funds the Boston Symphony raises for the support of its Berkshire Music Center, which is the orchestra's summer school of music.

The grant extends for five years, and could total $125,000 since the orchestra usually raises $25,000 annually. The foundation helped the orchestra establish the school of 1940 and 1941 with grants totalling $65,000.

* * *

MUSIC CLUB: Dr. Bertha Foster announces a musical fiesta in the gardens for the Musicians Club of America, 1564 Brickell Ave., for Sunday afternoon, June 5. There will be a dinner and entertainment for the benefit of the club's philanthropic fund. A special feature of the program will be a musical travelogue by Mr. and Mrs. Ned Colby, of Grand Rapids, Mich. Preceeding the dinner, Winifred Young will present her pupils in recital at the club.

* * *

SCHOLARSHIP: Marian Anderson, Negro, contralto, has endowed a scholarship fund in Tel Aviv, following her first concert tour of Israel. A scholarship of 600 Israeli pounds will be awarded annually to a talented young musician. The Marian Anderson Scholarship Fund in this country has so far awarded more than $25,000 to 54 American singers.

* * *

NEW WORKS: Several orchestras introduced new works in the last weeks of their seasons. The Springfield (Ohio) Symphony, under Evan Whallon, contributed Jerome Neff's "La Belle Dame Sans Merci." The Seattle Symphony, led by Milton Katims, introduced "A Litany" for chorus and orchestra by R. B. Fitts. And the North Carolina Symphony, under Benjamin Swain played Theron Kirk's Adagietto, a work that won the $1,000 Benjamin prize for "restful" music.

* * *

NOTES: The Symphony Club of the University of Miami will hold its annual meeting Tuesday in the Conference Room, Administration Building, main campus. It will hear annual reports, consider a change in by-laws and elect board members . . . The Miami Public Library's Music Workshop will meet Wednesday at 8 p.m., under the leadership of Mrs. Hilda Steuerman and will study ancient instruments . . . Eileen Farrell, a favorite with Miami concert-goers, will be soloist tomorrow evening on the Telephone Hour (WIOD) . . . Herman Busch, 'cellist of the University of Miami School of Music faculty, will appear in ensemble concerts at the Marlboro (Vt.) Musical Festival this summer . . . The Rockefeller Foundation, through its Humanities Division, has just made a $6,000 grant to the American Symphony Orchestra League, Inc., for a study of the by-laws and constitutions of symphony orchestras . . . Alexander Schneider, who left the Budapest Quartet in 1944, is rejoining it in the fall.

MAY [illegible] 1956

FOUNDATION AIDS BERKSHIRE MUSIC

Rockefeller Grants to Assist Annual Summer School Over Five-Year Period

The Berkshire Music Center, the summer school of music operated by the Boston Symphony at the annual summer festival in Tanglewood, Lenox, Mass., has received a series of grants from the Rockefeller Foundation.

These grants, starting this summer, will last for a period of five years. Under the conditions set forth by the Rockefeller Fonundation, the center will annually receive a sum matching the money, above a minimum of $15,000, that it receives from other sources.

Last year's contributions from the Friends of the Berkshire Music Center totaled about $25,000. This year the goal is $35,000. By the end of 1960 the potential gain to the Tanglewood Revolving Scholarship Fund, into which the matching events will annually be paid, is estimated at $325,000.

"If the Friends of the Berkshire Music Center will really rally to its support," Henry B. Cabot, president of the trustees of the Boston Symphony said yesterday, "the future of the school is assured."

The Rockefeller Foundation previously has assisted the Berkshire Music Center. In 1940 and 1941, grants totaling $65,000 weer given to the Boston Symphony, thus enabling the orchestra to start its summer school at Tanglewood.

Since the inception of the school in 1940, nearly five thousand students from all over the United States and many foreign countries have enrolled.

CHICAGO, ILL.
SUN-TIMES
Circ. D. 556,456 - S. 572,049

MAY 29 1955

MUSIC

U.S. Festivals Offer Top Fare

By Felix Borowski

Concertgoers who are not among the thousands making their way to European music centers this summer will find rich opportunities awaiting them at home.

Only in the field of opera are Bayreuth, Munich, Salzburg, etc., offering more than can be obtained in America. In the matter of symphonic and chamber music, the music festivals in this country are remarkable in number and high quality.

The most extensive are the Aspen Festival in Colorado and the Berkshire Festival at Tanglewood, Mass. Aspen, at an earlier period one of the legendary silver mining towns, began its musical existence with the Goethe Festival of 1949, and, thanks to the fostering care and enthusiasm of Walter P. Paepcke, has grown cumulatively each season. Last year the Music Associates of Aspen, a nonprofit organization, was formed to maintain the festival and the music school associated with it.

The combination of the two is unique. The faculty members of the school, composed of some of the most notable artists in America, not only teach students who come from all parts of America and abroad, but take part in the concerts. The general music director is Hans Schwieger, conductor of the Kansas City Philharmonic, and the dean of the music school is Norman Singer, a member of the faculty of the Juilliard School, New York.

The most remarkable feature of Aspen's concert programs is their variety. From the season's first program on June 29 to the last one, Sept. 4, there will be heard music ancient and modern in the orchestral, chamber music or recital field—music which, strangely enough, seldom or never is heard in the great centers of this country.

How many concertgoers have hearkened to works such as those enumerated in the programs sent to this department? Among the orchestral are Stravinsky's Danses Concertantes; Prokofiev's "Summer Day" Suite; Arriaga Y. Balzola's Symphony and Samuel Barber's Violin Concerto.

Or, to consider the chamber music: Hindemith's Sonatas respectively for oboe, clarinet and piano, his string quartet, Opus 10, and the Sonata for solo violin; Anton von Webern's Five Pieces for Quartet; Bartok's "Contrasts" for Violin, Clarinet and Piano; Britten's Serenade for Tenor, Horn and String Orchestra; Ibert's Capriccio for Ten Instruments; Schulhoff's Concertino for Flute, Viola and Double-bass.

All these and other modern works do not appear to crowd out the necessary classical repertory. Beethoven's, Haydn's Mozart's, Schubert's, Bach's Brahms' orchestral and chamber music are included—the whole repertory chosen by the artist members of the organization in collaboration with Schwieger.

The Berkshire Festival programs, if less varied than Aspen's, offer alluring fare, with six chamber music concerts given by the Kroll and New Music String quartets and Beaux Arts Trio, with Isaac Stern, Alexander Zakin, Rudolf Serkin, Gregor Piatigorsky and Ralph Berkowitz as guest artists.

The Boston Symphony Orchestra, with Charles Munch, Leonard Bernstein, Thor Johnson and Pierre Monteux as conductors, will, in addition to concerts devoted entirely to works by Bach, Mozart and Beethoven, present miscellaneous programs.

Contemporary composers represented on the latter will be Stravinsky, with his "Orpheus"; Samuel Barber ("Prayers of Kierkegaard"); Bloch ("Schelomo," with Piatigorsky playing the solo violoncello part); Hindemith ("Der Schwanendreher"); Sessions (Suite from "The Black Maskers"), and Milhaud ("Serenade").

PHILADELPHIA, PA.
INQUIRER
Circ. D. 660,509 - S. 1,151,008

MAY 7 1955

What Do You Want to Know?

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LARGEST PIPE

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Shed. Festival concerts are held on Friday and Saturday evenings and Sunday afternoons, student chamber music every Sunday morning and composers' concert and forum every Sunday evening. Concerts will be given on Saturday mornings of the third, fourth and fifth weeks for the benefit of the pension fund of the Boston Symphony Orchestra. Students apply to Mr. Gail W. Rector, Executive Secretary, Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass., prior to June 1 and after that date to Tanglewood, Lenox, Mass. Ticket information for concerts may be obtained from Mr. Thomas D. Perry, Jr., Mgr., Festival Office, Symphony Hall, Boston 15, Mass.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUN 14 1955

Massachusetts 1,800-Mile Coastline, Valleys and Hills Are Vacation Wonderland

Cape Cod, Nantucket Big Attraction

Tanglewood, North Shore, Martha's Vinyard High on Bay State Popularity List

MASSACHUSETTS is a fine blending of a series of anachronisms which impart piquant flavor to any vacation within its borders.

The state's 1,800-mile coastline offers every type of seashore vacation. It has pool-still children's bathing beaches of invigorating ocean water, while close by, one may find a vigorous boiling surf for the more expert swimmer. Sand dunes rim picturesque fishing villages. Beach buggies carry sport fishermen to outlying spits where they may cast in the surf for record game fish. Salt-water fishing has moved into high tempo along the inshore coastline of Massachusetts.

One may troll from a boat or fish from the surf or even fish from bridges or docks for a variety of game fish which include striped bass, blue fish or pollock, bluefin, tuna, marlin, mackerel and, of course, the popular bottom feeders.

Clear across on the western side of the state the Berkshire Hills rear their verdant heights to form a cultural center, the highlight of which is the annual world-renowned Tanglewood concerts by the Boston Symphony Orchestra.

Nearby are schools and recitals of the dance, drama and other cultural forms.

* * *

Erickson down through the Pilgrims' arrival and, latterly, the writings of Joseph C. Lincoln, the Cape and the Islands have been samples of the perfect vacation and a Summer paradise to the traveling and vacation public of the entire world.

Of course, Boston with its historical shrines is visited annually by hundreds of thousands of persons. Here may be found Bunker Hill, and Faneuil Hall, the Old North Church, Paul Revere's birthplace and the Navy's proud "Old Ironsides," names familiar as one's own mirrored face. And within traveling distance lie other landmarks which are "musts" to every visitor to the state. These include Plymouth, "America's Home Town Concord and Lexington, th

House of the Seven Gables, Old Deerfield Village and scores of others.

Really fine eating places are on every side, where one may sample the true New England clam chowder or such exotics as quahog muddle. Here one may taste Indian pudding and ice cream as made by the descendants of the Pilgrim mothers who were first given the recipe by Massasoit's braves.

Hospitality reaches the full extremes in the state through its hotels, inns, guest homes, modern motels and tourist courts. Prices run as low as $2 per person in the guest homes and tourist courts. Cottage colonies offer accommodations for a couple for as low as $45 to $50 a week. Massachusetts hotel men boast that "there is a home for every person who would partake of the individuality of a vacation in Massachusetts."

Worcester Gazette 6/25/55

Tanglewood School To Open 13th Session

TANGLEWOOD, Lenox, June 5 — Student registration at he Berkshire Music Center, the ix-week Summer school of usic maintained by the Boston ymphony Orchestra in conection with the annual Berkire Festival concerts, has ssed the 375 mark, Miss Edith Bossler, registrar, reports, ith additional applications beg processed daily, until the ll enrollment of some 400 is eached.

Students from most of the 8 states, Canada and many forign countries will arrive in e hills of western Massachuetts for the opening of the 13th ession of the school on Sunay, July 3, when they will be elcomed by Charles Munch, usic director of the Boston ymphony Orchestra, in his pacity as director of the erkshire Music Center. While omposer Aaron Copeland, asistant director of the school is n leave of absence this Sumer, his post is being filled by ichard Burgin, concertmaster f the orchestra. Ralph Berowitz is dean of the school, nd Gail W. Rector is executive ecretary.

Enrollment is ahead of last ear, when 350 students had egistered at this time. The 375 tudents to date have been hosen from 635 applications, hich resulted from some 1500 nquiries, of which 927 were ew this year. Berkshire Muic Center scholarship grants ave been awarded to 174, inluding 102 who comprise memers of the student symphony rchestra. This year, Miss Bosser reports, so far 18 students ave declined scholarship tuiions, although eligible for hem, 12 in the orchestra, two n composition, four in opera ramatics.

Dept. V Popular

The 375 students to date inlude 88 with the three-yearld Dept. V, the Tanglewood Study Group, 40 of whom are registered for the full six weeks, 15 for four weeks, two for three weeks, 31 for two weeks. Department V offers advanced tudents of music, professional r amateur, an opportunity to pend their vacations in exensive chamber orchestra readng and practice also in early ompositions for unusual enemble. Ingolf Dahl returns o Tanglewood to head this inreasingly popular department his Summer.

Twenty-tight foreign students ave registered in the music chool, nine from Canada, three rom Japan, two from Hawaii nd France, one each from Chile, Puerto Rico, Israel, Greece, New Zealand, Mexico, Argentine, Iran, Brazil, Netherlands-Antilles, Austria and England.

The Tanglewood Study Group includes four of the Canadians, one of the Hawaiians, and the student from Brazil.

Students at the Berkshire Music Center study orchestra playing and conduction under Leonard Bernstein; chamber music from first-chair members of the Boston Symphony; choral singing and conducting under Hugh Ross; composition from guest composers Roger Sessions and Boris Blacher; opera under Boris Goldovsky; or are enrolled in the Tanglewood Study Group under Ingolf Dahl.

Since enrollment in the Tanglewood Study Group may be for either the full six weeks, or for periods of four weeks or two weeks, applications for this department are still being accepted. Members of this department have an opportunity to sing in the Festival Chorus made up of Berkshire Music Center students with the Boston Symphony in Berkshire Festival concerts, including such works this Summer as Beethoven's "Miss Solemnis," Act. II of "Fidelio," and the Ninth Symphony.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 24 1955

Music Center Registrations Running High

047

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports, with additional applications being processed daily, until the full enrollment of some 400 is reached. Students from most of the 48 states, Canada and many foreign countries will arrive in the hills of Western Massachusetts for the opening of the 13th session of the school on Sunday, July 3, when they will be welcomed by Charles Munch, music director of the Boston Symphony Orchestra, in his capacity as director of the Berkshire Music Center. While composer Aaron Copland, assistant director of the school, is on leave of absence this summer, his post is being filled by Richard Burgin, concertmaster of the orchestra. Ralph Berkowitz is dean of the school; and Gail W. Rector is executive secretary.

Enrollment is ahead of last year, when 350 students had registered at this time. The 375 students to date have been chosen from 635 applications, which resulted from some 1,500 inquiries, of which 927 were new this year. Berkshire Music Center scholarship grants have been awarded to 174, including 102 who comprise members of the student symphony orchestra. This year, Miss Bossler reports, so far 18 students have declined scholarship tuitions, although eligible for them, 12 in the orchestra, two in composition, four in opera dramatics.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 10 1955

24 Concerts For Berkshire Festival

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the 16th summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of Western Massachusetts. Since 1937, this orchestra has played in Tanglewood, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales."

Since 1938 when the huge pie-shaped Musical Shed, designed by Finnish architect Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire Festival has attracted crowds from all over the world.

In 1954 — Music Director Charles Munch's fourth summer with the 104-piece Boston Symphony Orchestra at Tanglewood —all attendance records were broken. In the six weeks from early July to mid-August, the Festival concert attendance totaled 135,775 (as compared with 119,950 in 1953), and total paid admissions were $330,033 (in 1953 $311,600). Attendance at six Chamber Music Concerts in the 1,152-seat capacity Theatre-Concert hall was 8,750, an average of 1,358. Attendance at the six "Bach-Mozart" concerts by members of the Boston Symphony Orchestra in the same auditorium totaled 16,650, an average of 2,275. Twelve concerts by the full orchestra given in the Music Shed, capacity 6,000 persons, attracted audiences of 129,925, an average of 9,197.

In addition, 30,800 persons attended the 30-odd concerts and demonstrations by students of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with the Festival, and the school's annual benefit, "Tanglewood on Parade," drew an all-time record of 10,050.

Music lovers, indeed, have shown their increasing awareness of the Berkshire Festival's accessibility from the Connecticut, Mohawk and Hudson Valleys by expressway, state highway, bus, train, airplane, and shown also a welcome for the plan inaugurated last year to increase the number of concerts within the Festival's six-week scope.

Again, in 1955, the Berkshire Festival will consist of 24 concerts, commencing Wednesday evening, July 6, with the first of six Wednesday concerts of Beethoven's chamber music by such noted aggregations as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin and Gregor Piatigorsky and Ralph Berkowitz.

SPARED PRISON

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUN 13 1955

Boston Symphony Now Preparing For Tanglewood Opening

BOSTON — The Boston Symphony orchestra is preparing these days for its huge annual Operation Tanglewood.

At Tanglewood Since 1937

Since 1937, this ochestra each summer has played at Tanglewood, Lenox, where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and where he told his "Tanglewood Tales."

Since 1938 when the huge pie-shaped music shed, designed by the Finnish architect, Eliel Saarinen, was erected on the spacious lawns of Tanglewood, open on three sides so the music might spill out to the thousands who listen to it, at night under the stars or in Sunday sunshine, the Berkshire festival has attracted crowds from all over the world.

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30,800 at Concerts

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Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one), will lead the orchestra in the 12 music shed concerts, also on Friday and Saturday evenings and Sunday afternoons, commencing Friday, July 22, and concluding Sunday, Aug. 14.

Tanglewood Premieres

Tanglewood premieres—music given for the first time by the Boston Symphony Orchestra in the Berkshire hills—will include this summer: Bach, "Sinfonia from the Easter Oratorio;" Stravinsky, "Orpheus;" Hindemith, "Der Schwanendreher;" Haydn, Symphony in B-flat, No. 98; Mozart, Overture to "Don Giovanni;" Boccherini, Concerto for Cello; Vivaldi, Concerto Grosso in B minor, Op. 3, No. 10 and "Gloria" (with chorus); Faure, "Pavane;" Milhaud, "Serenade;" Honegger, Symphony No. 4; Sessions, Suite from "The Black Maskers;" Barber, "Prayers of

Kierkegaad;" Beethoven, "Fidelio" Act II; Bloch, "Schelomo;" Strauss, Suite from "Der Rosenkavlier."

The festival concerts as planned by Mr. Munch, also will feature the music of Beethoven, including all nine symphonies, "Fidelio" (Act 2) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, late Music Director of the Orchestra and Director of the Berkshire Music Center). A representative range of Beethoven's chamber music, including string quartets, trios and violin, piano, and cello sonatas will be heard on the Wednesday evening programs.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 19 1955

WORLD OF MUSIC: SUMMER SITE FOR ORCHESTRA

Stony Brook and Ellenville Seek Tie-Up For Season With Symphony of the Air

By ROSS PARMENTER

THE Symphony of the Air wants to emulate the Boston Symphony in running a summer music school at a site where it will also give a summer music festival. Needless to say, the Berkshire Festival being the success it is, there are a number of places that would like to become new Tanglewoods. The result has been some cautious flirting between the orchestra and several municipalities eager to be festival centers.

Sunday Herald
BOSTON, Mass.
Independent Republican
Circ. 248,071

JUN 5 1955

Music, Music Everywhere in New England's Music Festivals

By RUDOLPH ELIE

Of all the phenomena surrounding the emergence of the mass market for classical music and, indeed, music of all kinds, the musical festival is the most recent and, in many ways, the most significant. I have no way of obtaining an exact count of the festivals to be held in Europe and America this summer, but from the musical releases I have received—far from complete—it is by no means foolhardy to set the figure somewhere above 150 major musical festivals of one kind or another.

The movement begun in Beethoven's day, that of removing music from the private chambers of noble and churchly patrons to the concert halls—and open air sheds and shells—of the general public has come full cyce, and the music festival is the fullest expression of the availability as well as the acceptance of good music everywhere. Who could have dreamed, even ten years ago, that today in America the box office for concerts of classical music would exceed that of big league baseball by more than five million dollars, a figure excluding recordings, music sales and all other aspects of the field?

One New England festival, that at Tanglewood, is today the largest and one of the most important in the whole world. Indeed, it may be said to be to the United States what Salzburg is to Europe though on a far larger and more elaborate scale. For its total of 25 events plus several operatic ventures, Tanglewood last season attracted something like 300,000 people from all parts of the country and Europe.

This year, with its Beethoven festival, it should considerably exceed that figure for the name of Beethoven remains a fantastic drawing power. To be sure, the Festival offers music of Bach, Mozart, Handel, Wagner, Brahms, Debussy, Haydn, Stravinsky and so on, but the chief emphasis is on Beethoven. All nine symphonies, as well as the Missa Solemnis, the Violin Concerto, several of the piano concertos and Act II of "Fidelio" will be given while in the chamber series various string quartets, trios and sonatas will be offered in series.

It is a little to be regretted, at least by those with more adventuresome tastes in music, that no important new music will be presented. Barber's "Prayers of Kierkegaard" will be repeated from the Boston season, and so will Sessions' "Black Masquers," but otherwise there is little to attract special notice. The only event that does call for special attention is the premiere of Mennini's one-act opera "The Rope," to be given by Boris Goldovsky's opera department on Monday and Tuesday evenings, Aug. 8 and 9. The first American performance of Mozart's unfinished "Zaide" will be given as a curtain raiser. Goldovsky is also doing Boris Blacher's "Romeo and Juliet," Milhaud's "L'Abandon d'Ariane" and scenes from Berlioz' "Trojans," to carry off the honors for straying from the path.

A relatively new comer to the festival scene is Brandeis University, which begins on Tuesday with the first major performance of Maurice Valency's "The Thracian Horses." It is thus not devoted entirely to music, just as the Boston Arts Festival, now under way, is not devoted entirely to art. But its musical events are exceedingly interesting in the personal presence on the scene of Darius Milhaud, one of the most important contemporary composers, who will conduct his own Percussion Concerto and the Cantate Nuptiale with Adele Addison as soprano soloist.

This concert takes place on Thursday night at the Ullman Amphitheater beginning at 9 p. m., other works on the program by Tippett, Mozart, Berger and Hindemith being conducted by Izler Solomon with the Festival orchestra.

On the Saturday following, the Festival comes to a conclusion with the performance of two of Milhaud's works for the stage, also conducted by the composer. These are "Medea," an opera in three tableaux from the play by Euripedes with a libretto by Madeleine Milhaud and "Salade," a ballet involving both singing and dancing with carnival characters from the Italian Commedia dell 'Arte. The singers include John McCollum, Phyllis Curtin, Donald Gramm, Eunice Alberts and Laurel Hurley. Leon Danelian, premier danseur of the Ballet Russe de Monte Carlo will dance the leading role in "Salade."

Other events of the Brandeis Festival, now solidly established as one of the more advanced affairs, esthetically speaking, include symposia on literature and the arts, showing of art films, a concert of compositions by Brandeis graduate students and an exhibition of three notable art collections.

In the meantime, in the Public Garden, the Boston Arts Festival presents several distinguished musical events, among them Donizetti's "Don Pasquale" by Boris Goldovsky and the New England Opera Theater, a concert by the New England Conservatory orchestra under Richard Burgin and Brahms' "German Requiem" by the Framingham Choral Society under Edward F. Gilday. Three evenings of dance and ballet are also scheduled, one of them offering Martha Graham in Aaron Copland's "Appalachian Spring," which was composed for her.

The Castle Hill festival at Castle Hill, Ipswich, offers a lively series this summer for its sixth season at this incredibly beautiful spot on the North Shore. The festival, of all things begins on July 8 and 9 with a Jazz Festival featuring Louis Armstrong, an affair that should prove to be of the most novel and entertaining quality. Other events during the season present the Primavera Singers and Players of the New York Pro Musica, Roman Totnberg, violinist, with an orchestra conducted by Alfredo Antonini, Elena Nikolaidi, Robert Goldsand, pianist, with the New York Woodwind Quintet and finally an orchestral concert by members of the New York Philharmonic. A handsome package!

Lakeville Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 1,771

JUN 23 1955

Tanglewood Reports Record Sales In Concert Tickets

047

Subscriptions for the 1955 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts held on four Friday evenings, July 22-August 12; four Saturday evenings, July 23-August 13; and four Sunday afternoons, July 24-August 14 in the huge Music Shed, have surpassed those of the summer of 1954, Manager Thomas D. Perry, Jr., announces. The six-week festival of 1954 saw an all-time record attendance of 135,775 persons.

All remaining tickets for the Tanglewood season are now on sale at the boxoffice, open Monday through Saturday from 9 a.m. to 5 p.m. The boxoffice will also be open on Sundays, commencing July 3, with the start of the 13th session of the Berkshire Music Center, the summer school of music maintained by the orchestra in conjunction with the Festival concerts. Mail orders for single concerts are also filled on receipt; checks and money orders should be payable to the Boston Symphony Orchestra, Inc. and accompanied by a stamped, self-addressed envelope for return of tickets. Telephone orders are accepted: phone Lenox 600.

1955's pattern of Shed concerts by the 104-piece Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux and Leonard Bernstein as guest conductors, calls for four weekends, featuring much of Beethoven's music, including all nine symphonies, the second act of "Fidelio," the "Missa Solemnis," the violin concerto, two piano concertos, and three overtures.

Among the Shed season's noted vocal soloists are Metropolitan Opera soprano Margaret Harshaw, Leontyne Price, Adele Addison, Catherine Akos, Donald Gramm, David Lloyd, Mac Morgan. Other soloists are Rudolf Serkin, Eugene Istomin, pianists; Isaac Stern, violinist; and Gregor Piatigorsky, cellist.

The Berkshire Festival Shed series is preceded this year by two weekends of performances by the chamber section of the Boston Symphony Orchestra, the popular "Bach-Mozart" concerts which are given in the intimate 1,200-seat Theatre-Concert Hall, under the direction of Charles Munch, with Leonard Bernstein, Thor Johnson and Hugh Ross

Thursday, June 23, 1955

as guest conductors. Seats for these two weekends, July 8-9-10 and July 15-16-17 are already scarce, with Mr. Bernstein's all-Mozart concert of Fri., July 15, with the conductor doubling as piano soloist and Jennie Tourel as soprano soloist, almost sold out.

Herald New
FALL RIVER, Mass.
Independent
Circ. 39,447

JUN 10 1955

Boston Symphony to Play At Berkshire Festival

All nine of Beethoven's symphonies will be performed by the Boston Symphony Orchestra at the Berkshire Music Festival, Tanglewood, in Lenox.

The 1955 season opens on July 6, with a program of Beethoven's chamber music. The full symphony concerts will be for the most part conducted by Charles Munch on weekends.

With Beethoven the featured composer, Munch announces that in addition to the symphonies, the following works will be performed:

Act Two of "Fidelio" in concert form, the violin concerto, two piano concertos, three overtures, and the "Missa Solemnis."

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 15 1955

Tanglewood Ready For 16th Programs To Feature Beethoven

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the sixteenth summer in which the Boston Symphony Orchestra has participated, music will be presented in the hills of Western Massachusetts.

The Berkshire Festival this year will consist of twenty-four concerts, commencing Wed. evening, July 6, with the first of six Wed. concerts of Beethoven's chamber music by such groups as the Kroll String Quartet, the Beaux Arts Trio, the New Music String Quartet, and recitals by Isaac Stern and Alexander Zakin, Rudolf Serkin, and Gregor Piatigorsky and Ralph Berkowitz. The two weeks preceding the appearance of the full orchestra in the Music Shed will be devoted to what were originally (and still are known as) the "Bach-Mozart" concerts by members of the Boston Symphony orchestra. Given Friday and Saturday evenings and Sunday afternoons in the Theatre-Concert Hall, commencing Friday, July 8, the six concerts will also present works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel, Rameau, Milhaud, Honegger, Faure.

The concert on the afternoon of July 10 will have the assistance of the Harvard Glee Club and Radcliffe Choral Society and soloists (Adele Addison, Florence Kopleff, John McCollum and Donald Gramm), in the presentation of Bach's Mass in B Minor. July 15 will welcome Leonard Bernstein back to Tanglewood, after a year's sabbatical, in an all-Mozart program: the young conductor will also be soloist in the Concerto in G Major, and Jennie Tourel, mezzo-soprano, will be heard in three arias. Thor Johnson, Music Director of the Cincinnati Symphony, and a former Tanglewood student, will lead one of these programs on July 9. Three first desk members of the Orchestra will appear as soloists in this series; Doriot Anthony Dwyer, flute , on July 8, Joseph de Pasquale, viola, on July 9, and Samuel Mayes, 'cello, on July 16. Also on July 16, Hugh Ross, Director of the Berkshire Music Center's choral department, will conduct the Orchestra and chorus in a performance of Vivaldi's "Gloria".

Charles Munch, with the assistance of Pierre Monteux (three concerts), and Leonard Bernstein (one) will lead the Boston Symphony orchestra in the twelve Music Shed concerts, also on Fri. and Sat. evenings and Sunday afternoons, commencing Fri. July 22, and concluding Sunday, August 14. Soloists include Isaac Stern, Leontyne Price, Rudolf Serkin, Gregor Piatigorsky, Margaret Harshaw, David Lloyd, Eugene Istomin, Adele Addison, Eunice Alberts, Catherine Akos, Mac Morgan and Donald Gramm.

Tanglewood premieres – music given for the first time by the Boston Symphony Orchestra in the Berkshire hills - will include this summer: Bach, "Sinfonia fromthe Easter Oratorio;" Stravinsky, "Orpheus"; Hindemith, "Der Schwanendreher"; Haydn, Symphony in B flat, No. 98; Mozart, Overture to "Don Giovanni"; Boccherini, Concerto for Cello; Vivaldi, Concerto Grosso in B minor, Op. 3, No. 10 and "Gloria" (with chorus); Faure, "Pavane"; Milhaud, "Serenade"; Honegger, Symphony No. 4; Sessions, Suite from "The Black Maskers"; Barber, "Prayers of Kierkegaard"; Beethover, "Fidelio" Act II; Bloch, "Schelomo"; Strau Suite from "Der Rosenkavalier".

The Festival concerts for 1955 as planned by Mr. Munch, wil feature the music of Beethoven including all nine symphonies "Fidelio" (Act II) in concert performance, the violin concerto , tw piano concertos, three overtues the "Missa Solemnis" (in memor of Serge Koussevitzky, late Musi Director of the Orchestra an Director of the Berkshire Musi Center). A representative rang of Beethoven's chamber music including string quartets, trio and violin, piano, and cello sonatas will be heard on the Wednesday evening programs.

Dividends for Festival patron are four Saturday morning rehearsals of the Boston Symphony Orchestra, for the benefit of the Orchestra's Pension Fund.

At the annual "Tanglewood on Parade", scheduled this year for Thursday, Aug. 11, a crowd of more than 10,000 hears simultaneous demonstrations by all departments of the music school, has a picnic supper, then attends a gala concert by the Boston Symphony Orchestra in the Music Shed.

Ticket sale for the Berkshire Festival concerts has been opened. Programs and ticket information may be obtained by writing to the Berkshire Festival, Tanglewood, Lenox, or by telephoning Lenox 600.

Sunday Journal, Providence, R.I., 6/5/55

Bay State Lures With Fun, Culture

Much Offered, From Boston To Berkshires

By LENOX R. BIGELOW

THERE are extra dividends of pleasure and profit along the Massachusetts seacoast between Salisbury on the north and Plymouth on the south. In either area there is every type of active sport, entertainment or lazy relaxation to be found at seashore resorts. In addition, Boston lies right in the center of this region, and there one may find the range of amusements which a big metropolis has to offer.

An important factor is that within these boundaries are more important historic landmarks and literary shrines than in any comparable region in the country. Bunker Hill, Faneuil Hall, Concord, Lexington, Salem, Plymouth, Paul Revere House, House of Seven Gables, Longfellow House—those are names tied inextricably to America's tap roots.

North of Boston the coast is rugged and rocky, but interspersed with some beautiful beaches for swimming, sunbathing and fishing. Fine harbors provide ample shelter for every type of sailing and power craft. Marblehead has attained a nationwide reputation as a yachting center and regattas are held every weekend throughout the summer season.

Art Colonies

Gloucester is not only famous as a resort, but one of the oldest and most colorful commercial fishing ports. Adjacent Rockport, and Gloucester maintain summer art colonies that are outstanding. Salem still carries the storied aura of wealthy and daring clipper ship nabobs whose vessels for years carried the American flag to far-flung foreign ports.

At Saugus, a suburb of Lynn, is the unusual First Iron Works, a restoration of the birthplace of one of America's greatest industries—steel.

South of Boston there is Nantasket, a well-known playground with carnival atmosphere, and Plymouth, the very heart of our American freedoms. Residents of this thriving community have long maintained the traditions and memorials of the original Pilgrim band. What is more, they provide a very special kind of hospitality.

Plymouth offers, too, fine fishing, both fresh and salt water; good beaches, and many other kinds of entertainment.

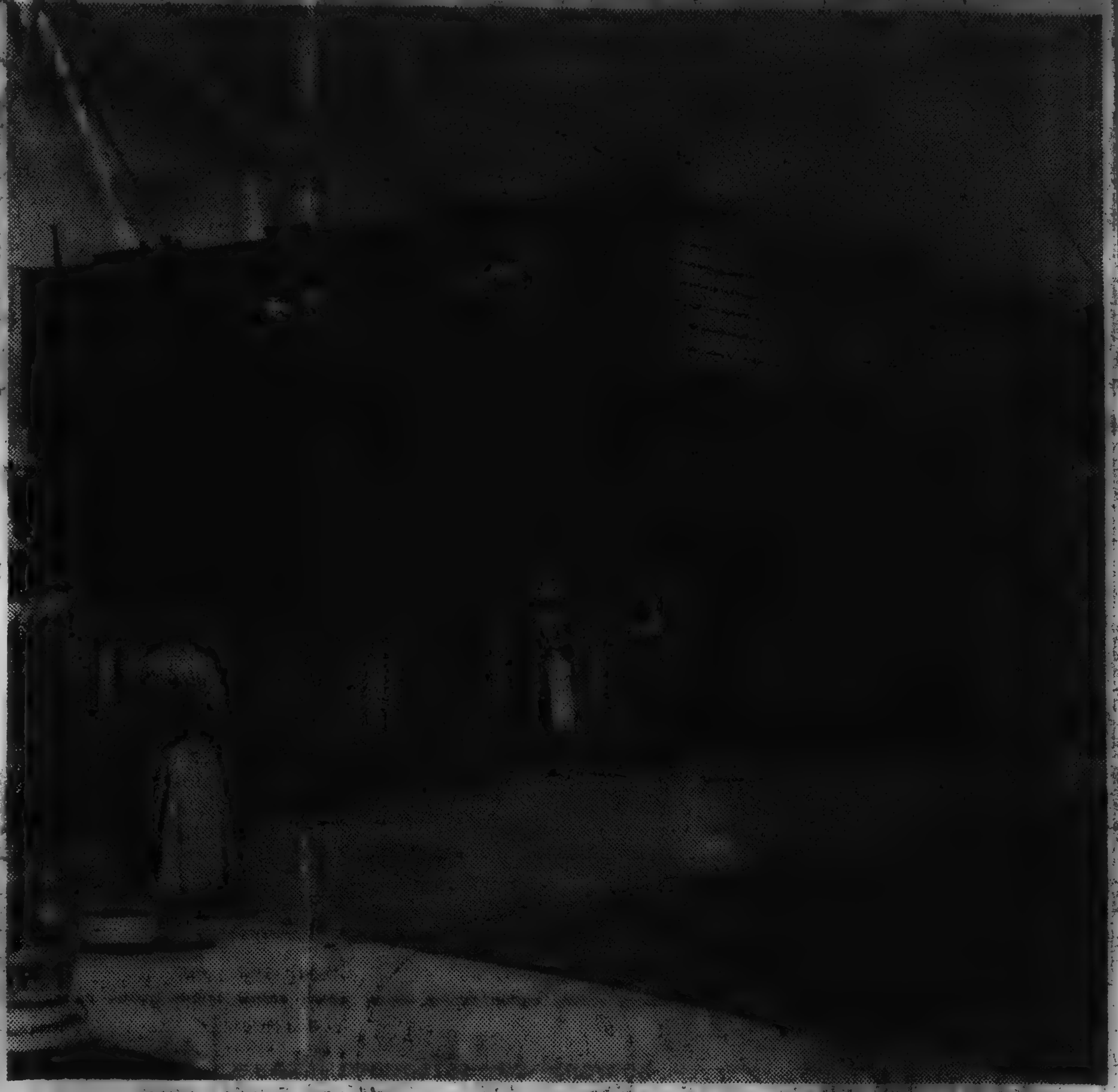
Wherever the vacationer stays, Boston is but a short drive away. In the Massachusetts capital one finds big-league baseball, horse and dog racing, the finest in theaters, night clubs and restaurants, cultural pleasures. One may take a stroll in the Public Gardens for a ride in the swan boats; attend a concert by the Boston Pops Orchestra at the Hatch Shell beside the Charles River; a sightseeing trip up the Charles River by boat; picturesque T-Wharf with its artists' studios, seafood restaurants and fishing fleet.

The unspoiled beauty of the Berkshire Hills and Pioneer Valley distinguish the western end of the state. [illegible] and streams, many with excellent fishing, offer boating and swimming. Wooded hills and fertile valleys provide as many opportunities for diversion as the seashore.

Berkshire Festival

Cultural opportunities are numerous. Berkshire Music Festival, held at the lovely Tanglewood Estate in Lenox, draws music lovers from far and wide to enjoy the weekend concerts presented by the famous Boston Symphony Orchestra. This year they will be from July 11 through Aug. 16. In this connection there is the Berkshire Music Center where talented young musicians gather to further their studies under the finest of instructors. The Bay State's summer art colonies have been recognized as outstanding for generations at Gloucester, Rockport, Provincetown and Nantucket. Schools for all types of art are conducted by outstanding artists from late June through Labor Day.

A wide range of entertainment, such as summer theaters, the newly popular music circus, clambakes, golf, tennis, hiking, picnicking, dancing, night-clubbing will be found throughout Massachusetts resort areas. Old Sturbridge Village, a recreated Colonial community, is a living museum of the early 18th century. Its 30 dwellings, inn, mill, church and other buildings house unusual collections and skilled artisans demonstrate many of the handcrafts.



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Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 4 1955

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In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, Boris Goldovsky, head of the opera department of the Boston Symphony summer school of music, stresses that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the summer of 1953, with the full co-operation of the opera department, especially for production at Tanglewood. The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

As a curtain-raiser to "The Rope", the opera department will produce "Zaide" (K. 344), by Mozart, which the composer wrote at Salzburg in 1779, to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

The Tanglewood Department IV (Opera) of the Berkshire Music Center will also present a number of other evenings, on Monday, August 1, and on Tuesday, July 26, and August 2 combining with the music school's Department II (Chorus). Among the works scheduled for these evenings are three Tanglewood premieres. These are "Romeo and Juliet", a chamber opera in three parts after Shakespeare, by Boris Blacher the modern German composer who will be guest teacher of composition this summer at Tanglewood; "L'Abandon d'Ariane", by Darius Milhaud, the French composer who was a former composition teacher in the Berkshires; and scenes from Hector Berlioz' "The Trojans".

Admission to Tanglewood for the opera performances is on a reserved seat basis, through enrollment accompanied by a voluntary contribution to the friends of the Berkshire Music Center, a tax-exempt organization set up to encourage those interested in student performances to help support the Berkshire Music Center.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

Twenty-five Concerts by Berkshire Music Center Students are Scheduled

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this Summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire Hills is now preparing for its 13th year, which will begin with the arrival of some 400 students from all parts of the United States, Canada and foreign countries on Sunday, July 3.

The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Richard Burgin, concertmaster of the Boston Symphony, as acting assistant director; Ralph Berkowitz as dean, and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the B. S. O.

These concerts, for which no charge is made, are open to those who enroll in the Society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's Summer Music School. A voluntary contribution constitutes membership in the Friends.

In 1955 a drive will be made to increase Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources.

The schedule of student performances calls for six concerts of symphony music by the orchestra, composed of 100 scholarship students. These will be on Thursday evenings in the Music Shed at 8:30.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through Aug. 14.

Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are to be held Sunday evenings at 8:30 p.m. in the Chamber Music Hall, July 10 to Aug. 14.

Hour (e)
NORWALK, Conn.
Independent
Circ. 15,837

Please Excuse

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Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 176,827

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For the second successive year, the Boston Symphony Orchestra under the baton of Charles Munch will have an expanded season of 24 programs running from July 8 through Aug. 14 near Lenox, Mass.

There are two new major additions to the Berkshire Hills' bill of fare for this summer's vacationist. Both are located in the college town of Williamstown.

Summer Theater to Open

One is a summer theater which will open a 10-week season June 29 in the Adams Memorial Theater at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits.

The other Berkshire addition, already in operation, is the Sterling and Francine Clark Art Museum. The multi-million-dollar museum is open to the public at no charge. Two of its nine exhibition rooms have been completed and furnished with work by great artists. It is open six days a week (closed Mondays).

The Jacob's Pillow Dance Festival, will open a 10-week season July 1 in the hill town of Becket. Director Ted Shawn will present the American debut of the Royal Danish Ballet.

Other Cultural Offerings

Following are some of the Berkshire's other cultural offerings this season: Berkshire Music Barn, Lenox, a weekly series of jazz and folk music concerts, July 2 through Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, Saturday evenings from [illegible] 13 to Sept. 3; Berkshire Playhouse, Stockbridge summer theater, June 20-Sept. 4.

The Berkshires also have an abundance of natural scenic and historic spots which are of interest to the summer visitor.

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There are two new major additions to the Berkshire Hills' bill of fare for this summer's vacationist. Both are located in the college town of Williamstown.

Summer Theater to Open

One is a summer theater which will open a 10-week season June 28 in the Adams Memorial Theater at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits.

The other Berkshire addition, already in operation, is the Sterling and Francine Clark Art Museum. The multi-million-dollar museum is open to the public at no charge. Two of its nine exhibition rooms have been completed and furnished with work by great artists. It is open six days a week (closed Mondays).

The Jacob's Pillow Dance Festival, will open a 10-week season July 1 in the hill town of Becket. Director Ted Shawn will present the American debut of the Royal Danish Ballet.

Other Cultural Offerings

Following are some of the Berkshire's other cultural offerings this season: Berkshire Music Barn, Lenox, a weekly series of jazz and folk music concerts, July 2 through Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, Saturday evenings from Aug. 13 to Sept. 3; Berkshire Playhouse, Stockbridge summer theater, June 20-Sept. 4.

The Berkshires, also have an abundance of natural scenery and historic spots which are of interest to the summer visitor.

Sunday Journal, Providence, R.I., 6/5/55

Bay State Lures With Fun, Culture

Much Offered, From Boston To Berkshires

By LENOX E. BIGELOW

Latest thing at Plymouth is this reproduction of the Pilgrims' first fort and meeting house, replete with colonial drummer boy and costumed natives. It's near Rock.

THERE are extra dividends of pleasure and profit along the Massachusetts seacoast between Salisbury on the north and Plymouth on the south. In either area there is every type of active sport, entertainment or lazy relaxation to be found at seashore resorts. In addition, Boston lies right in the center of this region, and there one may find the range of amusements which a big metropolis has to offer.

An important factor is that within these boundaries are more important historic landmarks and literary shrines than in any comparable region in the country. Bunker Hill, Faneuil Hall, Concord, Lexington, Salem, Plymouth, Paul Revere House, House of Seven Gables, Longfellow House—those are names tied inextricably to America's tap roots.

North of Boston the coast is rugged and rocky, but interspersed with some beautiful beaches, for swimming, sunbathing and fishing. Fine harbors provide ample shelter for every type of sailing and power craft. Marblehead has attained a nationwide reputation as a yachting center and regattas are held every weekend throughout the summer season.

Art Colonies

Gloucester is not only famous as a resort, but one of the oldest and most colorful commercial fishing ports. Adjacent Rockport, and Gloucester maintain summer art colonies that are outstanding. Salem still carries the storied aura of wealthy and daring clipper ship nabobs whose vessels for years carried the American flag to far-flung foreign ports.

At Saugus, a suburb of Lynn, is the unusual First Iron Works, a restoration of the birthplace of one of America's greatest industries—steel.

South of Boston there is Nantasket, a well-known playground with carnival atmosphere, and Plymouth, the very heart of our American freedoms. Residents of this thriving community have long maintained the traditions and memorials of the original Pilgrim band. What is more, they provide a very special kind of hospitality.

Plymouth offers, too, fine fishing, both fresh and salt water; good beaches, and many other kinds of entertainment.

Wherever the vacationer stays, Boston is but a short drive away. In the Massachusetts capital one finds big-league baseball, horse and dog racing, the finest in theaters, night clubs and restaurants, cultural pleasures. One may take a stroll in the Public Gardens for a ride in the swan boats; attend a concert by the Boston Pops Orchestra at the Hatch Shell beside the Charles River; a sightseeing trip up the Charles River by boat; picturesque T-Wharf with its artists' studios, seafood restaurants and fishing fleet.

The unspoiled beauty of the Berkshire Hills and Pioneer Valley distinguish the western end of the state. Clear lakes and streams, many with excellent fishing, offer boating and swimming. Wooded hills and fertile valleys provide as many opportunities for diversion as the seashore.

Berkshire Festival

Cultural opportunities are numerous. Berkshire Music Festival, held at the lovely Tanglewood Estate in Lenox, draws music lovers from far and wide to enjoy the weekend concerts presented by the famous Boston Symphony Orchestra. This year they will be from July 11 through Aug. 16. In this connection there is the Berkshire Music Center where talented young musicians gather to further their studies under the finest of instructors. The Bay State's summer art colonies have been recognized as outstanding for generations at Gloucester, Rockport, Provincetown and Nantucket. Schools for all types of art are conducted by outstanding artists from late June through Labor Day.

A wide range of entertainment, such as summer theaters, the newly popular music circus, clambakes, golf, tennis, hiking, picnicking, dancing, night-clubbing will be found throughout Massachusetts resort areas. Old Sturbridge Village, a recreated Colonial community, is a living museum of the early 18th century. Its 30 dwellings, inn, mill, church and other buildings house unusual collections and skilled artisans demonstrate many of the handcrafts.

MASSACHUSETTS

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 4 1955

New Operas To Be Given At Tanglewood

"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, University of Rochester, will have its world premiere by the opera department of the Berkshire Music Center. There will be two performances in the Theatre-Concert Hall at Tanglewood, Lenox, on the evenings of Aug. 8 and 9.

In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, Boris Goldovsky, head of the opera department of the Boston Symphony summer school of music, stresses that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the summer of 1953, with the full co-operation of the opera department, especially for production at Tanglewood. The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

As a curtain-raiser to "The Rope", the opera department will produce "Zaide" (K. 344), by Mozart, which the composer wrote at Salzburg in 1779, to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

The Tanglewood Department IV (Opera) of the Berkshire Music Center will also present a number of other evenings, on Monday, August 1, and on Tuesday, July 26, and August 2 combining with the music school's Department II (Chorus). Among the works scheduled for these evenings are three Tanglewood premieres. These are "Romeo and Juliet", a chamber opera in three parts after Shakespeare, by Boris Blacher the modern German composer who will be guest teacher of composition this summer at Tanglewood; "L'Abandon d'Ariane", by Darius Milhaud, the French composer who was a former composition teacher in the Berkshires; and scenes from Hector Berlioz' "The Trojans".

Admission to Tanglewood for the opera performances is on a reserved seat basis, through enrollment accompanied by a voluntary contribution to the friends of the Berkshire Music Center, a tax-exempt organization set up to encourage those interested in student performances to help support the Berkshire Music Center.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

Twenty-five Concerts by Berkshire Music Center Students are Scheduled

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this Summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

This orchestra's school in the Berkshire Hills is now preparing for its 13th year, which will begin with the arrival of some 400 students from all parts of the United States, Canada and foreign countries on Sunday, July 3.

The Berkshire Music Center has Charles Munch, music director of the Boston Symphony Orchestra, as director; Richard Burgin, concertmaster of the Boston Symphony, as acting assistant director; Ralph Berkowitz as dean, and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl and first-chair members of the B. S. O.

These concerts, for which no charge is made, are open to those who enroll in the Society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's Summer Music School. A voluntary contribution constitutes membership in the Friends.

In 1955 a drive will be made to increase Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources.

The schedule of student performances calls for six concerts of symphony music by the orchestra, composed of 100 scholarship students. These will be on Thursday evenings in the Music Shed at 8:30.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through Aug. 14.

Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are to be held Sunday evenings at 8:30 p.m. in the Chamber Music Hall, July 10 to Aug. 14.

[illegible] THE ROPE

"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, University of Rochester, will have its world premiere this summer at the Berkshire Music Center. The Boston Symphony Orchestra has announced. Performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., have been set for Monday and Tuesday evenings, Aug. 8 and 9.

In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, originally produced by the Provincetown Players at Provincetown, Mass., in 1917, Boris Goldovsky, head of the Opera Department of the Boston Symphony's summer school of music, stressed that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the summer of 1953, with the co-operation of the Opera Department, especially for production at Tanglewood.

Sunday Journal
PROVIDENCE, R. I.
Independent
Circ. 176,827

JUN 5 1955

Berkshire Attractions Expanding

TANGLEWOOD is still the Berkshires' summer headline attraction.

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There are two new major additions to the Berkshire Hills' bill of fare for this summer's vacationist. Both are located in the college town of Williamstown.

Summer Theater to Open

One is a summer theater which will open a 10-week season June 28 in the Adams Memorial Theater at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits.

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Other Cultural Offerings

Following are some of the Berkshire's other cultural offerings this season: Berkshire Music Barn, Lenox, a weekly series of jazz and folk music concerts, July 2 through Labor Day; New York Pro Musica Antiqua concerts, Stockbridge, Saturday evenings from Aug. 13 to Sept. 3; Berkshire Playhouse, Stockbridge summer theater, June 20-Sept. 4.

The Berkshires, also have an abundance of natural scenery and historic spots which are of interest to the summer visitor.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUN 14 1955

Nearby Vacation Opportunities

More and more for people living in this area summer presents the pleasant choice between going away for a vacation or staying in what is becoming an increasingly popular vacation region. Especially for a family with a car, Holyoke can make a very satisfactory vacation headquarters unless strange beds and breakfasts are essential to a holiday feeling. Right now we are struck particularly with the number of things available to people with cultural tastes, for the "festival" programs are piling up on our desk. It is abundantly clear that you could spend the whole summer going from one performance to another without ever going beyond a 100-mile radius from this city.

There is the grandfather of them all — the Berkshire Music Festival at Tanglewood, with concerts going on practically every day from July 6 thru Aug. 14. There are great symphony concerts, small chamber concerts, opera, instrumental soloists, choruses, even rehearsals open to the public. And in the same area there are going on at the same time art exhibits, plays at the Berkshire playhouse, Chamber music at South Mountain, and a new jazz festival.

Then there is Ted Shawn's Jacob's Pillow dance festival that offers all sorts of dancing with the Royal Danish Ballet the big feature this year.

This year there is a newcomer competing for attention in the Shakespeare Festival at Stratford, Conn., where a wonderful new theatre has been put up and where casts trained in classical Shakespearean drama will support star actors and actresses. The grand opening of this festival will be July 12, with Raymond Massey in "Julius Caesar". Though Stratford is a fairly good distance from here, the unique opportunity to see Shakespeare presented in first-class style will make the trip worthwhile for many.

For nights when lighter entertainment and less driving are called for, there is our own pride and joy, the Valley Players, now getting ready to open up the Mountain Park casino for another summer of good dramatic fare.

If you stay home this summer the chances are you'll take in one of these outdoor "shows". They are so much a part of our New England summer life now that when 8:30 comes on a summer evening there is a general hush while the house lights dim and the bow hovers over the violin, the ballerina stands in the wings, and the maid starts dusting [illegible] stage telephone that [illegible] to ring.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 357,463

JUN 5 1955

Premiere of Mennini Opera, "The Rope" at Berkshire Music Center August 8-9

"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, University of Rochester, will have its world premiere by the opera department of the Berkshire Music Center. There will be two performances in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 8 and 9.

The Mennini work was inspired by Eugene O'Neill's one-act play, originally produced by the Provincetown Players, at Provincetown, Mass., on April 26, 1917. Boris Goldovsky, head of the opera department of the Boston Symphony's Summer school of music, notes that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the Summer of 1953, with the full cooperation of the opera department, especially for production at Tanglewood.

The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

Mozart Premiere

"By providing an opportunity for young composers to live with the musical theatre," says Mr. Goldovsky, "the Koussevitzky commission is enabling them to learn of the problems peculiar to it, and help them towards the solution of these problems that must precede the creation of a successful opera."

As a curtain-raiser to "The Rope," the opera department will produce "Zaide" (K. 344), by Mozart, which the composer wrote at Salzburg in 1779, to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

The Tanglewood Department IV (Opera) of the Berkshire Music Center will also present programs on Monday evening, Aug. 1, and on Tuesday, July 26, and Aug. 2 combining with the music school's Department II (Chorus). Among the works scheduled for these evenings are three Tanglewood premieres. These are "Romeo and Juliet," a chamber opera in three parts after Shakespeare, by Boris Blacher, the modern German composer who will be guest teacher of composition this Summer at Tanglewood; "L'Abandon d'Ariane," by Darius Milhaud; scenes from Hector Berlioz' "The Trojans." Mr. Blacher will assist in the mounting of his work.

Admission to Tanglewood for the opera performance is on a reserved seat basis, through enrollment accompanied by a voluntary contribution to the Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage those interested in student performances to help support the Berkshire Music Center. Five thousand persons enjoyed opera evenings in the summer of 1954. Membership in the Friends also carries the privilege of attending all others of the 25 concerts by students during the Tanglewood season, July 6-Aug. 14.

Associated with Boris Goldovsky in the opera department at Tanglewood this summer are Sarah Caldwell, stage director; Robert Gay and Arthur Schoep, assistant stage directors; Leo Van Witsen, costume and make-up; Thomas De Gaetani, technical director. Amanuel Balaban, Paul Ulanowsky and Elsa Fiedler are coaches. Ludwig and Laura Zirner head the Associate Division.

American (e)
BOSTON, Mass.
Independent
Circ. 185,401

Rockefeller Grant Aids Music Center

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come to the generous support of the Berkshire Music Center; grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the Foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the Friends of the Berkshire Music Center will really rally to its support," was the comment of Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, "the future of the school is assured." Contributions to the music school in 1954 totalled some $25,000. This year a goal of at least $35.000 is sought.

The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each summer by the Berkshire Music Center, as well as by individuals and organizations who assists the Center through tax-exempt donations to the organization set up for that purpose, the Friends of the Berkshire Music Center. Now, through the Rockefeller Foundation grants, the Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 2325

JUN 9 1955

SOLOISTS ANNOUNCED FOR MUSIC FESTIVAL

Principal Works of Beethoven to Form Large Part of Program

The principal works of Beethoven, occupying a considerable part of the programs in the course of the Berkshire Music Festival at Tanglewood in Lenox, July 6 to August 14, will include the nine symphonies, choral works, concertos, and chamber works. This will require a number of soloists, both vocal and instrumental.

The vocal soloists will consist of the following quartet for the Missa Solemnis, to be conducted by Leonard Bernstein on August 5 in memory of Serge Koussevitzky; Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Mac Morgan, bass. The Ninth Symphony, with which Charles Munch, director, will close the Festival, will have the following soloists: Adele Addison, Catherine Akos, David Lloyd, and Donald Gramm.

Mr. Munch will also conduct the Second Act of Beethoven's "Fidelio" in concert form on August 6 with the following soloists: Margaret Harshaw, David Lloyd and Mac Morgan. Bach's Mass in B minor will be given on July 10 with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Jennie Tourel, soprano, will sing airs of Mozart on July 15. Leontyne Price, soprano, will sing in Barber's "Prayers of Kierkegaard" on July 29.

Instrumental soloists in the "Bach-Mozart" concerts during the first two week-ends in the Theatre Concert Hall will include Doriot Anthony Dwyer, flute, July 8 (Bach's Suite No. 2); Joseph de Pasquale, viola, July 9 ("Der Schwanendreher"); and Samuel Mayes, July 16 (Boccherini's Cello Concerto).

The concerts in the Music Shed through the last four week-ends will include Isaac Stern, July 22 (Beethoven's Violin Concerto); Rudolf Serkin, July 30 (Beethoven's Fifth Piano Concerto); Isaac Stern and Gregor Piatigorsky, July 31 (Brahms' Concerto for Violin and Cello); Eugene Istomin, August 7 (Beethoven's Fourth Concerto); and Gregor Piatigorsky, August 12 (Bloch's "Schelomo"). Guest conductors will be Pierre Monteux, Leonard Bernstein and Thor Johnson.

Advertiser
NEW CANAAN, Conn.
Weekly Independent
Circ. 2,669

JUN 9 1955

Tanglewood Premiere Of "The Rope" Slated

047

"The Rope," a one act opera by Louis Mennini of the Eastman School of Music, University of Rochester (N.Y.), will have its world premiere this summer at the Berkshire Music Center, according to an announcement by the Boston Symphony Orchestra. There will be two performances in the theatre-concert hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, August 8 and 9.

In announcing the Mennini work, which was inspired by Eugene O'Neill's one act play, originally produced by the Provincetown (Mass.) Players, in 1917, Boris Goldovsky, head of the opera department of the Boston Symphony's summer school of music, stated this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation.

As a curtain-raiser to "The Rope," the opera department will produce "Zaide" (K. 344), by Mozart, which the composer wrote at Salzburg in 1779, to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

The Tanglewood opera department of the music center will also present a number of other evenings, combining with the music school's choral department. Among the works scheduled are three Tanglewood premieres: "Romeo and Juliet," a chamber opera by Boris Blacher; "L'Abandon d'Ariane" by Darius Milhaud, and scenes from Hector Berlioz' "The Trojans."

Admission to Tanglewood for the opera performances is on a reserved seat basis, through enrollment accompanied by a voluntary contribution to the Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage those interested in student performances to help support the Berkshire Music Center.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUN 26 1955

375 TO STUDY MUSIC

6-Week School at Berkshire Center Opens Next Sunday

More than 375 students have registered for the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony in conjunction with the annual Berkshire Festival. The thirteenth session of the center will open next Sunday.

Young musicians from most of the forty-eight states are represented. There also are twenty-eight foreign students, including three from Japan, two from Hawaii and France, and one each from New Zealand, Iran, the Netherlands Antilles, Austria and Finland. Scholarship grants were awarded to 174 of the applicants, including 102 who comprise the student symphony orchestra.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

JUN 9 1955

Music Center Lists Student Concert

047

The complete schedule of student performances at the Berkshire Music Center, Lenox, Mass., for 1955 is as follows:

Department I (Orchestra): Music Shed, 8:30 p.m., July 7,14,21,28, August 4; 3:00 p.m., Saturday August 13.

Department I (Chamber Music): Chamber Music Hall, 10 a.m., July 10,17,24,31, August 7,14.

Department III (Composition): Chamber Music Hall, 8:30 p.m., July 17,24,31; 3:00 p.m., Saturday, August 6.

Department II (Chorus) and IV (Opera)-reserved seats: Theatre-Concert Hall, Monday, August 1, 8:30 p.m.

Department IV (Opera)-reserved seats: Theatre Concert-Hall, 8:30 p.m. August 8-9.

Department II (Chorus) and IV (Opera) -Theatre Concert-Hall, 8:30 p.m., July 26, August 2.

Pension Fund Benefit rehearsals by the Boston Symphony Orchestr (admission $1.00), Music Shed, 1 a.m., July 23,30, August 6,13.

merican (e)
OSTON, Mass.
Independent
Circ. 185,401

UN 1 3 1955

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MILWAUKEE WISCONSIN
JOURNAL
JUN 1 2 1955

Music Festivals Are Close at Hand

Summer Brings Annual Selection of Tuneful Events

OR many thousands of Wisconsin residents and for millions on the continent, sum- er means festival time in the rts. One doesn't need to go to urope, where the great festi- als of Edinburgh, Salzburg, Baireuth and other musical capi- als are presented with ever in- reasing grandeur. There are other impressive events much nearer home.

A truly unique festival is that of Stratford, Ontario, which is only a two hour drive from the Michigan eastern border. In its first two editions, 1953 and 1954, only dramas were presented—Shakespeare and Sophocles. This year there will be three dramatic classics—"Julius Caesar," "Merchant of Venice" and "Oedipus Rex" in the Yeats version—and four weeks of music also. Prom- inent actors of Canada, Europe and the United States will be starred in the plays, which will run from June 27 to Aug. 27.

From July 9 to Aug. 6 an unusual series of concerts will be held, featuring Boyd Neel's Hart house orchestra, Stravinsky's "A Soldier's Tale" (a narrative with mimes), and celebrated soloists: Elisabeth Schwarzkopf, Isaac Stern, Lois Marshall, Franchot Tone (the Stravinsky narrator) and many others. (Miss Marshall also will be featured at the Peninsula music festival, Door county, in August.) The Stratford festival headquarters, at 109 Erie st., Stratford, Ont., will supply dates, prices and room accommodations.

The world renowned Berkshire festival, at Lenox, Mass., will run from July 6 to Aug. 14. Donald Gramm, Milwaukee bass-baritone, will be a soloist in the Bach B minor Mass July 10, and the Beethoven 9th symphony Aug. 14.

* * *

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUN 2 1955

Premiere Of Opera At Music Center

"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, University of Rochester, will have its world premiere by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra announces. There will be two performances in the Theatre-Concert Hall at Tanglewood, Lenox, on Monday and Tuesday eevnings, August 8 and 9.

In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, originally produced by The Provincetown Players, at Provincetown, on April 26, 1917, Boris Goldovsky, head of the opera department of the Boston Symphony's summer school of music, stresses that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was conceived and begun at Tanglewood, when the composer was in residence in the summer of 1953, with the full co-operation of the opera department, especially for production at Tanglewood. The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

"By providing an opportunity for young composers to live with the musical theatre," says Mr. Goldovsky, "The Koussevitzky commission is enabling them to learn of the problems peculiar to it, and help them towards the solution of these problems that must precede the creation of a successful opera."

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News-Tribune (e)
WALTHAM, Mass.
Independent Republican
Circ. 13,418

JUN 2 1955

The Stroller

New England, a land of factories, farms and homes, of seaside summer resorts and winter ski-lifts, of covered bridges, museums and colleges, unfolds in a new National Geographic Society wall map.

The 10-color map, 29 by 42 inches, goes out to the Society's 2,150,000 members all over the world as a supplement to the June issue of the National Geographic Magazine.

It displays 4,442 place names and 553 descriptive notes, many attached to states and provinces near New England—New York, Pennsylvania, New Jersey, Quebec and New Brunswick. The resort-dotted Pocono, Catskill and Adirondack mountains, for instance, and the stately stretch of the St. Lawrence from Montreal to Quebec are included.

The chief place name on the map, "New England," was coined by Capt. John Smith who explored the coast south from Penobscot Bay in 1614. He also deserves thanks for shortening mouth-filling Cape Tragabigzanda to simple Cape Anna (Ann).

Since then "those spatious Tracts of Land," as he called New England, have added the manifold features of industrialized society, among them airports (shown as red stars on the new map), railroads (black lines) and roads and superhighways (in red).

From top to bottom of the map, a sampling of the blue-lettered notes depicts the six New England states as follows:

Maine, noted for: Aroostook County potatoes; Mt. Katahdin, 5,268 feet, terminus of the Appalachian Trail; Passamaquoddy Bay, where tides range to 27½ feet; West Quoddy Head, the United States' easternmost point; Mount Desert Island, highest point on the eastern seaboard; and Desert of Maine's 500 acres of shifting dunes.

New Hampshire, dotted by: a 171-foot steel ski-jump tower near Berlin; Mt. Washington, 6,288 feet, highest point in New England; a chair lift to the top of Rowe Mt., 1,680 feet; the museum with 50,000 buttons at Acworth; and the Nelson Bird Museum displaying 250 New England species.

Vermont, land of: Shelburne's 19th century reconstructed village; the only 2-lane covered bridge left on a New England highway, at Middlebury; the 380-foot bridge of buoyed tar barrels at Brookfield; and the home of Rudyard Kipling (1892-1896), north of Brattleboro.

Massachusetts, pinpointed by: Pittsfield's Berkshire Museum containing the original "one-hoss shay"; Tanglewood where the Boston Symphony plays in July and August; dinosaur tracks near Holyoke; Princeton's museum of antique autos; Old Sturbridge, reproduction of a village of 150 years ago; a house in Dedham considered the oldest frame dwelling in the United States (1636); and the Woods Hole Oceanographic Institution.

Rhode Island, site of: Pawtucket's Slater Mill, (1793), first successful cotton spinning plant in America; Old Windmill near Jamestown that once ground meal for journey cakes (johnny cakes); and a clambake at Point Judith for Atlantic Tuna Tournament contestants.

Connecticut, marked by: the Webb House in Wethersfield where Washington and Rochambeau met in 1781; the Whitfield House at Guilford, one of America's oldest stone homes (1640); Danbury where the State's largest fair is held each October; and the Connecticut Valley's cigar-wrapper tobacco, shade-grown under cheesecloth.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUN 5 1955

Premiere of One-Act Opera At Tanglewood in August

'The Rope' by Louis Mennini, Based On O'Neill Play; Mozart's 'Zaide' and Other Features Planned by Opera Department This Summer

Boston, June 4—"The Rope," a one-act opera by Louis Mennini, of the Eastman School of Music, University of Rochester, will have its world premiere by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra announces. There will be two perfomances in the Theater-Concert Hall at Tanglewood, Lenox, on Monday and Tuesday evenings, Aug. 8 and 9.

In announcing the Mennini work, which was inspired by Eugene O'Neill's one-act play, originally produced by the Provincetown Players, at Provincetown, April 26, 1917, Boris Goldovsky, head of the opera department of the Boston Symphony's summer school of music, stresses that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation.

Begun At Tanglewood

"The Rope" was conceived and begun at Tanglewood, when the composer was in resdence in the summer of 1953, with the full cooperation of the opera department, especially for production at Tanglewood. The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

As a curtain-raiser to "The Rope," the opera department will produce "Zaide" (K. 344) by Mozart, which the composer wrote at Salzburg in 1779, to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

The Tanglewood Dept. 4 (opera) of the Berkshire Music Center will also present a number of other evenings, on Monday, Aug. 1, and on Tuesday, July 26, and Aug. 2 combining with the music school's Dept. 2 (chorus). Among the works scheduled for these evenings are three Tanglewood premieres.

Other Premieres

These are "Romeo and Juliet," a chamber opera in three parts after Shakespeare, by Boris Blacher, the modern German composer who will be guest teacher of composition this summer at Tanglewood; "L'Abandon d'Ariane," by Darius Milhaud, the French composer who was a former composition teacher in the Berkshires; and scenes from Hector Berlioz' "The Trojans."

The opera department at Tanglewood has given the American premieres of such noted works as Mozart's "Idomeneo" (1947), Britten's "Pefer Grimes," (1946) and "Albert Herring," (1949), and Ibert's "Le Roi d'Yvetot" (1950). Among its other notable productions have been Mozart's "La Finta Giardiniera," Rossini's "The Turk in Italy (1948), Gluck's "Iphigenia in Tauris" (1949), Tchaikowsky's "Pique Dame" (1951), Mozart's "Titus" (1949), Gretry's "Richard the Lion-Hearted" (1953), and Aaron Copland's "The Tender Land" (1954).

Associated with Boris Goldovsky in the opera department at Tanglewood this summer are Sarah Caldwell, stage director; Robert Gay and Arthur Schoep, assistant stage directors; Leo Van Witsen, costume and makeup; Thomas De Gaetani, technical director. Amanuel Balaban, Paul Ulanowsky and Elsa Fiedler are coaches. Ludwig and Laura Zirner head the associate division.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,448

JUN 2 1955

25 Concerts To Be Held At Center

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass.

The Berkshire Music Center has Charles Munch, Music Director of the Boston Symphony Orchestra, as Director; Richard Burgin, concertmaster of the Boston Symphony, as acting Assistant Director; Ralph Berkowitz as Dean; and such eminent musicians on its faculty as Leonard Bernstein, Hugh Ross, Boris Goldovsky, Roger Sessions, Boris Blacher, William Kroll, Ingolf Dahl.

As in the past these concerts, at which no charge is made, are open to those who enroll in the society of Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends.

At the end of the summer of 1954 membership totaled 5,174, from which source the Berkshire Music Center benefited by $23,545.71. In 1955 a drive will be made to increase Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources.

The schedule of students performances calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8:30 p.m., commencing July 7, with the exception of the final concert, announced for Saturday afternoon, August 13.

Six concerts of chamber music will be held in the Chamber Music Hall at 10:00 a.m. on Sunday mornings, July 10 through August 4.

Five evenings of opera, one integrated with choral works, will be given this summer in the Theatre-Concert Hall. Attendance at these events on the evenings of August 1, 8, 9 requires reserved tickets procurable in advance from the Friends' office at Tanglewood.

WHITE PLAINS, N. Y.
Reporter Dispatch
Circ. D. 21,931

JUN 6 1955

at the NEW YORK THEATRES

by Charles K. Freeman

JUNE EARING IN NEW EDITION OF AQUASHOW

OF WATER, MUSIC AND DANCE

The end of May having signalized the end of the current theatre season, a fact that interests managers more than playgoers since nothing really happens to stem the flow of trade to the hits and the ebb of customers to the weaker ones, the weeks ahead finds emphasis on the out of city attractions. These include the mammoth water shows, the summer theatres and tents and the music and dance festivals at Berkshire and Jacob's Pillow, the latter two luring many pilgrims.

The decorative lass above is Elliott Murphy's challenge to the heat waves. She is one of the major attractions at the Aquashow which opens Tuesday Evening, June 21st, at the Amphitheatre in Flushing Meadows Park. Mr. Murphy, who is the chief host and devisor of eye catching spectacle there has secured the first American rights to present the new European illusion "Magic Mirrors". The device, which is described as gigantic and dazzling wil serve as background for the Ice Revue which will be produced on the world's largest revolving stage. Duke Ellington and his band will be on hand with a cast of 200 to inaugurate the annual summer festival.

* * *

THE BERKSHIRE FESTIVAL, which is a dynamo of musical energy and has made Lenox, Mass. a center of national attraction, goes into high gear for its season commencing July 3rd and continuing through August 14th in the six weeks of music Beethoven will be given preference and a feats of the composer's works has been planned.

The Berkshire music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 will benefit this season from a series of grants from the Rockefeller Foundation. This largesse in the next five seasons will amount to $125,000 in five annual appropriations.

Also more than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music which has Charles Munch, Music Director of the Boston Symphony, as the school director. The principal aid to the 400 students selected annually from applicants all over the U.S., Canada and abroad, is the Tanglewood Revolving Scholarship fund, which in 1954 awarded grants for the tuition of 196 students. Leonard Bernstein as head of the orchestra conducting departments works with equally top music men to lend their knowledge and beat to the students.

* * *

The Dance, ballet (modern and classic) each year finds an ever increasing audience and today it is a large arm of the artistic and financial structure of the entertainment field. Summer finds one talking of the innovations at Jacob's Pillow which is situataed 9 miles East of Lee, Massachusetts, just far enough to lose the last wandering strains from the Berkshire Music Festival.

This season, a significant importation to the U. S. will be the Royal Danish Ballet which with its 200 years tradition antedates the Imperial Russian ballet theatre. The Danes have had an enthusiastic reception where they have appeared in England and the continent; and Ted Shawn, co-founder of the Jacob's Pillow Festival is quite pleased with his coup of bringing ten leading dancers of the Royal Company to his end of the "Festival Corridor." The separate wings of the dance art will see many phases led by leading exponents of classic, modern and ethnic forms. The Danish ensemble will make friends and compare notes with Mia Slavenska, Danilova and Van Orden, among others. The brochure that announces the weekly programs is full of all that makes the dance an exciting and colorful art and the festival folk at Jacobs Pillow represent all of the dance high and mighty.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUN 2 1955

Berkshire Music Center Plans

Students To Present 25 Concerts

Twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. Their concerts, for which no charge is made, are open to Friends of the Berkshire Music Center, a tax-exempt organization set up to encourage donations to the work of the orchestra's summer music school. A voluntary contribution constitutes membership in the Friends.

In 1955 a drive will be made to increase the Friends' memberships and contributions to some $35,000, stimulated by the recent announcement that the Rockefeller Foundation will give a matching grant for all money raised over $15,000 from outside sources.

The schedule of student performances call for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8:30, commencing July 7, with the exception of the final concert, announced for Saturday afternoon, Aug. 13.

Six concerts of chamber music will be held in the Chamber Music Hall at 10 o'clock on Sunday mornings, July 10, through Aug. 4.

Four forums, wherein young composers accepted for study at Tanglewood discuss their own and fellow students' work, are held Sunday evenings at 8:30 in the Chamber Music Hall, July 10 to Aug. 14.

Five evenings of opera, one integrated with choral works, will be given this summer in the Theater-Concert Hall. Attendance at these events on the evenings of Aug. 1, 8, 9, requires reserved tickets procurable in advance from the Friends' office at Tanglewo

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4-55

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUN 7 1955

Music Notes

By D. E. RITZ

"The Rope," a one-act opera by Louis Mennini of the Eastman School of Music, will be presented in a world premiere by the opera department of the Berkshire Music Center on the evenings of Aug. 8 and 9.

* * *

BORIS GOLDOVSKY, head of the Tanglewood opera department, has announced that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation.

Mozart's "Zaide," written in 1779 but unfinished, will be used as a curtain-raiser. The Mozart number has been prepared by Mr. Goldovsky and Sarah Caldwell.

The opera department has also scheduled other works including "Romeo and Juliet," a chamber opera in three parts by Boris Blacher; "L'Abandon d'Ariane," by Darius Milhaud, and scenes from Hector Berlioz' "The Trojans."

Herald Tribune
5/29

* * *

Tanglewood Premiere

Louis Mennini's opera "The Rope" will have its first performances Monday and Tuesday nights, Aug. 8 and 9, in Tanglewood's Theater-Concert Hall, as a part of the Berkshire Music Center's activities at Tanglewood, Lenox, Mass. Since this is announced as included in an "evening of opera," it is presumably a short work. Counting the Berkshire Festival concerts and the Center's student performances, there will be one or more programs on thirty-six of the forty-two days of the Tanglewood season, plus three forums on Mondays, July 11, 18 and 25, in Lenox Town Hall.

The Boston Symphony will hold public rehearsals on four Saturday mornings, beginning July 24. The annual "Tanglewood on Parade" comprehensive program is set for Thursday night, Aug. 11.

* * *

The Season's Score

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,109,601 - S. 3,776,751
26

JUN 19 1955

Berkshire Hills Add Culture to Scenery

(Special to THE NEWS)

Pittsfield, Mass., June 18.—There was a time when the Berkshire Hills' chief claim to fame as a vacation region was their scenery, uncluttered resorts and an abundance of historic and natural sites.

These attractions still make the area intriguing but something else has been added—culture, in the form of music and dance festivals, art exhibits and stage presentations.

Music now ranks right along with scenery as the Berkshires' big drawing card, with Tanglewood still the area's summer headliner. For the second successive year, the Boston Symphony Orchestra under the baton of Charles Munch, will have an expanded season of 24 programs running from July 8 through Aug. 14.

New Attractions

There are two new major additions to the Berkshire Hills' bill of fare for this summer's vacationist. Both are located in the college town of Williamstown

One is a summer theatre which will open a 10-week season June 28 in the Adams Memorial Theatre at Williams College. A resident company of nine women and 10 men will put on recent Broadway hits.

The other Berkshire addition, in operation since May, is the Sterling and Francine Clark Art Museum. No admission is charged and two of the museum's nine exhibition rooms have been completed and furnished with examples of work by some of the great artists of all time. It is open six days a week (closed Mondays) from 10 A. M. to 5 P. M.

TOLEDO, OHIO
BLADE
Circ. D. 190,545 - S. 163,283

APR 20 1955

Berkshire Auditions Slated In Cleveland

Regional auditions for admission to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be in Severance Hall, Cleveland, Sunday, 3 to 5 p.m. (DST); at the Oberlin Conservatory of Music, Warner Hall, Oberlin, Sunday, 10 a.m. to noon (DST).

The following faculty will teach this year at Tanglewood: Orchestra and conducting, Leonard Bernstein; chamber music, Richard Burgin and William Kroll; choral music, Hugh Ross; composition, Roger Sessions and Boris Blacher; opera, Boris Goldovsky; Tanglewood Study Group, Ingolf Dahl. Ralph Berkowitz, dean, and Mr. Kroll will be present at all auditions.

Newburyport, Mass.
News
3/16/55

Summer School Of Music To Be In Berkshires

Boston Symphony orchestra announces plans for its Summer Schoo of Music, the Berkshire Music Center at Tanglewood, which will ope on July 4 for a six week session, it 13th. Charles Munch, the conductor of the Boston symphony, wi again serve as director.

Richard Burgin, concertmaste and associate conductor of the orchestra, will serve as assistant director while Aaron Copland is in Europe on leave of absence, his firs since the school was founded i 1940.

Boris Blacher, the German composer and Diretcor of the Hochschule fur Musik in Berlin will come to this country for the first time to teach composition. Roger Sessions, the distinguished American composer will be associated with him in the composition department. Each of these composers has received a commission for a work to celebrate the orchestra's 75th anniversary in the season of 1955-56.

Street - New York

RICHMOND, VA.
AFRO AMERICAN
Circ. W. 12,048

APR 16 1955

Leontyne Price invited to sing at Tanglewood

BOSTON—Dr. Charles Munch, director of the world famous Boston Symphony Orchestra, said that Leontyne Price is among the guest soloists chosen by the orchestra for its summer concerts at famed Tanglewood Shed, Lenox, Mass.

Miss Price, former star of the folk opera "Porgy and Bess," will be soloist on the Water Music program dated for July 20, when she will do "The Prayers of

She sang this role at Symphony Hall two successive evenings during the Council of Churches convocation here in Boston last November 25 and 26.

Miss Price also appeared with the Boston Symphony Orchestra at Tanglewood twice last summer, as did her husband, William Warfield, baritone.

The young singer is a graduate of Central State College, Wilberforce, Ohio, and of the famed Juilliard School of Music, New York City. For two years she appeared opposite her husband as Bess, in the opera "Porgy and Bess," and gave recitals between acts in various cities while the company was on tour.

She won success both on Broadway and in Europe singing in the Rome, Italy Festival, in 1954 as the only American artist to appear as a vocalist there.

CINCINNATI, OHIO
POST
Circ. D. 155,426

APR 20 1955

Auditions

Auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at the Baldwin Piano Co., 415 Race street, from 10 a. m. to 1 p. m. Thursday, April 28. Application forms may be obtained from the Registrar, Berkshire Music Center, Symphony Hall, Boston. Ralph Berkowitz, dean, and William Kroll, of the Berkshire chamber music department, will be here for the auditions.

BOSTON SUNDAY HERALD, MAY 15, 1955

Rockefeller Grant for Berkshire Music Center

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, Mass., in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, commencing this summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come tto the generous support of the Berkshire Music Center: Grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the Friends of the Berkshire Music Center will really rally to its support," was the comment of Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, "the future of the school is assured." Contributions to the music school in 1954 totalled some $25,000. This year a goal of at least $35,000 is sought. The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each summer by the Berkshire Music Center, as well as by individuals and organizations who assist the center through tax-exempt donations to the organization set up for that purpose, the Friends of the Berkshire Music Center. Now through the Rockefeller Foundation grants, the Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund established in 1949 largely from a series of gifts from the RCA Victor Division of the Radio Corporation of America. The original capital of $50,000, while drawn upon annually to assist the 4,575 students from all parts of the U. S. and many foreign lands who have been enrolled in the school during its 12 sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1949 is estimated at $325,000.

In commenting on the grant from the Rockefeller Foundation, Charles Munch, Music Director of the Boston Symphony Orchestra and Director of the Berkshire Music Center said: "The generosity, with precedent, of the Rockefeller Foundation to support our work with young people will be a great service to the future of the art of music."

Mr. William J. Cox, chairman of the Friends of the Berkshire Music Center, said: "This fine offer by the Rockefeller Foundation will be a challenge to the Friends of the Berkshire Music Center to do their utmost to support this fine school. As chairman of the Friends, I urge every one to give just as much as he can."

NEW YORK, N. Y.
TIMES

MAY 1 - 1955

LENOX SINGERS LISTED

Vocalists to Be Heard in Five Major Works at Festival

This summer's Berkshire Festival at Tanglewood, ~~near~~ Lenox, Mass., will include five major selections in which singers will be featured.

Adele Addison and David Lloyd will each appear in three of them. Both will sing in Beethoven's Missa Solemnis and Ninth Symphony. Miss Addison's third appearance will be in Bach's B minor Mass. Mr. Lloyd's third will be in the second act of Beethoven's "Fidelio."

Singers engaged for two works are Mac Morgan (Missa Solemnis and "Fidelio"), and Donald Gramm (Ninth Symphony and B minor Mass). Singers who will appear in single works are Margaret Harshaw ("Fidelio"), Leontyne Price (Samuel Barber's "Prayers of Kierkegaard"), Eunice Alberts (Missa Solemnis), Catherine Akos (Ninth Symphony) and Florence Kopleff and John McCollum (B minor Mass). Jennie Tourel will also be a soloist at the festival.

TOLEDO, OHIO
BLADE

APR 20 1955

Berkshire Auditions Slated In Cleveland

Regional auditions for admission to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund, will be in Severance Hall, Cleveland, Sunday, 3 to 5 p.m. (DST); at the Oberlin Conservatory of Music, Warner Hall, Oberlin, Sunday, 10 a.m. to noon (DST).

The following faculty will teach this year at Tanglewood: Orchestra and conducting, Leonard Bernstein; chamber music, Richard Burgin and William Kroll; choral music, Hugh Ross; composition, Roger Sessions and Boris Blacher; opera, Boris Goldovsky; Tanglewood Study Group, Ingolf Dahl. Ralph Berkowitz, dean, and Mr. Kroll will be present at all auditions.

PITTSBURGH, PA.
POST-GAZETTE
Circ. D. 259,074

APR 19 1955

Berkshire Center Auditions April 29

Final auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood revolving scholarship fund will be held Friday, April 29, from 11:30 a. m. to 2:30 p. m. in Exhibition Hall at Carnegie Tech.

Those who intend to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston.

PITTSBURGH, PA.
[illegible] 02,727

Staccato Notes

The Pittsburgh Concert Society major auditions for the 1955-56 season will be held June 23, 24, 25 at Foster Memorial. Singers, instrumentalists or any ensemble of either category may apply.

Audition blanks may be obtained (no later than June 10) from Miss Agnes O'Connor, 6412 Darlington Road, or telephone, evenings and week ends, Jackson 1-4431.

Final auditions for admission to the Berkshire Music Center and for tuition scholarships from the Ranglewood Revolving Scholarship Fund, will be held in Carnegie Tech College of Fine Arts Exhibition Hall Friday 10 a. m. to 1 p. m.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra for six weeks of music study during the summer in connection with the Berkshire Festival concerts.

* * *

CLEVELAND, OHIO
PRESS
Circ. D. 312,730

APR 23 1955

Anyone for Berkshires?

Some persons have expressed interest in a trip to the ~~Berkshire Music Festival at~~ Tanglewood, Mass., over the week end of ~~July [illegible] or July~~ 29. Charles Munch and Pierre Monteux will conduct the Boston Symphony, featuring Beethoven. If such a trip would attract you, drop a post card to Jim Frankel, The Press, Cleveland 14.

LANSING, MICH.
STATE JOURNAL
Circ. D. 58,799 - S. 57,957

APR 24 1955

Final Scholarship Auditions Slated

Final auditions for admission to the Berkshire Music Center and for tuition scholarships from the Tanglewood Revolving Scholarship fund will be held at the University of Michigan in Hill auditorium Monday from 9:30 a. m. to 12:30 p. m.

Applicants should notify the registrar, Berkshire Music center, Symphony hall, Boston, for application forms and catalog.

The Berkshire Music center is maintained by the Boston Symphony orchestra as an opportunity for six weeks of music study during the summer in connection with the concerts of the Berkshire festival. This summer from July 4 to Aug. 14, the 13th session of the school will be held. Charles Munch is the director.

The following departments form the Berkshire Music center: Orchestra and conducting—Leonard Bernstein; chamber music, Richard Burgin and William Kroll; choral music, Hugh Ross; composition, Roger Sessions and Boris Blacher; opera, Boris Goldovsky, and Tanglewood study group, Ingolf Dahl. Pianists and string players may apply for this division as a full time activity.

NEW YORK AGE
NEW YORK, N. Y.

APR 9 - 1955

Auditions At Tanglewood Opera Co.

Auditions for admission to the Opera department of the Berkshire Music center, Tanglewood, will be held at the Carnegie Recital hall on Thursday, April 14, from one to 3 p. m. An accompanist will be present.

The Berkshire Music center is the summer school maintained by the Boston Symphony orchestra in connection with the festival at Lenox, Mass. This summer marks the 13th session and extends from July 4 to August 14.

Applicants should notify the school office of their intention to attend these auditions. Address the Registrar, Symphony Hall, Boston 15, Mass.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

APR 14 1955

Final Auditions For Tanglewood On April 29

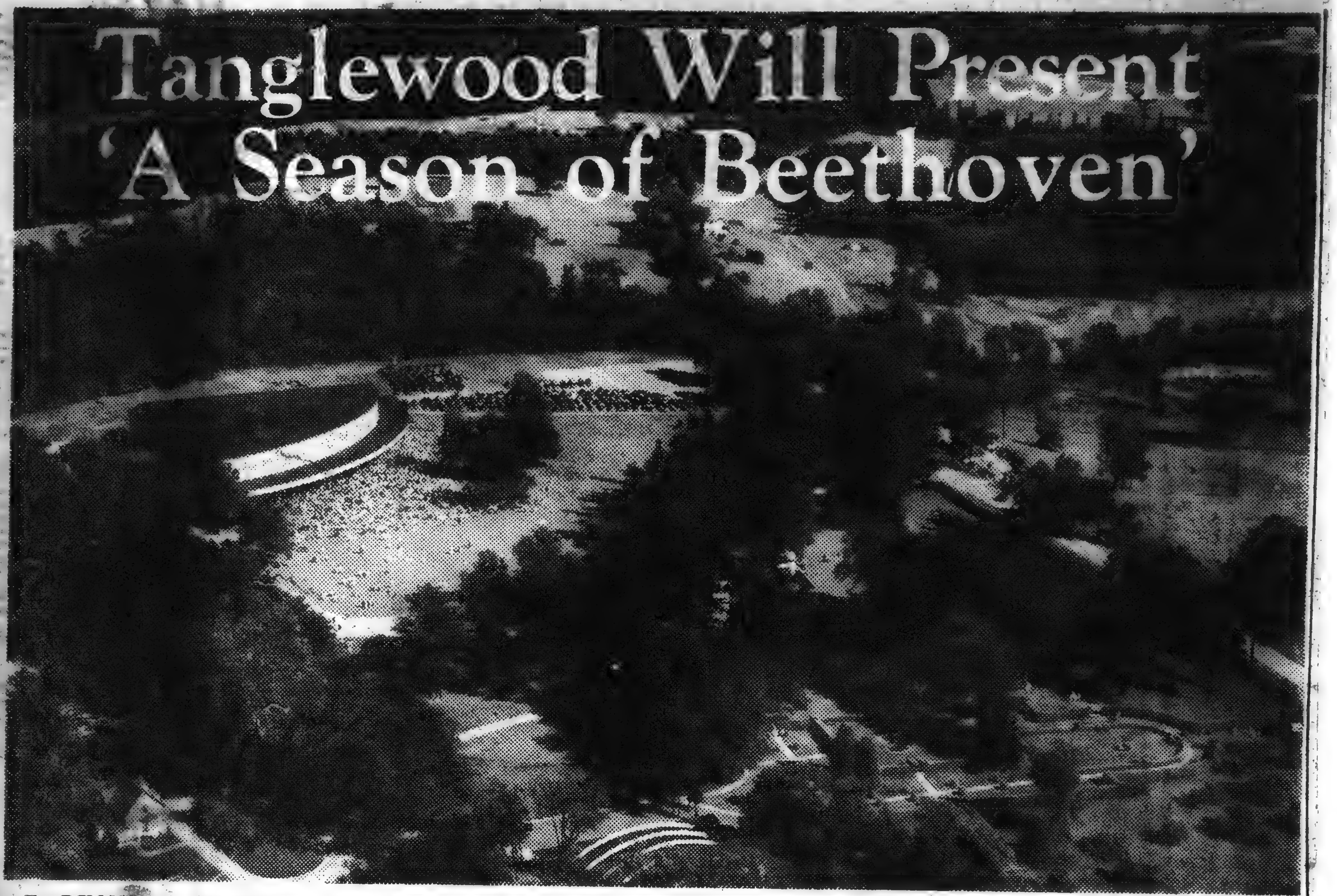
BOSTON—Final auditions for instrumental applicants to the Berkshire Music Center, and for tuition scholarships from the Tanglewood Revolving Scholarship Fund will be held at Symphony Hall on Friday, April 29, from 10 a.m. to noon.

Pianists and string players may apply for the chamber music division as a full time activity. All applicants intending to audition should notify the registrar, Berkshire Music Center, Symphony Hall, Boston, for application forms and catalog.

The Berkshire Music Center is maintained by the Boston Symphony Orchestra as an opportunity for six weeks of music study durin the summer in connection with the concerts of the Berkshire Festival. This summer, from July 4 to Aug. 14, the 13th session of the school will be held. Charles Munch is the director. The faculty includes principals and other members of the Boston Symphony Orchestra.

Albany Knickerbocker News May 31/55

Tanglewood Will Present 'A Season of Beethoven'



By DUANE LA FLECHE

Tanglewood, summer home of the Boston Symphony, is calling its festival this year "A Season of Beethoven."

It really means it, for in the six weeks of the festival folks who drive over from Albany will have the opportunity to hear the nine Beethoven symphonies, two piano concertos, the violin concerto, three overtures, the Missa Solemnis, and Act II of Fidelio—plus a vast range of Beethoven's chamber music, including string quartets, trios, and violin, piano and cello sonatas.

It is a lot of Beethoven, but who is there to say a lot isn't good?

In the chamber music season, which runs for six Wednesday nights beginning July 6, the Kroll String Quartet, the Beaux Arts Trio and the New Music String Quartet will be heard. The violin sonatas programmed will be played by Isaac Stern and Alexander Zakin; the piano sonatas by Rudolf Serkin and the cello works by Gregor Piatigorsky and Ralph Berkowitz.

6 Soloists Listed

In the four weekends beginning July 22, when the Boston Symphony will be playing in the music shed, Mr. Stern, Mr. Piatigorsky and Mr. Serkin will appear as soloists, as well as Eugene Istomin, Margaret Harshaw and Leontyne Price.

Charles Munch, music director of the orchestra, will conduct nine of the 12 concerts. Pierre Monteux will conduct two, and the effervescent Leonard Bernstein will be on the podium, when the orchestra, with chorus and soloists, presents the Missa Solemnis. That program will be in memory of Serge Koussevitzky, late director of the orchestra and founder of the Berkshire Music Festival.

The two weeks preceding the appearance of the full orchestra in the music shed will be devoted to what were originally (and are still known as) the "Bach-Mozart Concerts." They are played in the theater concert hall.

There is still an afternoon of Bach and a night of Mozart on the two-week program of six concerts, but also to be heard are works of Stravinsky, Handel, Hindemith, Vivaldi, Boccherini, Haydn, Ravel and others.

Bach Mass to Be Given

The afternoon of Bach will come on July 10, when, with the Harvard Glee Club, the Radcliffe Choral Society and soloists, the Mass in B minor will be presented.

The night of Mozart, July 15, will see Mr. Bernstein in the dual role of conductor-soloist. He will play the Concerto in G major. That night Jennie Tourel, soprano, will be heard in two arias. It promises to be a pleasant evening, for Mr. Bernstein, when he is not engaged in such miscellaneous chores as writing a Broadway show, conducting abroad, or just showing off, is a delightful interpreter and a wondrous performer of that composer's music.

Ticket sale for the festival program has been opened. Both tickets and programs may be obtained by writing to the Festival Office, Symphony Hall, Boston, 15. After mid-June programs may be obtained by writing to the Berkshire Festival, at Tanglewood, Lenox, Mass.

THE BOSTON SUNDAY GLOBE—MAY 15, 1955

The Rockefeller Foundation to Match Berkshire Music Center Contributions

The Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra annually since 1940 at Tanglewood, Lenox, in connection with its Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation.

Over a period of five years, starting this Summer, the Rockefeller Foundation will donate a sum matching equally money raised from other sources for the support of the only school of music in this country maintained by a symphony orchestra. The five appropriations, to be made annually, can amount to $125,000.

It is the second time the Rockefeller Foundation has come to the generous support of the Berkshire Music Center: grants totalling $65,000 in 1940 and 1941 to the Boston Symphony Orchestra enabled the orchestra to start its music school. Now, the Foundation is giving assistance to maintaining this undertaking on a secure financial basis.

A great impetus is thus given to the general public to increase its generosity. "If the friends of the Berkshire Music Center will rally to its support," was the comment of Henry B. Cabot, president of the Boston Symphony Orchestra's trustees, "the future of the school is assured."

Contributions to the music school in 1954 totaled some $25,000. This year a goal of at least $35,000 is sought. The donations are made by music-lovers who enjoy attending concerts by the 400 students enrolled each Summer by the Berkshire Music Center, as well as by individuals and organizations who assist the Center through tax-exempt donations to the organization set up for that purpose, the Friends of the Berkshire Music Center. Now, through the Rockefeller Foundation grants, the Music Center will benefit annually by twice the amount raised through the Friends, in excess of $15,000 annually.

The five-year matching grants will be paid into the Tanglewood Revolving Scholarship Fund, established in 1949 largely from a series of gifts from the R. C. A. Victor Division of the Radio Corporation of America. The original capital of $50,000, while drawn upon annually to assist the 4575 students from all parts of the United States and many foreign lands who have been enrolled in the school during its 12 sessions, has been increased substantially each year through contributions and the monies raised by the Friends. Under the terms of the Rockefeller Foundation grant, the potential gain to the Tanglewood Revolving Scholarship Fund by the end of 1959 is estimated at $325,000.

The Berkshire Music Center will begin its 13th session at Tanglewood July 4. Its five departments are: Instrumental music, with Leonard Bernstein head of orchestra conducting; Richard Burgin and William Kroll heads of chamber music; choral music, with Hugh Ross in charge; composition, with noted composers Roger Sessions (U.S.A.) and Boris Blacher (Germany) this year's guest teachers; opera, headed by Boris Goldovsky, and the new and increasingly popular Tanglewood study group, aimed at lovers of music on a non-professional basis, which Ingolf Dahl heads. Charles Munch is director of the Berkshire Music Center; Aaron Copland is assistant director; Ralph Berkowitz is dean.

Schenectady Gazette 6/21/55

Schermerhorn Awarded Tanglewood Scholarship

Kenneth Schermerhorn of 914 Hazelwood avenue, just out of khaki, has been awarded a scholarship in conducting and living expenses at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony at Tanglewood.

* * *

WHILE IN SERVICE Schermerhorn distinguished himself as conductor of the Seventh Army Symphony Orchestra, 70 pieces, in a repertory of some 25 symphony selections, including the works of Beethoven, Mozart and Brahms, and since he had a first-rate concertmaster, in all the standard violin concertos. Some 10 works by American composers were included in the orchestra repertory and works composed in this country by Bartok Hindemith, Copland and Barber.

Schermerhorn registered at Tanglewood Thursday after visiting his teacher, Roger Voisin, first trumpet player in the Boston Symphony.

Among honors Schermerhorn received during the past year was being chosen to conduct two performances of Beethoven's only opera, "Fidelio" at the summer music festival at Passau in Bavaria and being named as one of three persons to receive the Elizabeth Sprague Coolidge Award for 1955.

In April his orchestra gave a concert in Milan and he looked up Leonard Bernstein, who was conducting the famous LaScala Opera House orchestra there. It was at Bernstein's advice that he is returning to Tanglewood. When he went into the army in 1951 he managed to work in studies at the Munich Staatsoper and the Stuttgard Staatsoper.

* * *

THIS SUMMER he will conduct the Berkshire Music Center student symphony in several selections on its Thursday evening concerts, which are open to the public. The orchestra is formed from 100 music students who come from some 45 states, Canada, and 15 foreign lands to study and perform music at Tanglewood.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 9 1955

Tanglewood Festival

Music Review

By TUCKER KEISER

TANGLEWOOD, July 8 — Charles Munch and members of the Boston Symphony orchestra opened the 18th season of the Berkshire Festival tonight before an audience of 2000. Presented in the theatre-concert hall rather than in the larger shed, tonight's chamber music concert, like that scheduled for next week end, is popularly known as a Bach-Mozart affair, although other composers often muscle in, as did Stravinsky tonight.

Stravinsky's "Orpheus" ballet music is not, it is true, particularly muscular; indeed it is a study in pianissimos, with recurrent decrescendos from inaudibility. However, it afforded a half-hour's repose in a program which was appropriately jubilant and festive.

The program opened with Bach's short but brilliant sinfonia from the "Easter" oratorio in which two trumpets are arrogantly dominant. Roger Voisin and Armando Chitalla performed with characteristic eclat.

Bach's Suite No. 2 for flute and strings provided Doriot Anthony Dwyer an opportunity to prove what a superb flutist she is. An encore on a Boston Symphony program is as rare as a July snowstorm but it is becoming standard practice to have the flutist give a reprise of the presto badinerie in this suite. Tonight she was recalled repeatedly even after the second sprint through the score.

The program closed with a sparkling reading of Mozart's "Prague" symphony.

The playing tonight was unusually good. In the past opening performances in the Tanglewood season have exhibited an orchestra tired after a long winter season and a taxing Pops season.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 11 1955

Munch and Thor Johnson Conduct Weekend Concerts

By Jules Wolffers

Tanglewood, Lenox, Mass.

They were in fact "Bach-Mozart" programs when Serge Koussevitzky inaugurated concerts with a chamber orchestra to precede the Berkshire Festival of the Boston Symphony Orchestra. The "Bach-Mozart" name has been retained but other composers have been added. As if to emphasize the fact that great music does not depend on the number of persons involved, the honor of opening the festival now is given to a chamber music ensemble.

This year it was the Kroll String Quartet which launched the proceedings in the Theater-Concert Hall Wednesday evening, July 6, with three quartets by Beethoven—Op. 18, No. 4; Op. 95, and Op. 131. The program also served to open a series within a series—music by Beethoven with all nine symphonies and much chamber music to be heard throughout the festival.

* * *

Charles Munch received a warm welcome from a large audience at the first orchestral concert on Friday evening. The program included Bach's Sinfonia from the "Easter" Cantata, the same composer's Suite No. 2 in B Minor for Flute and Strings, with Doriot Anthony Dwyer as soloist, the Stravinsky "Orpheus" Ballet, and the Mozart "Prague" Symphony.

Two rarely heard works provided interest and variety the following evening with Thor Johnson as guest conductor. The leader of the Cincinnati Symphony Orchestra was a member of Dr. Koussevitzky's conducting classes at the Berkshire Music Center in 1940 and 1941. Mr. Johnson's somewhat overenergetic style did not always cope successfully with all the elements of grace and subtlety to be found in the music, but the main outlines were clear and some excellent individual performances by members of the orchestra made this an outstanding concert.

* * *

A novelty for most persons in the audience was Hindemith's "Der Schwanendreher," Concerto on Old Folk-Melodies for Viola and Small Orchestra. The composer utilizes songs from the 15th and 16th centuries to weave skillful and intricate patterns both for soloist and orchestra. Omission of violins and violas from the busy accompaniment gives it a wind-band quality and allows the solo instrument to speak with clear accents.

Joseph de Pasquale played the not always grateful solo part with distinction. His tone was rich and full, and his precision made light of the work's many difficulties in technique and pitch.

Another seminovelty was the Symphonie Concertante in B-flat major, Opus 84, by Haydn. Written in the old concerto grosso style with a small solo group instead of an individual soloist, the work combines oboe, bassoon, violin, and cello in the concertino. While the composer was not particularly successful in joining baroque and classic elements in the same work, much opportunity is given to test the abilities of the soloists.

Particularly noteworthy here was the purity of tone and remarkable sense of phrasing shown by Ralph Gomberg, oboe, and Sherman Walt, bassoon, and the impeccable musicianship of Richard Burgin, violin, and Samuel Mayes, cello. The audience afforded soloists, orchestra and conductor a real ovation.

* * *

The Handel Concerto Grosso for String Orchestra, in B minor, Op. 6, No. 12, and the Haydn Symphony in B-flat, No. 98, opened and closed the program.

Mr. Munch returned for the Sunday afternoon concert to conduct a glorious performance of the Bach Mass in B minor. In spite of the exceedingly warm weather which must have tried the performers, the results scarcely could have been improved. The Harvard Glee Club and Radcliffe Choral Society sang splendidly and the soloists conveyed all the dignity and fervor demanded by their parts. Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, added to the high regard which their previous appearances in Boston and Tanglewood have brought them.

Above all, Mr. Munch was inspired with a fervor which brought orchestra, soloists and chorus together in a rhapsody of praise and devotion. One did not merely listen to the music, one surrendered to it. This was the finest of endings to a week of excellent music-making.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 7 1955

First Tanglewood Concert Thrills 1,172 Music Lovers

An audience of 1,172 music lovers last evening heard the first public concert of the Berkshire Music Festival season at Tanglewood, Lenox.

One of Six Concerts

The concert was given by the Kroll string quartet in the 1,200-seat theater-concert hall at Tanglewood, and was one of six Wednesday evening chamber music concerts to be presented there in connection with the festival during this season.

The ensemble played four of Beethoven's quartets, putting in this opening performance of the season the strong emphasis on Beethoven which will be found throughout the year's programs.

Tomorrow evening the first of the six "Bach-Mozart" concerts to be given in the theater-concert hall by a chamber orchestra composed of Boston Symphony orchestra members, will be presented. While these six concerts preliminary to the main festival concerts in the big music shed by the 104-piece Boston Symphony orchestra, originally were devoted to the works of Bach and Mozart and the first one this year will be, other composers are represented in subsequent programs.

These concerts will be given on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30 this week and next with Charles Munch, music director of the Boston symphony, conducting the first, third and sixth.

Program Tomorrow

The program tomorrow evening will include the Sinfonia from Bach's "Easter" cantata, his Suite No. 2 for flute and strings with Doriot Anthony Dwyer, first flutist of the Berkshire orchestra, as soloist, and Mozart's "Pague symphony.. Saturday evening Thor Johnson will conduct the small orchestra in performances of Handel's Concerto Grosso, Haydn's Symphonie Concertante, Hindemith's "Der Schwanendreher" with Joseph DePasquale of the Boston orchestra as viola soloist, and Haydn's B-flat symphony, No 98. On Sunday afternoon, Mr. Munch will conduct the orchestra, the Harvard Glee club and the Radcliffe Choral society in Bach's mass in B minor with Adelle Addison, Florence Kopleff, John McCollum and Donald Gramm as soloists.

The Berkshire Symphonic festival corporation yesterday announced that it will bring out next weekend "Music Under the Moon," a history of the festival in its first 11 years, written by John G. W. Mahanna, Pittsfield newspaperman. Its 30,000 words and 48 pages of illustration cover the story of the festival from its founding in 1934 to 1945 when the Tanglewood music shed was presented to the Boston orchestra and it took over from the county organization the operation of the annual festival at which it had played in preceding years under a contract arrangement.

B.E. Eagle
7/13/55

Public Events

Tonight

8:30—Beaux Arts Trio in Beethoven program, Tanglewood, Lenox.

8:40—"Gigi," Williamstown summer theater.

8:45—"Sabrina Fair," Berkshire Playhouse, Stockbridge.

8:45—"Gigi." Malden Bridge (N.Y.) Theater.

9:00—Jacob's Pillow dance festival featuring dancers of Royal Danish Ballet. East of Lee.

The Berkshire Courier, 7/14/55

Beethoven Chamber Music Lovers Will Hear It Every Wednesday at Tanglewood

By George E. Membrino

For the sixteenth summer in succession the Boston Symphony Orchestra has returned to its permanent summer home at Tanglewood in Lenox, for six glorious weeks of the best in music under the stars. With its conductor, Charles Munch, recently returned from a visit to France, this week marked the opening of the 1955 Tanglewood season.

Replacing the performances of chamber music, which in former years was donated by the late Mrs. Elizabeth Sprague Coolidge, the Kroll String Quartet, sponsored by the Berkshire Festival with proceeds going to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, was heard last Wednesday night. A large audience gathered in the Theatre-Concert Hall.

A program of all-Beethoven String quartets was heard. Performed were the String Quartets in C minor, F minor, and C sharp minor. The delightful writing of Beethoven in the quartet style has never been equalled since his time. This year will be a blessing to Beethoven chamber music lovers, for the season calls for Beethoven every Wednesday night throughout the entire festival.

The second program of the festival series was performed by the Boston Symphony Orchestra chamber group. This group is formed of a limited number of Boston Symphony Orchestra players especially chosen to fulfill the role of playing this type of music in its best fashion, a point fully achieved this past week-end.

Soloist for the Bach Suite No. 2 in B minor, for flute and strings, was flutist Doriot Anthony Dwyer. Her faultless technical facility, which was evident throughout, was most certainly worthy of the ovation accorded her at the conclusion of the suite. In fact, so overwhelming was the audience's applause that Conductor Munch asked her to repeat the final number of the suite, the Badinerie.

It was almost two years to the day that this same performer with the same group and at the same place, rendering the same composition, displayed flute playing at its best. It was at that time that Mr. Munch

Tanglewood Turn to sixth page

Tanglewood

(Continued from first page)

broke with tradition in having her repeat the last phase as was repeated last Friday night. When one has as little chance to hear such a brilliant performance under such favorable conditions, it is a tribute to all who had a hand in it, including the orchestra and composer.

Following the Bach Suite in pre-classic style the opposite extreme, musically, was then offered—"Orpheus" Ballet in Three Scenes by Igor Stravinsky. This ultra-modern conception of music composition is a talking point whenever mentioned. In flavor it seems to be poly-everything. Rhythms, themes, and harmonies take on such an abundant air that in analysis we actually at times must separate all of the musical [illegible] double meanings. Probably the infrequency of music in as modern a flavor is the reason for the great debate. With more intensified and frequent hearings, however, the listener finds it more acceptable. The orchestra, in

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 10 1955

Music Review

TANGLEWOOD, July 9—Thor Johnson conducted members of the Boston Symphony Orchestra here tonight in the second program in the Berkshire Festival. The theatre-concert hall was packed and an even larger crowd heard the concert seated on the grass. The total audience was about 3000.

Mr. Johnson, the very capable conductor, has come a long way in the musical world since his student days here as a pupil of Dr. Koussevitzky. He is permanent conductor of the Cincinnati orchestra and has just returned from the history-making Japanese tour of the Symphony of the Air (the former NBC Symphony) during which he led more than half of the concerts.

As a conductor, Thor Johnson is in the German tradition. He is happily painstaking in the quality of tone he draws from the orchestra; he is concerned with the formal patterns of his scores; and he is not ashamed of sentiment when the music calls for it. He does not, however, scientillate or give off sparks on the podium, and he is not a "personality" conductor. But his music is good and interesting.

The three H's, Handel, Haydn and Hindemith, gave Bach and Mozart a night off, programwise. Handel's Concerto Grosso in B Minor opened the concert. The slow movement was particularly beautiful, warm and full-textured, but the final allegro wanted a trifle more bounce.

Haydn's Symphonie Concertante, op. 84, one of the jolliest pieces ever penned by the composer, came next. Here the orchestra displayed its remarkable verve when the music gives it a chance. Not even the few slips in intonation, caused undoubtedly by the muggy, humid weather which can play havoc with string pitch, marred the exhilarating mood of the music.

Hindemith's "Der Schwanendreher" featured Joseph De Pasquale as the viola soloist. Not one of the most rewarding works of Hindemith, it does provide a spectacular part for the viola and from time to time a hummable tune for the listener. Mr. De Pasquale was roundly applauded for his playing.

The concert came to a delightful close with Haydn's beloved Symphony No. 98 in B-flat Major. T. K.

THE CHRISTIAN SCIENCE MONITOR, BOSTON, MONDAY, JULY 11, 1955

rman Art in Cambridge—Castle Hill—

The Beaux Arts Trio will be heard in three Beethoven trios at Tanglewood Wednesday evening. The players are Daniel Guilet, violin, Menahem Pressler, piano, and Bernard Greenhouse, 'cello.

'Hour of Music' At Tanglewood

"The Hour of Music, Inc.,' announces that two of its scholarship winners, Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, will be soloists at Tanglewood, Mass., on Saturday in Vivaldi's "Gloria," with the Festival Chorus of the Berkshire Music Center students.

Officers of the organization are Mmes. J. Robert Hewitt, Reginald B. Lanier, Alan T. Schumacher and Cleveland F. Bacon.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 11 1955

Music in Review

By TUCKER KEISER

047

TANGLEWOOD, July 10—For the final concert in the first week end of the Berkshire Festival, Charles Munch chose the Bach Mass in B Minor. As it turned out a more unfortunate choice could hardly be imagined, for the weather was so hot and the theatre-concert hall was so uncomfortable that a Strauss waltz would have been taxing on both performer and listener.

The assisting forces, the Harvard Glee Club and the Radcliffe Choral Society; Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass, were the same ones that gave an excellent reading of the score last winter in the regular Boston season.

Normally we would expect a performance equal to the first if not superior. However, such was far from the case.

This afternoon's concert exhibited one of those instances in which an accident toward the beginning sets the tone for the remaining portion of the performance.

After a beautiful, heartfelt reading of the opening, Kyrie Eleison, promising a glorious afternoon of music, Mr. Munch misjudged his tempo for the following Gloria. He took it so fast that neither singer nor musician could keep up with him and the music simply fell apart.

There is a speed limit for any chorus, no matter how virtuoso a group; with pitch, consonants and vowels posing all sorts of problems, a chorus must have some consideration. If the performance is a steeplechase, one may expect a melee at every hazardous passage.

In succeeding choruses the singers never quite recovered their poise, and the concert was sometimes extremely trying.

However, the soloists did as well as could be expected under the circumstances, even bringing some moments of distinction to the various arias.

The attendance for the first week has set a record for the Berkshire Festival with 10,000 people clocked through the gate

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Art—Music—Theater

Berkshire Festival

Munch and Thor Johnson Conduct Weekend Concerts

By Jules Wolffers

Tanglewood, Lenox, Mass.

They were in fact "Bach-Mozart" programs when Serge Koussevitzky inaugurated concerts with a chamber orchestra to precede the Berkshire Festival of the Boston Symphony Orchestra. The "Bach-Mozart" name has been retained but other composers have been added. As if to emphasize the fact that great music does not depend on the number of persons involved, the honor of opening the festival now is given to a chamber music ensemble.

This year it was the Kroll String Quartet which launched the proceedings in the Theater-Concert Hall Wednesday evening, July 6, with three quartets by Beethoven—Op. 18, No. 4; Op. 95, and Op. 131. The program also served to open a series within a series—music by Beethoven with all nine symphonies and much chamber music to be heard throughout the festival.

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Charles Munch received a warm welcome from a large audience at the first orchestral concert on Friday evening. The program included Bach's Sinfonia from the "Easter" Cantata, the same composer's Suite No. 2 in B Minor for Flute and Strings, with Doriot Anthony Dwyer as soloist, the Stravinsky "Orpheus" Ballet, and the Mozart "Prague" Symphony.

Two rarely heard works provided interest and variety the following evening with Thor Johnson as guest conductor. The leader of the Cincinnati Symphony Orchestra was a member of Dr. Koussevitzky's conducting classes at the Berkshire Music Center in 1940 and 1941. Mr. Johnson's somewhat overenergetic style did not always cope successfully with all the elements of grace and subtlety to be found in the music, but the main outlines were clear and some excellent individual performances by members of the orchestra made this an outstanding concert.

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A novelty for most persons in the audience was Hindemith's "Der Schwanendreher," Concerto on Old Folk-Melodies for Viola and Small Orchestra. The composer utilizes songs from the 15th and 16th centuries to weave skillful and intricate patterns both for soloist and orchestra. Omission of violins and violas from the busy accompaniment gives it a wind-band quality and allows the solo instrument to speak with clear accents.

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Particularly noteworthy here was th. purity of tone and remarkable sense of phrasing shown by Ralph Gomberg, oboe, and Sherman Walt, bassoon, and the impeccable musicianship of Richard Burgin, violin, and Samuel Mayes, cello. The audience afforded soloists, orchestra and conductor a real ovation.

* * *

The Handel Concerto Grosso for String Orchestra, in B minor, Op. 6, No. 12, and the Haydn Symphony in B-flat, No. 98, opened and closed the program.

Mr. Munch returned for the Sunday afternoon concert to conduct a glorious performance of the Bach Mass in B minor. In spite of the exceedingly warm weather which must have tried the performers, the result scarcely could have been improved. The Harvard Glee Club and Radcliffe Choral Society sang splendidly and the soloists conveyed all the dignity and fervor demanded by their parts. Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, added to the high regard which their previous appearances in Boston and Tanglewood have brought them.

Above all, Mr. Munch was inspired with a fervor which brought orchestra, soloists and chorus together in a rhapsody of praise and devotion. One did not merely listen to the music, one surrendered to it. This was the finest of endings to a week of excellent music-making.

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 3 1955

Martin Bookspan Concerts From

047

Martin Bookspan is originating his WCOP "Sunday Evening Concert" programs, 8:00 to 12:00 midnight, from Pittsfield and Tanglewood, where he has gone for this Summer's Berkshire Festival as radio and television coordinator for the Boston Symphony Orchestra.

The emphasis at this Summer's Berkshire Festival will be on the music of Beethoven, with all nine Symphonies, three Concertos, and the Second Act of the opera "Fidelio" scheduled for performance by the Boston Symphony Orchestra.

Outstanding soloists will include Rudolf Serkin, Isaac Stern, Eugene Istomin, Gregor Piatigorsky and Jennie Tourel.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 9 1955

BACH PERFORMED BRILLIANTLY BY DORIOT DWYER

Flutist Received Enthusiastically in Performance At Tanglewood

By WILLARD M. CLARK

Tanglewood, July 8—There were two bright stars contributing to the first of the Bach-Mozart chamber concerts given tonight in the theater-concert hall. The first was Johann Sebastian Bach; the second was the premiere flutist of the Boston Symphony Orchestra, Doriot Anthony Dwyer. Both Beethoven and Mrs. Dwyer were magnificently aided by the Boston Orchestra virtuosi and Charles Munch who was making his first appearance of this festival season.

Stravinsky 'Orpheus'

In addition to Beethoven the program contained the Stravinsky "Orpheus," a ballet in three scenes, and Mozart's "Symphony in D. Major" known as the "Prague." There was a good sized audience with many preferring to sit outside the concert hall, benefiting from what cool breezes there were.

The program opened with the Sinfonia from the "Easter" ratorio by Bach. What a glorious bit of music this is. It is exultant with its brilliant horn passages heralding the advent of the Easter season. Then followed Bach's "Suite No. 2 in B Minor" for flute and strings. Mrs. Dwyer was the soloist. Surely this unassuming, attractive young woman is one of the greatest flutists of the day. Her command of her instrument is absolute and she has a great sensitivity and a wonderful feeling for phrase and color.

The finale of this delightful suite, with its overture, rondo and little dances, is a tremendous Badinerie-Presto. Mrs. Dwyer played it at dazzling tempo. It was no surprise that the audience applauded and cheered at its conclusion. She was recalled at least six times and finally played a portion of the finale over again. Mr. Munch and the string players provided stunning assistance.

It is a far distance from Bach to Stravinsky, but somehow the music of the ballet "Orpheus" seemed to fit perfectly into the program. The ballet was written in 1947 and had its first performance the following year by the ballet society in New York City Center. George Balanchine was the choreographer.

The ballet relates the story of Orpheus and Eurydice. For the most part the music is subdued, dark and sad. It contains many lovely lyrical passages for solo strings and woodwinds and it also contains some of the barbaric color and tonal dissonance characteristic of the composer. Even without the dancers, this music is powerful, often ruthless. The performance was illuminating and it was clear that Mr. Munch realized its emotional depths and strength.

The concluding work was the Mozart "Symphony in D Major," known as the "Prague," probably because it was given its first performance in that city. Mr. Munch and his men provided a fluent reading of the work, one which had both the grace and the strength inherent in the music.

Tomorrow night Thor Johnson, conductor of the Cincinnati Symphony Orchestra will make his first appearance here as conductor. He has chosen to program the "Concerto Grosso for string orchestra in B Minor" by Handel; the Haydn "Sinfonie concertante" for violin, cello, oboe and bassoon; Hindemith's "Concerto on old folk melodies for vila and small orchestra, with Dipasquale as soloist, and Haydn's "Symphony in B-Flat Major, Op. 98."

Sunday afternoon Charles Munch will conduct the orchestra, Harvard and Radcliffe clubs and soloists in a performance of Bach's "Mass in B Minor." Adele Addison will make the first of three appearances in this work, singing with Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass.

Berkshire E. Eagle 7/13/55

Brook

SOLOIST Jennie Tourel rehearses at Tanglewood with Leonard Bernstein, guest conductor, for the all-Mozart program to be given by the chamber orchestra of the Boston Symphony in the Theater Concert Hall Friday evening. Miss Tourel will sing three arias, "Al Desio," "Zeffiretti," and "Non Temer" from Idomeneo.

Tanglewood Tales

23 Composers Here

Twenty-three young composers are in residence at Tanglewood this summer, studying with the noted composers Roger Sessions, professor of music at Princeton University, and Boris Blacher, director of the Hochschule fur Musik in Berlin. Five of them are distaff students of the Berkshire Music Center, and six are from foreign lands. Emma Lou Diemer, of Warrensburg, Va., Susan MacAdam, of Brooklyn, N.Y., Mrs. Michiko Toyama, of Osaka, Japan, Claire C. J. Polin, of Philadelphia are students of Mr. Sessions; Elaine Radoff is working with Mr. Blacher. From Wellington, New Zealand, has come Douglas G. Lilburn; from Sarnia, Ont., Canada, William J. Sydeman; from Helsinki, Finland, Eino Rautavaara, to work with Mr. Sessions. Mr. Blacher's foreign students are Tossi Ichiyanago, of Tokyo, and George Sicilianos, of Athens, Greece.

The ifrst concert by Tanglewood's young composers, at which they perform their own works and argue with each other and ther audience their respective merits, will be held Sunday evening at 8:30 in the Chamber Music Hall. The Composers' Forums are open to the public through membership in the Friends' society.

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Sunday Morning Concert

Sunday morning will witness the second concert this summer by chamber music students of the Berkshire Music Center, at 10 in the Chamber Music Hall. The program consists of: Beethoven: String Quartet in B flat major, Opus 18, No. 6, performed by Edward Filmanowicz (Chicago), Pandora Hopkins (Brooklyn, N.Y.), violins; Edward Gerber (Bronx, N.Y.), viola; Alice Ober (Pasadena, Cal.), cello. Beethoven: Trio for Piano, Violin and Cello in C minor, Op. 1, No. 3; performed by Eleanor Siranossian (Watertown), violin; David Spinks (Albany, N.Y.), cello; Jerome Lowenthal (Philadelphia, Pa.), piano. Beethoven: Quintet for Winds and Piano in E flat, Op. 16, performed by Nicholas Apostle (Kenton, O.), oboe; William Kaplan (Madison, Wis.), bassoon; Max Watras (Chicopee), clarinet; Edwin Thayer (Weymouth), French horn; Gilda Frishberg (Flushing, N.Y.), piano. This concert is also open to the public through membership in the Friends' Society.

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Opera Scenes Monday

Two unannounced extra concerts Berkshire Music Center students are being given at Tanglewood during the coming week. Members of the Friends are invited to a program of opera scenes, to be performed under the guidance of Boris Goldovsky, head of Tanglewood's opera department, on Monday afternoon, July 18, at 4:30 p.m. in the Theatre-Concert Hall. Ingolf Dahl's Tanglewood Study Group (Department V), set up for amateurs of music who spend their vacations in an atmosphere of music, rather than in making music their careers, will give an informal program in the Barn at Tanglewood, on Saturday, July 23, at 4 p.m., which is open to the public without admission.

Three Beethoven Piano Trios On Festival Program Tonight

TANGLEWOOD — The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at 8:30. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven.

At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

NBC Concertmaster

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the NBC Symphony Orchestra, now called the Symphony of the Air. He has just returned from that orchestra's extensive tour of the Far East, concerts having been given in Japan, Korea, Burma, Ceylon, Formosa, Okinawa, Siam, French Indochina and Hawaii.

Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital, with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan schools of music.

The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

Bernstein To Conduct

On Friday evening the second and final weekend of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist. Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist; and on Sunday afternoon the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office.

HARTFORD COURANT 6/24/55

The Lively Arts—

Safe at Tanglewood

By T. H. Parker

The complete programs for the Berkshire Music Festival, to be given by Charles Munch and the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, from July 8 to August 14, have been announced, and in temper they vary little from those of the past.

As was printed in this column before, Mr. Munch will give the big play to Beethoven, and that will be refreshing, at least, if hardly novel. As for the rest of the works to be heard, they represent standard concert-hall fare, winter or summer. The number of compositions that will be new or otherwise unfamiliar, remain at the microscopic minimum.

★

Tanglewood represents the goose that lays the golden egg, for the Boston Symphony Orchestra, and those who direct the orchestra's affairs are not going to see it killed off. Thousands upon thousands of people will flock through the gates on six week ends this summer, for a variety of purposes, including that of hearing music. The Boston Symphony board proposes to treat them to the tried and true in that department. Thereby the Symphony accomplishes two ends: It won't have to spend money rehearsing any new works, and it won't scare away any customers by playing them.

With the cost of running symphony orchestras what it indubitably is, one understands this sense of caution and precaution. On the other hand, there are numerous fresh works which the orchestra already has in its repertoire, having played them during the past winter. And in this viewer's mind there is the impression that, Tanglewood being the tourists' mecca it is, the many-headed will still show up in droves, regardless of what is being performed.

Since on this basis alone the playing of fresh or new music seems perfectly feasible, it hardly is necessary to raise moral arguments. Nevertheless, it does not seem to occur to the Boston Symphony that it owes education as well as performance to its audiences, and advancement to music. At the end of the Tanglewood season, the orchestra's publicity staff will announce how many thousands of persons attended the concerts, which is the new way of measuring the value of endeavors in all the arts. To many, this music-by-quantity will seem some kind of triumph or other. Perhaps it is, but it will not have done a great deal toward building great audiences, which, after all, Beethoven himself said are the *sine qua non* of great music.

However, to desist from crying in the wilderness, here are the programs:

Friday, July 8: Bach, Sinfonia from the "Easter" Cantata; Bach, Suite No. 2 for Flute and Strings; Stravinsky, "Orpheus"; Mozart, "Prague" Symphony.

Saturday, July 9: Handel, Concerto Grosso, Op. 6, No. 12; Haydn, Symphonie Concertante; Hindemith, "Der Schwanendreher"; Haydn, Symphony No. 98; guest conductor, Thor Johnson.

Sunday, July 10: Bach, Mass in B minor, with choruses from Harvard and Radcliffe.

Friday, July 15: Mozart program, including "Don Giovanni" Overture, "Linz" Symphony, Piano Concerto K. 453, and arias sung by Jennie Tourel; Leonard Bernstein, guest conductor and piano soloist.

Saturday, July 16: Program of Italian music, including Cherubini's "Anacreon" Overture; Boccherini, Cello Concerto (Samuel Mayes); Vivaldi, Concerto Grosso for Four Violins; Vivaldi, Gloria (with chorus).

Sunday, July 17: French program including Rameau Suite from "Dardanus"; Faure, "Pelleas and Melisande" Suite; Faure, Pavane; Milhaud, Serenade; Honegger, Fourth Symphony.

Friday, July 22: Beethoven Overture to "Coriolan," Violin Concerto (Isaac Stern), and Seventh Symphony.

Saturday, July 23: Bach-Respighi, Passacaglia; Beethoven, Second Symphony; Sessions, Suite from "The Black Maskers"; Strauss, "Death and Transfiguration"; guest conductor, Pierre Monteux.

Sunday, July 24: Beethoven First, Fourth and Sixth symphonies.

Friday, July 29: Handel, "Water Music"; Schumann, Fourth Symphony; Barber, "Prayers of Kierkegaard" (with Leontyne Price); Brahms, Fourth Symphony.

Saturday, July 30: Beethoven, "Egmont" Overture, Fifth Piano Concerto (Rudolf Serkin) and "Eroica" Symphony.

Sunday, July 31: Brahms, "Academic" Overture, Concerto for Violin and Cello (Isaac Stern and Gregor Piatigorsky), Symphony No. 1; guest conductor, Pierre Monteux.

Friday, August 5: Beethoven, Missa Solemnis, conducted by Leonard Bernstein in memory of Serge Koussevitzky.

Saturday, August 6: Beethoven, "Fidelio," Act II; Wagner, excerpts from "The Dusk of the Gods" (soloists to include Margaret Harshaw).

Sunday, August 7: Beethoven Fifth and Eighth symphonies and Fourth Piano Concerto (Eugene Istomin).

Friday, August 12: Brahms, Haydn Variations; Bloch, "Schelomo" (Piatigorsky); Debussy, "La Mer"; Ravel, "Daphnis and Chloe" Second Suite.

Saturday, August 13: Wagner, "Flying Dutchman" Overture; Brahms, Third Symphony; Debussy, Three Nocturnes; Strauss, "Der Rosenkavalier" Suite; guest conductor, Pierre Monteux.

Sunday, August 14: Beethoven, Overture, "Leonore," No. 3 and Ninth Symphony (with chorus and soloists).

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 7 1955

Kroll Quartet At Tanglewood

By GEORGE W. STOWE

Lenox, Mass. — This is the Beethoven year at Tanglewood. In consequence the chamber music concerts, devoted exclusively to his music, assume especial significance in the Festival activities.

* * *

LAST NIGHT the Kroll Quartet initiated the Wednesday evening series in the Theater-Concert Hall; and it was a felicitous choice of ensemble. For if string quartet is the purest form of chamber music, it is also the medium in which the Master of Bonn achieved his sublimest expression and the utmost profundity.

And the Krolls kept the program on a high plateau of interest with a representative selection from each of his creative periods. This chronological survey included the youthful intensity of Opus 18, No. 4; the Opus 95 ("Serioso") with its mastery of materials; and one of the last, great quartets, Opus 131 in C-Sharp Minor.

There is no point in stressing the derivative qualities in the Opus 18, No. 4; there is too much of Beethoven in it. Immediately apparent are the sforzandi and the rhythmic restlessness. And the vigorous and rich-toned interpretation of the Kroll group did not allow you to mistake it for Mozart or Haydn.

Subtitles, usually unauthorized by the composer, are often misleading as well. "Serious," in the case of Opus 95, hardly approximates the tragic tone of this work. Like the C-Minor Symphony, it depicts a titanic struggle which, in this instance, is not happily resolved. And very seldom did Beethoven write more succinctly and with more concentrated power.

It was in this work that the Kroll Quartet impressed as an ideal Beethoven ensemble. There may be more tonal refinement in the Budapest and a few other groups, but it would be difficult to match the drive and forceful utterance that the Kroll brought to this middle period work.

THE CULMINATION of the evening came, of course, with Opus 131. This reviewer has heard the work a number of times but another performance invariably reveals new beauties. Its variety is infinite and never-failing. This is Beethoven the liberator of form, the genius extempore.

The warm enthusiasm of the audience at the end was a tribute not only to a musically and moving performance but to an enduring work of art.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 9 1955

Tanglewood Concerts Will Feature Trios

An evening of Beethoven trios will open the second week of the Berkshire Music Festival concert at Tanglewood, Lenox, at 8.30 p. m. Wednesday.

The "eaux Arts Trio will be featured Wednesday and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon at 2.30.

The Friday program marks the return to the Tanglewood podium after a year's leave of absence, of composer-conductor-pianist Leonard Bernstein, who also heads the orchestra and conducting department of the Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

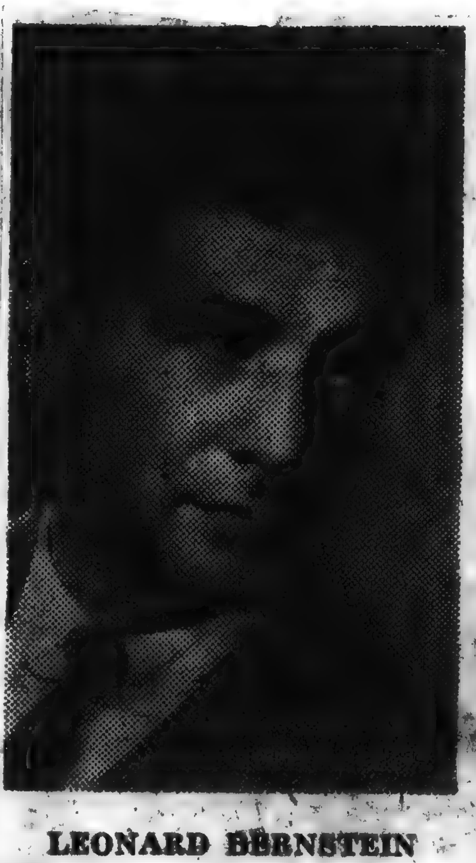
Mr. Bernstein will present an all-Mozart program with Jennie Tourel, mezzo-soprano, who teamed two years ago with Mr. Bernstein at a Festival concert.

The program is designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the Fall music season.

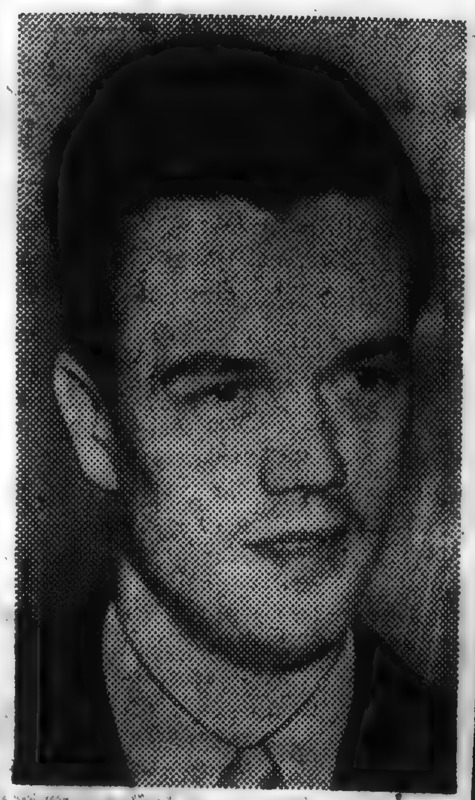
Miss Tourel will sing tree arias two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G. major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students, including soloists Saramae Endich and Sadie Ruth McCollum, both of New York City. Miss Endich is a Tanglewood opera department student this Summer. Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program is all French orchestral music.

All four of next week's Berkshire Festival concerts are given in the Theater-Concert Hall at Tanglewood, at 8.30 p. m. and Sunday at 2.30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance. In the event of rain the weekend concerts will be moved to the Music Shed.


LEONARD BERNSTEIN
Composer-Conductor-Pianist

JENNIE TOUREL
Mezzo-Soprano


SAMUEL MAYES
Boston Symphony Cellist

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Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 16 1955

Stratford-on-Housatonic

The world watched and applauded when the new Shakespeare Festival Theatre opened last Tuesday in Connecticut. From England, Sir Winston Churchill cabled to this effect: "Now the third side of the triangle is complete, with Stratford in England, Stratford in Canada and now Stratford in Connecticut."

The English Stratford is, of course, the birthplace of Shakespeare. The festival theatres in all three Stratfords are dedicated to perpetuating the works of the greatest of English poets as a living heritage.

The new playhouse at our Stratford is imposing and impressive. It will become another of the great festival centres of New England, along with the Berkshire Festival and the Boston Arts Festival. Visitors will seek it out from all parts of the globe. It is happily situated and well launched.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 9 1955

Bernstein To Conduct Mozart Program At Tanglewood, Jennie Tourel Soloist

Bernstein Leading Orchestra

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday; and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings and Sunday afternoon.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Mr. Benrstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, music director of theBoston Symphony Orchestra, will conduct bot hthe Saturday evening and Sunday afternoon concerts. Boccherini, highlights of which are the Bocchedini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramae Endich and Sadie Ruth McCollum.

The complete programs are:

Beethoven: Trios — C minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke"). The Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano).

Mozart: Overture to "Don Giovanni"; Symphony in C major, "Linz" (K. 425); Arias, "Al Desio" (K. 577), "Zeffiretti" "Idomeneo"), "Non Temer" ("Idomeneo"). Soloist, Jennie Tourel, soprano; Piano Concerto in G major (K. 453). Soloist, Leonard Bernstein. Leonard Bernstein, conductor.

Italian Music

Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi: Concerto Grosso in B minor, Op. 3, No. 10; Boccherini: Concerto for Cello. Soloist, Samuel Mayes; Vivaldi: Gloria, with Festival Chorus of Berkshire Music Center students. Soloists: Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano. Hugh Ross, conductor.

French Music

Rameau: Suite from "Dardanus"; Ravel: "Le Tombeau de Couperin"; Faure: Pavane; Milhaud: Serenade; Honegger: Symphony No. 4. Charles Munch, conductor.

This weekend's opening Festival concerts by the chamber orchestra of the Boston Symphony Orchestra are: Saturday, July 9: Thor Johnson conducting Handel: Concerto Grosso, Op. 6, No. 12; Haydn: Symphonie Concertante with Oboe, Bassoon, Violin and Cello; Hindemith: "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn: Symphony in B flat, No. 98. Sunday, July 10: Charles Munch conducting Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and Adele Addison and other soloists.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 10 1955

BERKSHIRE FESTIVAL ON RADIO MONDAYS

Concerts of the world-renowned Berkshire Festival at Tanglewood, Lenox, will be broadcast by the NBC Radio network on Mondays (8.15-9 p. m.) starting tomorrow. The programs will feature the Boston Symphony Orchestra with distinguished vocal and instrumental soloists. Ben Grauer will be narrator.

The concerts take place in Tanglewood, where thousands of visitors flock each week to the many orchestral, chamber and operatic programs. In addition to the concerts, the major activity is the Berkshire Music Center, where many young professionals complete their musical education. The Berkshire Music Center was established in 1940 by the late Serge Koussevitzky and the Boston Symphony Orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 10 1955

FIRST TANGLEWOOD CONCERT BY MUSIC SCHOOL IS SUCCESS

Student Conductors Outstanding in Performance Of Difficult Numbers

By WILLARD M. CLARK

Tanglewood, June 9—This is the first time we have been close enough to Tanglewood for a full season to permit our viewing the various activities of the student body of the Berkshire Music School, sponsored by the Boston Symphony Orchestra. This season we propose to view in detail many of these student activities.

Speedily United

Thus, Thursday night found us in the Music Shed listening to the first concert by the Orchestra of Department 1. These young musicians got together for the first time on Monday, but being musicians they speedily united and their performance, under student conductors and under Seymour Lipkin, who is assisting Leonard Bernstein in the conducting department, was something of a revelation.

The word "fear" is apparently unknown in the vocabulary of youth. James Yannatos, 26, of New York put the orchestra through its paces in Aaron Copland's "An Outdoor Overture." This is a rugged work which places considerable technical demands upon orchestra and conductor. That all got through it so well was tribute to Lipkin's coaching, the innate musicianship of Yannatos and the caliber of the orchestra.

Then came on stage 27-year-old Stefan Bauer-Mengelberg of New York who is said to be related to the great Mengelberg, longtime conductor of the Concertgebow Orchestra. Be that as it may, this young man is a musician to his finger tips. He chose to conduct Debussy's "Prelude a L'Apres-midi d'un Faune," one of the most demanding works, from an interpretive standpoint, in the repertoire. He provided a sympathetic, controlled emotional reading of this work; one which was sensitive without being maudlin.

Again, Bauer-Mengelberg had the wholehearted assistance of this admirable orchestra and he did not fail to acknowledge the splendid performance by flutist Janet Sillars of University City, Mo.

Lipkin took over after intermission to conduct Schumann's second symphony. As always, this splendid pianist and admirable conductor provided a performance rich in detail, depth, and tonal beauty. It was a scholarly reading, but never stodgy. This young conductor would grace any podium in distinguished fashion. His pianistic journeyings would add lustre to any orchestra he conducted.

Traveler (e)
BOSTON, Mass.
Independent Republican
Circ. 196,593

JUL 12 195

Now Is When Musicians Watch Weather Closely

NEW YORK (AP)—Now that vegetables are ready to pick in the garden, now that fruit is taking shape and color in the orchard, now that the time for harvest is drawing nearer, who watches the weather every minute with an anxious eye?

The music lover.

The big halls in the big squares in the big cities have closed their doors, cut off the lights; the caretakers are all off on vacation.

EVERYBODY IS WEATHER CONSCIOUS

But not the artists! They are busy right this minute, have been for a month, will be for another two months, taking a busman's holiday at summer concerts in this country and Europe.

Many or most of our concerts are outdoors, in the park, at the Bowl, in the Stadium, at the river's edge. No farmer watches the sky with more concern, or reads weather forecasts with livelier hopes and fears, than the concert manager who may sell 10,000 tickets if it stays fair tonight, but lose his shirt if a single rain-bearing cloud blows up.

After the managers and their performers, it's the countless patrons, like the thousands going to the two big outdoor attractions in this city, who are weather conscious right up to starting time. They don't forget about it, either, during the Beethoven and Brahms and so on, for a shower can call it all off in the middle and send them scurrying for cover.

But it's more fair than foul, and more scheduled concerts, by far, are presented than cancelled—in New York, Philadelphia, Cincinnati, the Berkshires, the Colorado mountains.

CONCERTS HERE, THERE AND EVERYWHERE

In this city Stadium concert with the Stadium Symphor orchestra conducted by Mitr poulos, Smallens, Monteu Kurtz, among others, are he at Lewisohn Stadium, get the soloists from among the ver best names: Serkin, Elma Morini, Warfield, Peerce. Th Guggenheim Memorial concert which besides their Centr Park programs are given ever week in Brooklyn's Prospec Park, feature Goldman's Banc Both series are now in thei 38th seasons.

Cincinnati Zoo opera is unde way, with such stars as Herv Nelli and Roberta Peters. Th Philadelphia orchestra, bac from Europe, has now become for this month, the Robin Hoo Dell orchestra and plays at th Dell for summertime audiences.

The open-neck, shirt-sleeved, slack-wearing audiences gathered this week for the famed Berkshire Music Festival at Tanglewood, Mass. Main attraction will be the Boston Symphony, and principal composer will be Beethoven.

The Newport (R. I.) festival opens today. The Marlboro (Vt.) music festival runs to Aug. 25. There are, here, there and everywhere, pop concerts, Bach festivals, jazz festivals, light opera series, folk singing, barbershop quartet sings.

NEW TO SUMMER CONCERT FIELD

The Aspen (Colo.) music festival, which like the Berkshire has its own school, is in session to Aug. 27. Conducted this year under the management of participating musicians, it has a special attraction for students from the Universities of Colorado, Denver and Wyoming: they get academic credit for attendance. Among the artists performing there are Primrose, Vronsky and Babin, and Uninsky.

A newcomer to the summer-concert field is the Empire State Music festival planned for Ellenville, N. Y., on the edge of the mountain resort area, in August. It is hoped that members of the Symphony of the Air will take part.

There is also a newcomer aboard: the first annual Festival of Athens opening Aug. 27. Dino Yannapoulos, of New York's Metropolitan, is artistic director, and among the stars will be Mitropoulos and the singers Nikolaidi, Thebom, Stevens and Steber.

The Edinburgh Festival of Music and Drama opens Aug. 21 and continues to Sept. 20. The Salzburg festival runs from July 24 to Aug. 30. The fifth Festival of Herlin will open Sept. 17.

In France several popular events are scheduled. At the moment the Prades Festival, under the direction of Pablo Casals, is under way and will last another week. The Aix-en-Provence programs start tomorrow and continue through the month.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 16 1955

Tanglewood Programs

Concerts by the full Boston Symphony Orchestra will begin at Tangglewood next week. They follow the Berkshire Festival's opening weekends of chamber orchestra concerts, which conclude with an Italian program Sunday afternoon, both under Charles Munch.

On Wednesday evening, Isaac Stern and Alexander Zakin will present an evening of Beethoven violin sonatas in the Theater-Concert Hall. On Friday evening and Sunday afternoon, Mr. Munch will conduct the Boston Symphony Orchestra in Beethoven concerts in the Music Shed. Pierre Monteux will conduct the Saturday evening Music Shed program of compositions by Bach-Respighi, Beethoven, Roger Sessions, and Richard Strauss. The first of four public rehearsals by the Boston Symphony will be held Saturday morning in the Music Shed.

Next week's programs include:

Wednesday Evening

Sonata No. 2 in A major, Op. 12, No. 2 ....Beethoven
Sonata No. 5 in F major, Op. 24 ....Beethoven
Sonata No. 7 in C minor, Op. 30, No. 2 ....Beethoven
Isaac Stern and Alexander Zakin

Friday Evening

Overture to "Coriolan" ....Beethoven
Violin Concerto ....Beethoven
Isaac Stern, soloist
Symphony No. 7 in A major Beethoven
Charles Munch, conductor

Saturday Evening

Passacaglia and Fugue in C minor ....Bach-Respighi
Symphony No. 2 in D major ....Beethoven
Suite from "The Black Maskers" ....Sessions
"Death and Transfiguration" Strauss
Pierre Monteux, conductor

Sunday Afternoon

Symphony No. 1 in C major ....Beethoven
Symphony No. 4 in B-flat ..Beethoven
Symphony No. 6 ("Pastorale") ....Beethoven
Charles Munch, conductor

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 12 1955

innish Composer Here

ino Rautavaara, 26, Finnish mposer nominated by Jean ibelius, has arrived at Tanglewood to spend the summer as a tudent of composition with Roger Sessions and Boris Blacher at the erkshire Music Center.

One of 33 students from 18 foreign lands who are at the music school's 13th session for six weeks of concentrated study, Rautavaara has come largely through the efforts of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston Symphony who did much to pioneer the music of Sibelius in this country.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 10 1955

(Continued On Page 1A)

CONCERT PLEASES AUDIENCE OF 3000 AT TANGLEWOOD

Handel, Haydn, Hindemith Works Played Under Thor Johnson's Baton

By WILLARD M. CLARK

Tanglewood, July 9—Nearly 3000 people listened tonight to one of the most enjoyable programs any conductor has put together for a long time. It was the young conductor Thor Johnson, a former pupil of Koussevitzky and now conductor of the Cincinnati Symphony Orchestra who was responsible. It may also be noted that Mr. Johnson was eminently satisfying in his interpretations and revealed a fine musicianship and imagination.

Handel Work Played

The program opened with a rewarding performance of the last of the 12 concerti grosso that Handel wrote. Written for string orchestra, these 12 concerti explore every possibility of a string orchestra, yet they are not in the least sense academic. In fact, there is a fascinating spontaneity about them. Handel wrote them at the rate of one a day and there is a freshness of approach and a deal of enjoyment in every one.

(Continued On Page 1A)

(Continued From Page 1A)

Every change of emotion makes itself felt.

Mr. Johnson's reading of the work was broad in outline and meticulous as to detail and he had the full co-operation of his players.

The second work was the all too seldom heard Concertante in B-Flat Major, Op. 34, for oboe, bassoon, violin and cello by Haydn. The admirable soloists were Richard Burgin, violin; Samuel Mayes, cello; Ralph Gomberg, oboe and Sherman Walt, bassoon. Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments.

Plays as Quartet

The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. There are brief solos for each instrument and all were finely played. We have seldom heard Richard Burgin play as beautifully as he did tonight.

The rapture of the audience was somewhat dimmed before the ensemble and violist Joseph Depasquale finished the performance of Hindemith's "Der Schwanendreher."

Performance Enjoyable

Regardless of what Hindemith has done to some of these really charming 15th and 16th century folk songs, one could enjoy and marvel at the splendor of Mr. Depasquale's performance. It was tonally handsome and technically dazzling. There were several lovely episodes for harp and viola just as there were unlovely episodes which seemed to caricature the melodies. Mr. Johnson conducted this work knowingly.

The concert concluded with a thoroughly satisfying performance of Haydn's "Symphony in B-Flat Major." The Haydnesque humor is somewhat moderated in the opening movement, but it breaks wide open before the end of the symphony. The slow movement is one of the finest Haydn wrote, broad and grave. Mr. Johnson and his players provided a finely integrated and imaginative performance.

Tomorrow afternoon Charles Munch will conduct the first choral work of the season, namely the "Mass in B-Minor" by Bach. The chorus will be made up of the Radcliffe and Harvard Glee Clubs. Adele Addison of Springfield will make the first of three appearances at the festival in this work. With her will be Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 10 1955

Leonard Bernstein Back To Conduct at Tanglewood

Also Soloist in Piano Concerto on All-Mozart Program Friday; Beaux Art Trio to Play Wednesday; Bach's B-Minor Mass Today

Lenox, July 9—The second week of four Berkshire Festival concerts, at Tanglewood, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menaham Pressler, piano) on Wednesday (July 13), and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

Bernstein to Conduct

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Dept. I (orchestra and conducting) of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano who teamed with Bernstein for a memorable Festival concert two summers ago, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Bernstein will double as soloist in the piano concerto in G major.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th-century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini concerto for cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's "Gloria," which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross' students and among the soloists Saramae Endich and Sadie Ruth McCollum.

Next Sunday afternoon's program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhaud and Honneger.

"Firsts" Scheduled

Of the week's music, first performances at Tanglewood will be given of Mozart's Overture to "Don Giovanni" (July 15); Boccherini, concerto for cello (July 16); Vivaldi, concerto grosso in B minor (July 16); Vivaldi, "Gloria" (July 16); Faure, "Pavane" (July 17); Milhaud, "Serenade" (July 17); and Honneger, Symphony No. 4 (July 17).

All four of next week's Berkshire Festival concerts are given in the intimate Theater-Concert Hall at Tanglewood, evenings at 8:30 p. m., Sunday afternoon at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the week-end concerts will be moved to the capacious Music Shed. The programs:

WEDNESDAY, JULY 13—8:30 P. M.
Theater-Concert Hall
Chamber Music
Beethoven: Trios—C minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke").
The Beaux Arts Trio—
Daniel Guilet, violin
Bernard Greenhouse, cello
Menahem Pressler, piano

FRIDAY, JULY 15—8:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
Mozart: Overture to "Don Giovanni"
Symphony in C major, "Linz" (K. 425)
Arias, "Al Desio" (K. 577), "Zeffiretti" ("Idomeneo"), "Non Temer" ("Idomeneo")
Soloist: Jennie Tourel, soprano
Piano Concerto in G major (K. 453)
Soloist: Leonard Bernstein
Leonard Bernstein, conductor

SATURDAY, JULY 16—8:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
Italian Music
Vivaldi: Concerto Grosso in D, Op. 3, No. 11
Vivaldi: Concerto Grosso in B minor, Op. 3, No. 10
Boccherini: Concerto for Cello
Soloist: Samuel Mayes
Vivaldi: "Gloria," with Festival Chorus of Berkshire Music Center students
Soloists:
Saramae Endich, soprano
Sadie Ruth McCollum, mezzo-soprano
Hugh Ross, conductor

SUNDAY, JULY 17—2:30 P. M.
Theater-Concert Hall
The Boston Symphony Chamber Orchestra
French Music
Rameau: Suite from "Dardanus"
Ravel: "Le Tombeau de Couperin"
Faure: Pavane
Milhaud: Serenade
Honegger: Symphony No. 4
Charles Munch, conductor

Tomorrow afternoon at 2:30 Charles Munch will conduct Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

New Yorker 7/17/55

IN THE COUNTRY

Berkshire Festival—Friday, July 15, at 8:30: Leonard Bernstein conducting a chamber orchestra made up of members of the Boston Symphony in an all-Mozart program, with himself as piano soloist and Jennie Tourel, mezzo-soprano. . . . ¶ Saturday, July 16, at 8:30: Charles Munch directing the chamber orchestra in a program of Italian music, with Samuel Mayes, cello, and a chorus. . . . ¶ Sunday, July 17, at 2:30: Charles Munch conducting the chamber orchestra in a program of French music; no soloists. . . . ¶ Wednesday, July 20, at 8:30: The third in a series of six programs of Beethoven's chamber music, this one composed of sonatas played by Isaac Stern, violin, and Alexander Zakin, piano. . . . ¶ Friday, July 22, at 8:30: Charles Munch conducting the Boston Symphony in an all-Beethoven program, with Isaac Stern, violin. . . . ¶ Saturday, July 23, at 8:30: Pierre Monteux conducting the Boston Symphony; no soloists. . . . ¶ Sunday, July 24, at 2:30: Charles Munch conducting the Boston Symphony in another all-Beethoven program; no soloists. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 14.)

Marlboro Music Festival—Thursday, July 14, at

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 13 1955

Berkshire Festival Concerts' 2d Week

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30 p. m. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Fat.

16 THE LAKEVILLE JOURNAL Thursday, July 14, 1955

Grace Notes

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Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 12 1955

Finnish Composer Here

Eino Rautavaara, 26, Finnish composer nominated by Jean Sibelius, has arrived at Tanglewood to spend the summer as a student of composition with Roger Sessions and Boris Blacher at the Berkshire Music Center.

One of 83 students from 18 foreign lands who are at the music school's 13th session for six weeks of concentrated study, Rautavaara has come largely through the efforts of Mrs. Olga Koussevitzky, widow of the former conductor of the Boston Symphony who did much to pioneer the music of Sibelius in this country.

TANGLEWOOD, JULY 8
By G. R.

Program: Bach: *Sinfonia* from the "Easter" Oratorio; Bach: *Suite No. 2 in B Minor* for Flute and Strings; Stravinsky: "Orpheus" *Ballet in Three Scenes;* Mozart: *Symphony in D Major,* "Prague," No. 38 (K. 504), Boston Symphony Orchestra, Doriot Anthony Dwyer, Flutist, Charles Munch conducting.

The first orchestral program of the season at Tanglewood was presented on July 8, in the Concert Hall, before an audience of about 1700.

The "Easter" overture of Bach was a pleasant opening and was followed by the *Suite No. 2 for Flute and Strings* with Doriot Anthony Dwyer, principal flutist of the Boston Symphony Orchestra, performing the solo parts. Mrs. Dwyer played beautifully, with fine tone and excellent breath control. Her legato playing was not entirely secure at all times, but her brilliant playing of the final section, marked "Presto" was beyond reproach. The audience's applause was so sustained that Mrs. Dwyer was forced to repeat the final sections.

Stravinsky's fame and ability as a composer for ballet are established and not likely to be questioned. In his music for the "Orpheus" ballet, he played all his usual rhythmic tricks to achieve a syncopated score and demonstrated again his wonderful writing for wind instruments. However, when the pece is taken as a whole, it is dull; to be blunt, it is a bore.

Charles Munch concluded the concert with the great "Prague" Symphony of Mozart. Mr. Munch ably set forth the dramatic slow "Introduction" and the "Allegro" was as agitated and tense as the music demands. The long lines of the "Andante" were set forth in some of the best playing by the Boston Symphony heard recently. The "Finale" presents a problem for Mr. Munch. The last movement is made up of three themes resembling those of light, German, popular tunes of the day. Mozart molds these together to make a most charming and carefree conclusion. Mr. Munch seemed to see this movement as a chance to demonstrate how well and how fast his orchestra can play. It was fast, expert, but not Mozart. The finesse and charm were gone.

As a whole, it was a good concert. It seemed most pleasant to be again at Tanglewood.

TANGLEWOOD, JULY 9
By E. G. B.

Thor Johnson, conductor of the Cincinnati Orchestra, wielded the baton Saturday night at Tanglewood over the reduced number of Boston Orchestra members who perform in the chamber music series in the smaller concert hall. In three of the four works presented, various single instruments had important solo passages.

Handel's *Concerto Grosso in B Minor, Opus 6, No. 12,* makes liberal use of individual stringed instruments and the harpsichord, alternating with the tutti. The disciplined and experienced players were impressive in sonority and rhythm and in producing true Handelian feeling.

Another concerto grosso, written fifty-three years later by Haydn, and called *Symphonie Concertante, in B Flat Major, Opus 84,* was next presented. The solo nstruments were oboe, bassoon, violn and violoncello, played respectively by Ralph Gomberg, Raymond Allard, Richard Burgin, and Samuel Mayes. Each showed a high degree of virtuosity in a compostion possessing many facets of beauty.

Modern musc was represented by Hindemith's *Der Schwanendreher,* a concerto for viola and small orchestra. Fifteenth and sixteenth century folk melodies are here developed and varied with richness of invention, their poetc lyricsm woven by the viola against unusual orchestral texture. Joseph de Jasquale was the solost. He played superbly on a superb instrument, noted in the program as a 1798 Cerutti.

The concert ended with Haydn's *B Flat Major Symphony,* Opus 98. This was delineated clearly and its dramatic contrasts brought out. Thor Johnson did a capable, understanding and neat piece of work in guiding each offering on the program.

TANGLEWOOD
By A. R. B.

A large audience, one that would almost do justice to the Shed concerts that follow soon, heard Dr. Munch give the glorous Bach Mass in B minor as the Festival's first Sunday Theatre-Concert program.

The small Festival Orchestra and a group of distinguished soloists were most ably abetted by the fresh young voices of the Harvard Glee Club and Radcliffe Choral Society in filling the warm summer afternoon air wth this magnificent music. Unquestionably one of mankind's great artistic achievements, the Bach B minor must be ranked in the very forefront of choral work.

Dr. Munch conducted a vigorous and lively Mass. While lofty and inspiring as indeed it must be, the Boston's B minor was nonetheless sung as a sturdy and straghtforward expression of man's faith. How fortunate for the music world that the great Johann Sebastian Bach had such deep devotion!

The afternoon's soloists, Adele Addson, Soprano; Florence Kopleff, Contralto; John McCollum, Tenor and Donald Gramm, Bass; along with such regular orchestra favorites as Richard Burgin, Dorot Anthony Dwyer and Roger Voisin, all contributed excellent performances and joined with the men and women of Harvard and Radcliffe toward an afternoon that may be one of the season's high spots.

Berkshire Eagle
7/15/55

Public Events

Tonight

8:30-11:00—Teen-age dance sponsored by Park Dept. and Musicians Union. Masonic Temple.

8:30—Symphony concert by Berkshire Music Center students. Tanglewood, Lenox. (For BMC Friends.)

8:40—"Gigi." Willimstown summer theater.

8:45—"Sabrina Fair." Berkshire Playhouse, Stockbridge.

8:45—"Gigi." Malden Bridge (N.Y.) Playhouse.

[illegible]:00—Jacob's Pillow dance festival, featuring dancers of Royal Danish Ballet. East of Lee.

Tomorrow

9:00 a.m.—Opening of fourth annual Great Barrington horse show, for benefit of Boy and Girl Scouts. Fair Grounds.

4:00 p.m.—Jacob's Pillow dance festival.

Red Lion Extends Dining Room Hours

STOCKBRIDGE—On Fridays and Saturdays during the remainder of the Tanglewood season, the dining room of the Red Lion Inn will close an hour later and open a half-hour earlier, it was announced today by Byrne Bauer, owner-manager. It will open at 6 p.m. and close at 8:30.

Among the recent arrivals at the inn are Mrs. Gammell Cross of Providence, R.I., who has been a guest each summer for 15 years; Mr. and Mrs. Dougall Cushing and Miss Edith R. Cushing of Westmount, Montreal, Canada; and Mr. and Mrs. Albert S. Tufts of the Carolina in Pinehurst, N.C.

Mrs. Bauer, who has been on a brief visit in Bronxville, N.Y., her former home, returned today to the inn.

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News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 11 1955

BACH B-MINOR MASS THRILLS LARGE CROWD

Two Choral Groups, Soloists And Orchestra in Festival Event

By W. H. R.

Theater-concert hall patrons at the Berkshire Music Festival at Tanglewood yesterday were treated to a technically perfect and musically inspired presentation of the Bach Mass in B Minor, with all units beautifully co-ordinated under the baton of Conductor Charles Munch.

This is a massive musical structure of great tensile strength. It soars to heights of rare, delicate beauty, and to attain the fullest effect those who produce this music must be able to feel at least some of the sublimity that went into its composition.

Yesterday's production was a delight to the ear, with special emphasis on the duet passages shared by Adele Addison, soprano and Florence Kopleff in the "Christe Eleison."

Largely, the honors were evenly divided, with the male soloists, John McCollum, tenor; Donald Gramm, bass; the Harvard Glee Club, the Radcliffe Choral Society and members of the Boston Symphony Orchestra all contributing to a fitting climax to the first week of the Tanglewood Festival.

The B-Minor Mass is extremely difficult music to sing. It is a real challenge to the performer, and yesterday's musicians rose to that challenge with a confidence and excellence that showed ease and familiarity and with no evidence of strain or awkwardness.

Continuing the Beethoven cycle, the Beaux Arts trio will be heard in another theater-concert hall recital Wednesday evening, performing the C-Minor, the D-Major ("The Ghost") and the B-Flat, styled "The Archduke" trio. Friday evening will feature the music of Mozart, with Jennie Tourel soprano soloist, and Leonard Bernstein conducting.

Berkshire Evening Eagle
7/15/55

Manes

WINNER of the Koussevitzky Memorial Scholarship for a student conductor at Tanglewood is Kenneth Schermerhorn, right, 25, of Schenectady, who goes over a score with Leonard Bernstein, who teaches conducting at the Berkshire Music Center.

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Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 12 1955

Gus Manos

Eino Rautavaara (left), Finnish composer from Helsinki, has arrived at Tanglewood after being nominated by Jean Sibelius to study composition at the Berkshire Music Center under a scholarship given by the center and the Koussevitzky Music Foundation. Mr. Rautavaara is shown here with Mrs. Serge Koussevitzky and Ralph Berkowitz, dean of the center.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 11 1955

Small Orchestra Concerts Draw 6,385 to Tanglewood

Small orchestra concerts in the theater-concert hall at Tanglewood Saturday evening and yesterday afternoon were heard by 6,385 persons, bringing to a record 9,787 the total attendance at the first week's four concerts of the 1955 Berkshire Music festival season.

3,583 Present

Despite the searing sun and and smothering heat, 3,583 persons were in and on the lawns around the small auditorium yesterday afternoon for a magnificent program in which Charles Munch directed an orchestra of chamber propor tions, the Harvard Glee club, the Radcliffe Choral society and soloists in Bach's Mass in B minor.

Saturday evening when the weather was almost as discouraging, 2,802 persons attended to hear Thor Johnson, music director of the Cincinnati symphony orchestra, conduct musicians from the Boston Symphony orchestra in works of Handel, Haydn and Hindemith.

On Friday evening 2,100 had attended the first of the so-called Bach-Mozart concerts preceding the main offering of the Tanglewood season, and on Wednesday night, an audience of 1,300 had heard the first of six chamber music concerts given by the Kroll string quartet.

Last year, the first week of Tanglewood attracted 9,350 compared with this year's 9,787.

Vocal Soloists

Adelle Addison of Springfield, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass, were the vocal soloists in the performance of the Bach mass yesterday while Richard Burgin, concertmaster; Doriot Anthony Dwyer, flutist; James Stagliano, horn; Louis Speyer and Jean Devergie, oboi d'amore; E. Power Biggs, organist; Daniel Pinkham, harpsichordist, and Roger Boisin, trumpeter, all of the Boston symphony, played the instrumental solo passages.

The Harvard and Radcliffe musical groups had performed the work with the Boston orchestra in Boston a few weeks ago and their singing yesterday reflected full familiarity with the majestic music.

This week's festival activities at Tanglewood will follow the same pattern as last week's. On Wednesday evening at 8.30, the Beaux Art trio will present the second of the six Wednesday evening chamber music concerts, performing three Beethoven trios. On Friday and Saturday evenings at 8.30 and Sunday afternoon at 2.30, the small orchestra composed of Boston Symphony orchestra musicians, will continue the so-called Bach-Mozart series in the theater concert hall.

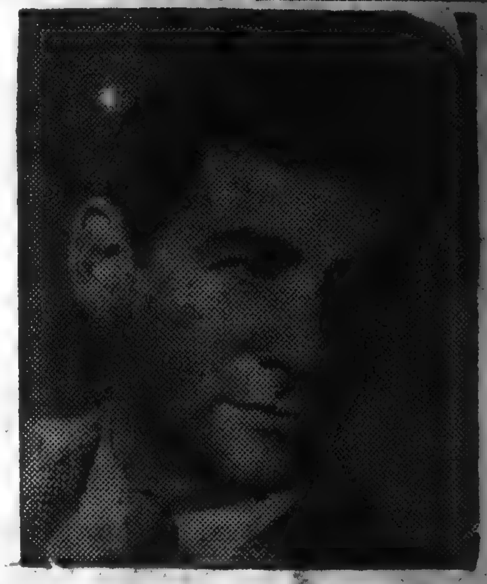
Leonard Bernstein will conduct Friday evening when an all-Mozart program will be given with Jennie Tourel as vocal soloist. On Friday evening, Mr. Munch will conduct a program of the works of Vivaldi and Boccherini with the Berkshire Music center chorus under the direction of Hugh Ross assisting. On Sunday afternoon, Mr. Munch will again conduct. The program will consist of works of Rameau, Ravel Faure and Honegger.

INTERESTING AND AMUSING

12 THE LAKEVILLE JOURNAL Thursday, July 14, 1955

Big Shed Concerts Start Next Week

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear next week when the entire 104-piece Boston Symphony Orchestra, havng completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's Music Director.



BRILLIANT MUSICIAN . . . Leonard Bernstein, American composer-conductor-pianist, who with Jennie Tourel will be a soloist in an all-Mozart program this Friday evening at Tanglewood.

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theatre-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was Music Director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podum since 1951.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental num-

Big Shed Concerts

(Continued from Page Twelve)

bers Rogers Sessions composed for the play, "The Black Maskers," by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of compostion at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: *Sat. July 16:* Charles Munch conducting a program of Italian music. Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Concerto for Cello, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sade Ruth McCollum, mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer music school. *Sun. July 17:* Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus;" Ravel "Le Tombeau de Coupern;" Faure: Pavane; Milhaud: Serenade; Honegger: Symphony No. 4.

Berkshire Eagle
7/15/55

Mac Morgan To Sing At First Church

Mac Morgan will sing "God, My Father" from the "Seven Last Words" by Dubois, at the 10 a.m. morning worship service at the First Congregational Church, Sunday. He has recorded this solo with chorus and organ under the label "Sounds of Our Times."

Mr. Morgan toured last fall with the New England Opera Theater, singing in the "Barber of Seville," under the direction of Boris Goldovsky and also sang with the National Symphony Orchestra last January. He will tour with the New England Opera Theater this fall.

Mr. Morgan is singing at Tanglewood on Aug. 5 and 6, doing solo work in the "Missa Solemnis" and "Fidelio" under the direction of Carl Munch.

St. Stephen's Soloist Is Mary McKenzie

Miss Mary McKenzie, mezzo soprano, will be soloist at St. Stephen's Episcopal Church, 10 a.m. Sunday.

Miss McKenzie graduated from Juilliard School of Music, New York, and ofr the past two seasons has been a student at Tanglewood. She won the Naumburg prize this year entitling her to a New York Town Hall recital. She has also won the Federated Music Club prize and recently won a six-week tour of Italy with the European Opera Co., in September.

Miss McKenzie will sing "But the Lord is Mindful of His Own," by Mendelssohn and "The Lord is My Shepard," by Millott.

Public Events

Eagle 12B 7/15

Tonight

8:30—Boston Symphony chamber orchestra in Berkshire Festival concert, Leonard Bernstein conducting Mozart program. Tanglewood theater, Lenox.
8:40—"Gigi," Williamstown summer theater.
8:45—"Sabrina Fair," Berkshire Playhouse, Stockbridge.
8:45—"G[illegible]" Malden [illegible] [illegible] Playhouse.
9:00—Jacob's Pillow Dance festival featuring leading dancers of Royal Danish Ballet. East of Lee.
9:00—City observatory open. Sprin[illegible] Park.

Springfield Union
7/15/55

FINAL CHAMBER CONCERT SERIES STARTS TONIGHT

Leonard Bernstein to Conduct All-Mozart Program At Tanglewood

The final week end of chamber orchestra concerts by the Boston Symphony Orchestra in this summer's Berkshire Festival will begin this evening at 8.30 in the Theater-Concert Hall at Tanglewood in Lenox. Leonard Bernstein, guest conductor, will lead an all-Mozart program in which Jeanie Tourel, mezzo-soprano, will be soloist. Mr. Bernstein also will play a Mozart piano concerto, conducting from the keyboard.

Program Listed

The full program will be: the Overture to the opera "Don Giovanni" (to be performed at Tanglewood for the first time); the Symphony No. 36 in C Major, the "Linz" Symphony; and the Piano Concerto No. 17 in G Major. Miss Tourel will sing three arias, two from the opera "Idomeneo" ("Zeffiretti" and "Non temer"), and the concert aria "Al desio."

Saturday night's all-Italian concert conducted by Charles Munch, will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi—his Concerti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspiration), and the "Gloria" Mass in D Major (which Hugh Ross will conduct). The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Sunday's all-French concert, also conducted by Mr. Munch, will be comprised of a suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin"; the Pavane, by Gabriel Faure; Milhaud's "Serenade" for Small Orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Music Shed Concerts

Commencing next week end (July 22 and 23 evenings, July 24 afternoon), the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6000-seat Music Shed, which Mr. Munch will open Friday evening (July 22) with an all-Beethoven program with Isaac Stern as violin soloist.

Remaining seats for these two concerts, as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office, and telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be given in the Shed, which will also seat the lawn audience.

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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 11 1955

Bach's B Minor Mass Heard In Concert at Tanglewood

By EVANS CLINCHY
Special to The Hartford Times

Lenox, Mass.—Charles Munch led a spirited and energetic performance of Bach's B Minor here Sunday to close Tanglewood's first weekend of music in fine style.

* * *

THE CONCERT was given, as are all the Bach-Mozart presentations, in the Theater Concert Hall, which was crowded but not so mobbed that this could be called the best-attended performance of the B Minor at Tanglewood.

Since the Mass was given in the theater and not the Shed, the forces employed were generally smaller than those normally used in the larger hall. This was all to the good.

The chorus, made up of members of the Radcliffe and Harvard glee clubs, numbered about 100. The orchestra was the regular chamber group from the Boston Symphony. Because of these relatively small numbers, the music was allowed to breathe, there was a pleasing flexibility and lightness of texture to the performance that was admirable.

A case could easily be made out that this is still too large an ensemble for the B Minor. It is a big, moving work, a very great piece of music. But it also is possessed of a complex, contrapuntal structure whose interweaving lines must be very carefully sorted out and clearly sung.

* * *

ACTUALLY, the two glee clubs and, of course, the orchestra did quite a neat job of presenting clarity and also the bright gleam of sound that it must have.

And Mr. Munch proved to be the force that energized the entire performance and gave it the tingling excitment.

He took the faster sections, notably the Gloria, the Resurexit and the Osanna, at a tremendous clip, and he had the chorus in these sections fairly shouting out its joy.

In the quiet moments, especially the solos, he laid aside the blaring trumpet and concentrated upon melody and a devout tenderness.

His soloists, Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor, and Donald Gramm, bass, were all quite adequate if not sensational, and it was pleasant to hear an honest to goodness oboe d'amore in several of the solo accompaniments rather than the plain oboe.

This may not have been the finest performance of the B Minor ever heard, but it was a lively one for which we can all be grateful.

Boston Herald 7/15

Student Conductor Scholarship Winner

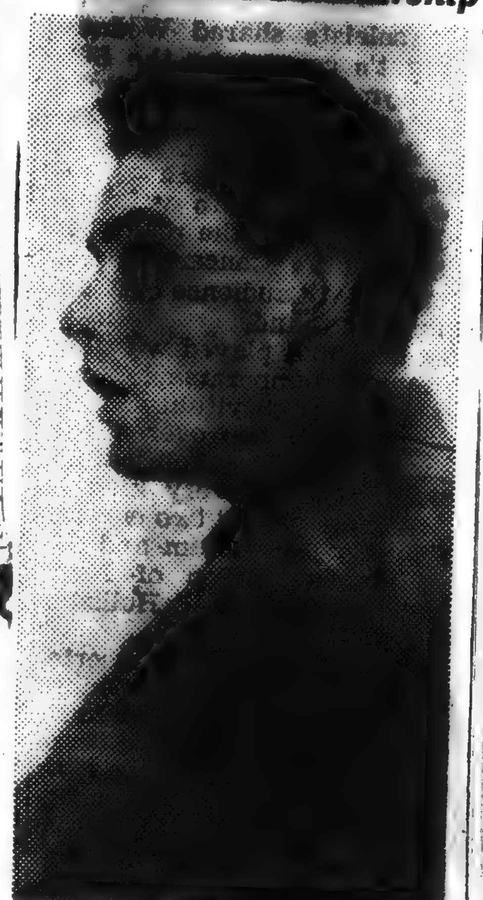
The annual scholarship to a conductor student of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Charles Munch, director, has been awarded to Kenneth D. Schermerhorn, 25, of Schenectady, N.Y., it was announced today.

The scholarship was instituted last year by Tanglewood's neighboring residents of Berkshire County, to express their gratitude for concerts of symphony music performed by students of the Berkshire Music Center from the U.S., Canada and many foreign lands, who train under the young American composer-conductor, Leonard Bernstein. During the six-week session of the music school weekly symphonic programs are given in the Music Shed at Tanglewood on Thursday nights, and on the final Saturday, August 13, of the Berkshire Festival, attracting an average audience of [illegible] persons, mostly within a [illegible] of 50 miles.

The scholarship was organized as a memorial to the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who instituted student symphony concerts in 1940.

FRIDAY, JULY 15, 19

Student Conductor Wins Berkshire Scholarship



Kenneth D. Schermerhorn

The Berkshire Music Center's annual scholarship to a student of conducting has been awarded to Kenneth D. Schermerhorn, 25 years old, of Schenectady, N. Y.

The scholarship was organized last year as a memorial to the late Serge Koussevitzky, former music director of the Boston Symphony Orchestra and organizer of the Berkshire Music Festival at Tanglewood, Mass.

Mr. Schermerhorn, a graduate of the New England Conservatory, has studied with Hans Schwieger, conductor of the Kansas City (Mo.) Symphony. Last year, while serving in the Army, he conducted concerts by an orchestra of enlisted men in Germany, Austria, Italy, France and England. He made his debut at Tanglewood last night conducting Brahms' "Tragic Overture" at a student concert.

Sunday Journal, Providence RI - 7/10

Composer Roger Sessions confers with Rhode Islanders attending Boston Symphony's music school, l-r, Annette Guay, Harold Lawton, John Pandolfii, John Carbone.

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4 From R.I. Study At Tanglewood

Four Rhode Islanders are among the 405 students attending the Boston Symphony's music school at Tanglewood in the Berkshires this summer. They are:

Annette L. Guay, 21, of 54 Cambridge St., Providence, pianist and soprano vocalist, holder of the annual award by the Chopin Club of Providence.

John V. Carbone, 20, of 491 Douglas Ave., Providence, contra bass player in the Tanglewood student orchestra.

John R. Pandolfi, 25, of 129 Church St., Manville, former first clarinetist in the Rhode Island Philharmonic Orchestra who will take the same post with the New Orleans Symphony Orchestra next season.

Harold R. Lawton, 18, of Putnam Ave., Greenville, auditor with the orchestral department of the music center under Leonard Bernstein. Lawton, a textile worker in Greenville, is studying to be a conductor.

There are 372 students at Tanglewood this year from the United States, 10 from Canada and 23 from foreign countries. Among the young foreign musicians are students from Japan, Iran, New Zealand, France, Holland, Israel and Brazil.

About 150 students are instrumentalists and the others are studying voice, conducting and composing.

AUFBAU

Eröffnung der Saison 1955 in Tanglewood

"Zwischen Berg und tiefem Tal" ist das altdeutsche Volkslied, das Hindemith, Schwanendreger zugrunde liegt, dem sich bei wiederholtem Hören immer mehr erschliessenden Konzert für Viola, das am Samstag Abend von *Joseph DePasquale* hervorragend wiedergegeben wurde.

Zwischen Berg und tiefem Tal ist das Motto, das über Tanglewood stehen könnte, wo die für die Musik so massgebende Beziehung zur Natur eine ideale Lösung findet. Umgeben von den schönsten Wiesen, Seen und Bergen, einige Stunden — und das kann oft eine Welt bedeuten — entfernt vom tiefen Tal, ist man subjektiv unendlich aufnahmefähiger, völlig geöffnet für den Ausdruck und die Schönheit von Klängen, die sonst oft am Abend eines mühsamen Arbeitstags nicht mehr den richtigen Weg zu unserem Herzen finden. Jeder, der Musik wirklich liebt, sollte sich der Tiefen-Wirkung dieser Berkshire-Konzerte hingeben.

*

Die offizielle Eröffnung am Freitag war etwas steif in äusserlicher und musikalischer Beziehung. Trotz des warmen Wetters war die Kleidung sehr formell. Man sah Abendkleider und Smokings und fiel in sommerlicher Kleidung ohne Krawatte beinahe aus dem Rahmen. Das hatte sich glücklicherweise am Samstag und Sonntag ganz geändert. Jugend aus den benachbarten Städten und Camps hatte sich eingestellt und verlieh den Konzerten den der Landschaft viel mehr angebrachten freien und gelösten Charakter. *Doriot Anthony Dwyer* spielte die Soloflöte der 2. Bach-Suite hervorragend, während Mozarts Prag Symphony unter *Charles Muench* eine etwas rauhe und ungelokkerte Darbietung erhielt.

Samstag brachte das erfolgreiche Tanglewood Debut von *Thor Johnson,* der hier vor 15 Jahren Schüler von Koussevitzky war und jetzt ständiger Leiter des Cincinnati-Orchester ist. Höhepunkt dieses Abends war die Concertante Symphony op. 84 von Haydn, ein in all' seiner Schönheit viel zu unbekanntes Werk, das in vollkommener Abtönung zwischen den vier Solisten und dem Orchester dargeboten wurde.

Der Eindruck der beiden ersten Konzerte wurde jedoch durch die von tiefem Ernst getragene Wiedergabe von *Bachs Hmoll-Messe* am Sonntag, unter der Leitung von Muench, weit in den Schatten gestellt. Das — nur bedauerlicherweise stark gekürzte — Werk fand eine in den lyrischen Teilen so intensive, in den dramatischen so feurige Gestaltung, dass der Gesamteindruck schlechthin überwältigend war. Der Sturm der Begeisterung am Ende war nur allzu verständlich. Kein Hörer wird dieses Konzert vergessen.

Walter Strauss.

Ein aufgehender Stern: Geza Anda

A.H. Wenn in der kommenden Saison ein junger ungarischer Pianist, *Geza Anda,* seine erste amerikanische Tournee machen wird, dann kann er ähnlich wie der deutsche Sänger Fischer-Dieskau bei seinem Debut in New York auf einen vollen Saal rechnen. Denn die Schallplatte wird inzwischen für dieses grosse Talent als wirksamster Propagandist aufgetreten sein. *Angel Records* haben soeben eine Anzahl von Anda bespielte Platten herausgebracht, die keinen Zweifel darüber lassen, wen man vor sich hat.

Der Pianist erinnert sofort an Horowitz, durch die Brillanz des Anschlages

[191]

7/10

GALA MUSIC EVENT ON

BOSTON SYMPHONY OPENS ANNU TANGLEWOOD FESTIVAL.

First Night of 6-Week Schedu at Lenox, Mass., Features Work of Bach, Mozart and Stravinsky.

Kansas City Star 7/9

By Joseph Kaye

Lenox, Mass., July [illegible]—The prelude to America's greatest music festival was heard last night when members of the Boston symphony orchestra conducted by Charles Munch gave the opening concert of the Tanglewood series. The Tanglewood festival, now celebrated internationally, starts at this time every year and continues for six weeks, during which the Boston symphony and eminent artists perform.

The first two weeks this summer are devoted to small orchestral concerts and chamber music recitals. Beginning July 22, the full Boston symphony begins a month's week-end concerts in the Great Shed, a wooden structure open on three sides which acts as a perfect soundboard for the instruments.

Source of Pride.

The Missouri-Kansas area is contributing to this fine music event. As part of the festival, the Boston symphony maintains the Berkshire music center, a school for advanced and especially gifted music students. This year eight students from Missouri and Kansas are at the school. They were chosen from the finest young musicians in the land.

The students are: Gwendolyn Louise Belle, St. Louis; Connie Lou Converse, Hays, Kas.; Robert Arthur Dennis, University City, Mo.; Emma Lou Diemer, Warrensburg, Mo.; Anne M. Nelson, Lawrence, Kas.; David Allan Sallade, Overland, Mo.; Janice Darlene Seward, University City and Patricia Ruth Ashley, Canton, Mo.

Tonight's concert began with a joyous greeting to Munch from the overflow audience. On the parking lots were cars with license plates from the forty-eight states.

Bach Is Featured.

The "Sinfonia" of Bach, from the "Easter Oratorio," the Bach suite No. 2, Stravinsky's "Orpheus" ballet music and the Mozart Prague symphoney comprised the program. The purity of tone in Bach, the lovely lyricism and beautiful form of Mozart, the singing of Stravinsky, were all presented with complete artistry by Munch and his men.

Tanglewood is a beautiful estate of 210 acres in the Berkshire hills, facing Lake Makheenac, which always seems blended with a fairylike mist. It was on this estate that Nathaniel Hawthorne planned his Tanglewood Tales (hence its name), prepared the material for "The House of Seven Gables," and wrote "The Wonder Book." The cottage in which he lived burned down, but a replica was erected by the National Federation of Women's Music Clubs, and is used as a studio.

Lenox was once the summering place of millionaires—Andrew Carnegie and George Westinghouse were among them.

Carnegie's magnificent mansion, Shadowbrook, is now a Jesuit novitiate, and many of the other great houses are private schools. The town just faded out. Then came the festival, first started by the composer and conductor, Henry Hadley, and developed by Serge Koussevitzky. In the eighteen seasons that followed the town began to live again. Crowds came, its prestige rose high and prosperity flowed in from the visitors.

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JUL 9 1955

1,700 Attend Opening At Tanglewood

LENOX, Mass., July 8 (Special) — The long-hair, little season of the 18th-Berkshire Music Festival got under way here at Tanglewood tonight.

Morethan 1,700 persons heard Charles Munch and 40 members of the Boston Symphony Orchestra play the first of the so-called "Bach-Mozart" programs which will continue for the next two weekends before the major concert series starts.

Some half of tonight's populace sat outside the theater-concert hall where the performance was given. They were the shirt-sleeve crowd and the lucky ones. They enjoyed, as well as the music, whatever breath of air was stirring among the ancient pines and the hemlocks. Inside the hall the atmosphere was so dence you could wring water out of it with a simple twist of the hands. Here the audience was more decorously dressed, and for their formality sat and fanned themselves with their programs, steeping in tepidity.

Flutist Resplendent

Yet, despite the heat and the mugginess, everone was quick to applaud himself into a lather at the high points of the concert. Of these, the first of course was the entrance of Mr. Munch, reclaiming the podium where he had not presided since last year. He came in briskly, looking very fit and well-fleshed, and the house gave him a salvo that appeared to cheer his heart greatly.

The evening's second cresting came when Doriot Anthony Dwyer, the Boston Symphony's Incredible Flutist played the Bach Suite No. 2 in B. Minor. Dazzling Doriot was simply resplendent, performing the endless running passages with the utmost perfection and poise, shading and phrasing the writing exquisitely, and ending up with such an elegant account of the final presto that the audience would not let the concert go on until she had repeated it. Even her appearance was compact of charm as she swayed like a Balinese dancer to coax the heart and grace out of this suite that can be so dull.

Sinfonia Bright And Bold

The program had opened with a considerably more engaging piece of Bach, the Sinfonia from the "Easter" oratorio. Into this Mr. Munch threw himself with enormous animation, and the music came up joyous and triumphant, bright and bold. In the suite, however, the conductor and orchestra trapped themselves with dullness. The playing itself was finished enough, better by considerable than it had been, actually, in the Sinfonia. But somehow, it was not informed with any special eloquence, and in view of the music, this was no help at all.

Though this series of concerts is tabbed "Bach-Mozart," Mr. Munch has undertaken of late to add small, contemporary pieces to these programs. Tonight's variant was the score which Igor Stravinsky wrote in 1947, for a ballet on the subject of Orpheus and Eurydice. It is not a high interesting work. One felt that Mr. Stravinsky had nothing particular to say on the matter, and that he was saying it in the way he had said many thngs before. In this "Orpheus," one felt that the man had become the style. There was nothing moving about the music, nor on the otherhand anything that one could imagine being translated into evocative dance. It had not been played here before, and drew only a mild hand from the audience whose ears it puckered after the rich sweetness of Bach.

The evening closed with a performance of Mozart's "Prague" symphony. Or rather, let me say that it is closing right now, and by discontinuing this concerto for typewriter and deadline, I shall be able to hear some of it, but not in time for tomorrow's paper.

T.H.P.

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JUL 9 1955

Audience of 1,000 Welcomes Munch To Tanglewood Podium

An audience of more than 1,000 persons enthusiastically greeted Charles Munch, music director of the Boston symphony orchestra, as he took the podium at Tanglewood, Lenox, last night for the first time in the 1955 Berkshire Music festival season.

Mr. Munch conducted an orchestra of chamber dimensions, composed of members of the Boston symphony, in a Bach-Mozart program in the theater-concert hall, sharing the applause with Doriot Anthony Dwyer, first flutist of the orchestra, who was soloist in a performance of Bach's Suite No. 2 for flute and strings.

The festival season opened Wednesday evening with the first of a series of six weekly chamber music concerts. Last night's performance was the first of six preliminary small-orchestra concents, to be given on Friday and Saturday evenings and Sunday afternoons before the opening July 22 of the major festival concerts by the full Boston orchestra in the huge Tanglewood music shed.

Besides the Bach suite, the small orchestra last evening performed also the Sinfonia from Bach's "Easter" cantata, Mozart's "Prague" symphony and Stravinsky's "Orpheus."

This evening at 8.30, Thor Johnson, music director of the Cincinnati Symphony orchestra, will conduct the small orchestra in a program of Handel, Hadyn and Hindemith works. Tomorrow afternoon at 2.30, Mr. Munch will return to the director's stand to conduct the orchestra, the Harvard Glee club, the Radcliffe chorus and four soloists in Bahc's B-minor mass.

Tanglewood Tales

Choral Department Performs Tuesday

The Tanglewood choral department, under Hugh Ross' direction, will make its season's bow to the public on Tuesday at [illegible] p.m. in the Theater-Concert Hall. Two Tanglewood premieres by modern composers will highlight the evening. "The Easter Cantata" by young Boston composer Alan Hovhaness, which was commissioned by Columbia Broadcasting System for Easter Day, 1953, and which had its first concert performance two months ago at Boston University, is a 15-minute work for soprano soloist, chorus and orchestra. The soprano role will be sung by Marguerite Willauer, who has sung with the New York City Opera Company and who is the wife of Boston Symphony Orchestra French horn player James Stagliano. Mr. Ross' Tanglewood Choir of 50 voices will be accompanied by an orchestra composed of two horns and an oboe from the Tanglewood Study Group, strings, oboe, harp and celeste from the student orchestra of Department I. The second new work is "The Song of the Soul," written for the London Bach Society in 1953 by Edmund Rubbra, English composer little known in this country. A work for chorus, strings, harp and timpani, it will be led by Mr. Ross' assistant, Miss Iva D. Hiatt, director of the Smith College Choral Society. Four motets by Alan Hovhaness will be sung on the same program, conducted by Mr. Ross' students.

Berkshire Eagle 7/15

Music

Beaux Arts Trio Delivers Uneven Chamber Performance

By JAY C. ROSENFELD

THE BEAUX ARTS trio gave the second concert in the Wednesday evening Beethoven series of chamber music in the Theater-Concert Hall at Tanglewood last night. Menahem Pressler is the pianist, Daniel Guilet, the violin, and Bernard Greenhouse, the cellist.

They progressed chronologically from one of the first compositions Beethoven allowed to be published, his opus 1, No. 3, in C minor, to the D major, opus 70, No. 1, to end with the B flat major, opus 97. These last two have acquired names somewhere en route: the D major has become known as the "Ghost" because someone detected a possible reference to unearthly characters in the slow movement; the opus 97 is known as the "Archduke" because of its dedication. With or without designations they include some of Beethoven's richest soil. How much the Beaux Arts cultivated it is a moot question.

* * *

THE EVENING abounded in dazzling individual playing and, on the [illegible] excellent ensemble playing, [illegible] how artists of such technical security could play at times with such musical insecurity was unaccountable. Granted that they have not worked together too long, yet the caution exhibited at all the main crossroads were curious changes of pace from the brilliant work they did once they were in a movement and in high gear.

The majestic theme and variations of the "Archduke" were magnificently realized, although Mr. Greenhouse's superb tone did not really emerge at any time before this, and there were many instances where recognition of tradition and outstanding expression of it were happily apparent. Mr. Menahem's fulfillment of the piano's assignment throughout the evening was a constant marvel of tonal discipline, dextrous limpidity and artistic flexibility.

* * *

IF, HOWEVER, one of the results and/or the purposes of these concerts is to afford the entire student body of the Berkshire Music Center examples of highest musical achievement, certain standards should be established. Such different bowings as the violinists and cellist used to express the same phrase in its turn in several instances were not good chamber music. A good vocal coach would not have allowed them to "breath" that way. It was neither proper nor in good taste to insert a ritard in the first 10 bars of the allegro con brio of the first trio. In fact, the attenuation of phrases of repose was often stretched beyond endurance. Students should not think they should emulate playing of the "Archduke" scherzo so inexactly in time values nor should they enter the chromatic second subject so indecisively.

* * *

IF WE WERE dealing with inexperienced performers or even fine ones with limited chamber music experience, it might be charitable to overlook many details and quibbles, but the individual competence of these three artists is above debate. They gave their audience tremendous pleasure. Such playing could not fail to do so. But if Tanglewood is not the place for the most lofty ideals of musical performance, where else?

In response to the spontaneous thunders of applause, they added the lovely little short movement of the eighth trio, a work of Beethoven discovered and published posthumously.

Berkshire Evening Eagle 7/15/55

Five-Week South Mountain Concert Season Will Open With New Music String Quartet

NEW MUSIC STRING QUARTET will present two concerts to open the season July 29-30 at South Mountain Temple of Music. Left to right: Broadus Erle, violin; Walter Trampler, viola; David Soyer, cello; and Matthew Raimondi, viola. The morning concert on July 29 will be a Young Audiences concert. The quartet uses the workshop approach to broaden understanding for chamber music.

The New Music String Quartet will present two concerts, on July 29 and 30 at South Mountain Temple to open the five-week concert season, it was announced today by Mrs. Willem Willeke, musical director.

The first concert, Friday morning at 10, will be a Young Audiences concert for parents and children. It will be given in honor and memory of the 75th birthday of the late Willem Willeke, director of music at South Mountain for 30 years.

The second concert will open the five-concert [illegible] scheduled for Saturday afternoon [illegible]. The programs will be announced at a later date.

Fosters Appreciation

The New Music String Quartet, whose purpose has been to broaden the appreciation for chamber music throughout the country has found an encouraging aid in a new approach which the group calls a workshop demonstration.

This lecture-recital technique will be displayed at the Young Audiences concert. It is an innovation in the field of music and consists of an hour of informal music-making that generally begins by the quartet's performance of a great classic work, or a composition of a major contempory composer. After the music is played, it may be a Beethoven quartet or the Bela Bartok string quartet No. 3 or "Five Pieces" by Anton Webern, questions and opinions of the audience are invited.

In the course of the workshop demonstration, the members of the quartet—Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello—call upon personal experiences, describe reactions of audiences in other parts of the country, illustrate solo passages and join with the other instrumentalists to show how each instrument is integrated with the ensemble.

Mr. Erle was born in Chicago in 1918 and at the age of three began his violin study in Canada. He made his first professional appearance when he was six and had become a scholarship student at the Curtis Institute in Philadelphia at the age of ten. After this he studied with Alexander Bloch, whom he considers his most important teacher. Besides tours as a solo artist, Mr. Erle has been a concertmaster with the Ballet Theater orchestra and Columbia Recording orchestra under such noted conductors as George Szell, Bruno Walter and Efram Kurtz. He was 15 when he joined his first string quartet and chamber music has been his absorbing interest.

Scholarship Student

Born in New York in 1928, Mr. Raimondi studied with Adolfo Betti, first violinist of the Flonzaley Quartet, who was an inspiration in turning Mr. Raimondi to chamber music. As a scholarship student at the Juilliard School of Music, he studied violin with Ivan Galamian, and chamber music with Felix Salmond and Hans Letz. Following his graduation from Juilliard he continued graduate work at Columbia University in musicology under Professor Paul Henry Lang. Mr. Raimondi is the only native New Yorker of the group and is an alumnus of the High School of Music and Art.

Walter Trampler, violist, was a member of the famed Strub String Quartet which made annual concert tours of the European continent. He was born in Munich in 1915 and started playing at the age of five. Following graduation from the Munich State Academy he became first violist of the Berlin Radio Symphony Orchestra and joined the Strub Quartet. He came to the United States in 1939 and taught violin, viola and chamber music at Rollins College. In 1942, he left to play at Tanglewood under Serge Koussevitzky, then joined the Boston Symphony Orchestra. After active service in the Army, he became first violist of the New York City Opera and City Center Symphony, appearing twice as soloist with that orchestra.

David Soyer, cellist, has achieved wide recognition for his concert performances throughout the country. He was born in Philadelphia in February, 1923. He has presented recitals at Carnegie Hall and Town Hall in New York.

Movie Timetable

[illegible] Drive-In — "Crosswinds," at dusk; "The Violent Men," 10:30.

Capitol — "Angela," 1:05, 4:40, 8:10; "House of Bamboo," 2:40, 6:10, 9:40.

Little Cinema — "Romeo and Juliet," 8:15.

Palace — "Seven Little Foys," 1:00, 3:45, 6:35, 9:20; "Double Jeopardy," 2:30, 5:20, 8:10.

State — "The Cobweb," 1:20, 4:00, 6:30, 9:00.

Sunset Drive-In — "Black Widow"; "The Outcast," at dusk.

Tyler — "Bedevilled," 7:40; "Bitter Creek," 6:00, 9:00.

Union Square — "Chicago Syndicate," 1:00, 3:49, 6:21, 9:10; "Bring Your Smile Along," 2:23, 5:12, 7:44.

County Timetable on Page 18

Tanglewood Tales

Auditions Monday

Alexander Hilsberg, conductor of the New Orleans Philharmonic, will be in Tanglewood Monday to hold auditions for violinists and cellists for this noted orchestra. String players from the Berkshires are invited to compete. The auditions will be held at 4:30 p.m. in the administration office of the Berkshire Music Center.

* * *

Opera Department

The Berkshire Music Center's Opera Department is now in full force, preparing for its summer works. On Monday, Aug. 1, it will combine with the music school's choral department in a concert presenting Tanglewood premieres of "L'Abandon d'Ariane" by Darius Milhaud, guest composer at the music school in 1948; and "Romeo and Juliet" by Boris Blacher, guest composer this summer. On Monday and Tuesday evenings, Aug. 8 and 9, the opera department will perform the rare Mozart opera "Zaide," in two acts, and give the world premiere of "The Rope," a one-act opera by Louis Mennini, of the faculty of the Eastman School of Music in Rochester, especially composed for performance at Tanglewood. Seats for these evenings are reserved, and must be applied for through the office of the Friends at Tanglewood.

* * *

Bernsteins Name Baby

The Leonard Bernsteins (television actress Felicia Montealegre) have named their seven-pound four-ounce son, born in New York City July 6, Alexander Serge. The Serge is in honor of the late Serge Koussevitzky, under whose musical aegis the young composer-conductor-pianist from Lawrence, got his start. Mrs. Bernstein, the couple's two-year-old daughter Jamie, and the new-born son arrived in Tanglewood Tuesday to join Mr. Bernstein, and will make their summer home near Great Barrington.

* * *

Visitors Coming in Groups

As in past years, a number of groups will visit Tanglewood during the Berkshire Festival weekends. On July 30 and 31, 53 members of the United Nations Secretariat will be guests of Pittsfield hostesses, and will lunch at Tanglewood on Sunday. The visit is arranged by K. K. Paluev, chairman of the Workshop for World Understanding. July 23 Rudolph F. Nunnemacher will bring 40 summer session students of Clark University, Worcester, to Tanglewood, in time for a swim and a box lunch supper at Stockbridge Bowl before the concert.

Music

Munch, Scholarship Winner Conduct Student Orchestra

by A. D. HORNE

LAST NIGHT in the Shed at Tanglewood, Charles Munch joined student conductors Kenneth Schermerhorn and George Mester to lead the Berkshire Music Center's Department I orchestra in performances of familiar works.

After the concert, Mr. Munch, Leonard Bernstein and Mrs. Serge Koussevitzky were among those backstage to present a check for $500 to Mr. Schermerhorn, a 25-year-old Schenectady man. The check, covering tuition and living expenses for the six-week Tanglewood season, is a vital portion of the Koussevitzky Memorial Scholarship founded last year by a committee of Berkshire residents. Mrs. William M. Crane of Richmond, chairman of the committee, which raised $5,000 from more than 135 donors, was at last night's presentation ceremony.

* * *

MR. SCHERMERHORN, who made his debut on the Music Shed podium with Brahms' "Tragic Overture," is a graduate of the New England Conservatory, and a past member of the Kansas City (Mo.) Symphony.

After two years of Army life in West Germany (with music studies in Munich and Stuttgart), Mr. Schermerhorn found himself a beneficiary of a State Department policy stressing the mature aspects of American culture. Put in charge of a 70-piece orchestra made up of enlisted men in the U.S. 7th Army, Mr. Schermerhorn in the course of one year conducted 80 concerts throughout Western Europe and gained wide recognition. Leonard Bernstein, meeting him in Milan last April, suggested his return to Tanglewood as a student conductor this summer. Following his Army discharge in early June, Mr. Schermerhorn followed this counsel.

* * *

GEORGE MESTER worked up a good sweat in the final movement of Shostakovich's fifth symphony, after a very *largo* reading of the third movement. Last week he was heard leading Prokofieff's "Peter and the Wolf," and in 1952 and 1953 he was at Tanglewood as a student of violin and conducting. Twenty years old and a native of Mexico City, he took up the violin at the age of five and continued his studies in Los Angeles and at the Juilliard School in New York.

Concertmaster last night was Paul Gurevich, 21, a native of Moscow and a resident of the Bronx, N.Y. Mr. Gurevich, who also made his violin bow (no pun) at five, has already been heard in the Sunday morning chamber music series and will be soloist with the student orchestra in the Shed next Thursday night, playing two movements of Prokofieff's G minor concerto.

Mr. Munch's part of the program followed the intermission, and included an impressive reading of Schubert's eighth symphony. (Two movements per work seemed to be the limit last night.) The final work was Paul Dukas' too-familiar scherzo, "The Sorcerer's Apprentice." The audience, which filled the Shed as far back as the boxes (with couples on the grass, alas), seemed well pleased with it all.

FINAL PROGRAMS IN BERKSHIRE CHAMBER SERIES

Winsted Citizen 7/16/55

The two final programs in this season's Berkshire festival series of chamber orchestra concerts by members of the Boston Symphony Orchestra will be given in the theater-concert hall at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock and tomorrow afternoon at 2:30 p. m. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi, the Concerti Grossi Nos. 10 and 11 from the Opus 3 set called "L'Estro Armonico" (harmonical inspiration), and the "Gloria" mass in D major (which Hugh Ross will conduct). The Berkshire festival chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and [illegible] Ruth McCollum, mezzo-soprano, both students at the Berkshire music center. In addition to the Vivaldi works, the concert will also include Boccerini's cello concerto in B flat with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Composers' Forum Tomorrow Night At Chamber Hall

Berkshire Eagle 7/16/55

TANGLEWOOD—Works by four students of composition at the Berkshire Music Center will be heard and discussed tomorrow night at 8:30 in the season's first Composers' Forum at the Chamber Music Hall here. Members of Tanglewood's Society of Friends will hear a choral work and three quintets performed by students of the choral and instrumental departments.

The composers represented, students of Roger Sessions and Boris Blacher at the Music Center's Department III, include two—Emma Lou Diemer of Warrensburg, Mo., and Claire C. J. Polin of Philadelphia—who studied at Tanglewood last summer. The others are William J. Sydeman of Sarnia, Ont., and Paul Glass of Los Angeles.

Throughout this weekly series, the audience will be invited to contribute questions and opinions in the discussion following each performance.

The program follows:

Three Poems for Chorus — Emma Lou Diemer

Lament — Edna St. Vincent Millay
Between Two Hills — Carl Sandburg
Faery Forest — Sara Teasdale
Kalman Novak (Cambridge, Mass.), student of Dept. [illegible] conductor.

Harp Quintet — Claire C. J. Polin

Elizabeth Frye, Charleston, W. Va., violin; Reuben Bennett, Chelsea, viola; Charles Sweers, Curacao, Netherlands Antilles, violin; [illegible], Brooklyn, N.Y., cello; Kathryn Rapp, [illegible], Calif., harp.

Quintet for Winds — William J. Sydeman

[illegible] Slimon, New York City, flute; Elsa Ludewig, Charlottesville, Va., clarinet; Sylvia Sherman, Brooklyn, [illegible] oboe; Thomas Grove, Flemington, Pa., bassoon; Robert Ricks, [illegible], N.C., French horn.

George Mester, Mexico City, student of Dept. I, conductor.

Quintet for Clarinet and Strings — Paul Glass

Paul Gurevich, Bronx, N.Y., violin; Midhat Serbaji Jr., Brighton, viola; Elizabeth Beebe, Muskegon, Mich., violin; Bruce Kingbell, Bay City, Mich., cello; John Grande, Long Island City, N.Y., clarinet.

Stefan Bauer, Mengelberg, New York City, student of Dept. I, conductor.

Public Events

Eagle 7/16/55

Tonight

8:30—Berkshire Festival chamber orchestra concert, Charles Munch conducting. Tanglewood theater, Lenox.
8:40—"Gigi." Williamstown summer theater.
8:45—"Sabrina Fair." Berkshire Playhouse, Stockbridge.
8:45—"Gigi." Malden Bridge
9:00—Jacob's Pillow dance festival, featuring dancers of Royal Danish Ballet. East of Lee.

Tomorrow

10:00 a.m.—Student chamber music concert. Tanglewood chamber music hall, Lenox. (For BMC Friends)
12:45 p.m. — Great Barrington horse show for benefit of Boy and Girl Scouts. Fair Grounds.
2:00 p.m.—Water carnival of Pittsfield Boating Club. Onota Lake.
2:30 p.m. — Berkshire Festival chamber orchestra concert of French music, Charles Munch, conducting.
3:00 p.m.—Chamber music concert at Cummington School of the Arts. Music shed, Cummington.
4:00 p.m.—Chamber music concert by Berkshire Quartet. Music Mountain, Falls Village, Conn.
7:00 p.m. — "Gigi." Malden Bridge (N.Y.) Playhouse.
8:30 p.m.—Composers' forum. Chamber music hall, Tanglewood, Lenox. (For BMC Friends)
8:30 p.m.—Concert by Roach-Brown Jazz Quintet. Berkshire Music Barn, Lenox.

What's Going On?

TONIGHT:

8:30—Tanglewood. Theatre-Concert Hall. Chamber Orchestra, Charles Munch conducting. Soloist, Samuel Mayes. Works by Cherubini, Boccherini and Vivaldi.

8:40—Williamstown Summer Theater. Final performance, [illegible]."

8:45—Berkshire Playhouse. Final performance, [illegible]."

8:45—Malden Bridge Playhouse. "Gigi."

9:00—Jacob's Pillow. Final performance, [illegible] Ballet.

For complete schedule of outstanding cultural events for the next seven weeks, see the [illegible] the second section of today's Eagle,

Berkshire Week

Berkshire Eagle
7/16/55

Music Publicists Had Tough One To Munch Over

FOR A SPELL, right after Charles Munch was appointed director of the Boston Symphony Orchestra, the publicity bureau at Tanglewood was stumped at just how to spell his name.

Writing it "Muench" would be French, only he is Alsatian which is a little different. To be entirely correct, it should be written "Munch" with two dots over the "u." Most United States type has no such character.

In despair, the public relations men put it up to the conductor himself. He wrinkled his brow, then settled for the simple "Munch" as it is now carried in all their releases.

However, he presented them with another poser, along with his decision. "Be sure and give it the French pronunciation," he admonished. But French is pronounced so many different ways, they aren't sure to this day just which way is the right way.

Berkshire Eagle
7/16/55

Evening Citizen
Winsted 7/14/55

Finnish Composer To Study Music At Berkshire Center

Lenox, Mass., July 14—Eino Rautavarra, 26, a Finnish composer, will study at the Berkshire Music center this summer under the sponsorship of his famed countryman, Jan Sibelius.

Rautavarra is one of 33 students from foreign nations who entered the school's 13th session at Tanglewood.

Festival Program • Eagle 7/15

Bernstein To Conduct Tonight With Jennie Tourel as Soloist

TANGLEWOOD—Leonard Bernstein will lead an all-Mozart program in which Jennie Tourel, mezzo soprano, will be soloist tonight at 8:30 in the Theater Concert Hall to open the final weekend of chamber orchestra concerts at the Berkshire Festival. Mr. Bernstein will also play a Mozart piano concerto, conducting from the keyboard.

The full program will be; The Overture to the opera "Don Giovanni" (to be performed at Tanglewood for the first time); the Symphony No. 36 in C Major, the "Linz" Symphony; and the Piano Concerto No. 17 in G Major. Miss Tourel will sing three arias, two from the opera "Idomeneo" ("Zeffiretti" and "Non temer"), and the concert aria "Al desio."

Working on New Musical

Mr. Bernstein, who returns to Tanglewood this summer after a year's leave of absence, is in charge of the department of orchestra conducting and also of the student orchestra at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts. Since his last Tanglewood appearances, Mr. Bernstein has been busy both composing and conducting. He wrote the score for the oft-Oscared film "On the Waterfront" and just completed the music for a full-length opera based upon "Candide," with a libretto by Lillian Hellman. He currently is working on a new musical play for Broadway to be called "East Side Story." He has also been busy conducting in various European and South American musical capitals, most notably at La Scala in Milan and with the Israel Philharmonic Orchestra both at home and on tour.

Jennie Tourel returns to Tanglewood tonight for the first time since three memorable appearances at the 1953 Berkshire Festival, when she sang in Berlioz' "Romeo and Juliet" under Mr. Munch, Ravel's "Scheherazade" cycle and Mahler's Second Symphony under Mr. Bernstein. She has just completed her 10th consecutive transcontinental tours of the United States and Canada, and also recently appeared in South Africa, South America and Israel.

Tomorrow evening and Sunday afternoon, Charles Munch will return to the podium to conduct concerts of Italian and French music respectively. The Boston Symphony's first cellist, Samuel Mayes, is soloist in the former.

Concert Bits

Humphrey Doulens, Columbia Artists Mgt. v.p., bedded at home in Norwalk, Conn., for last round against hepatitis following discharge from hosp.

The London Philharmonia, which will make its U.S. debut this fall, with **Herbert von Karajan** conducting, will also appear at Salzburg next January for that city's Mozart Week, and not the London Philharmonic, as erratumed.

Ten leading dancers of the Royal Danish Ballet will make their New York debut at Lewisohn Stadium July 21.

Leon Daniellen has been re-signed by Ballet Russe de Monte Carlo for the coming season.

Thor Johnson, Cincy Symph maestro, will be guest conductor of the Boston Symphony Chamber Orchestra in the "Berkshire Festival" broadcast next Monday (18) on NBC Radio.

Dr. Moshe Paranov, director of the Julius Hartt Musical Foundation in Hartford, Conn., has been engaged for a second season as musical director and conductor of the Brockton (Mass.) Orchestral Society. **Rodney May**, newly-elected president of the board of directors, and supervisor of the Brockton Public Schools Music Dept., will continue as the orch's associate director.

Variety, N.Y.
Wed! July 13, '55

Spfield Union
7/16/55

MOZART WORKS SUPERBLY DONE AT TANGLEWOOD

Chamber Orchestra, Bernstein, Miss Tourel Delight Audience of 3129

By **WILLARD M. CLARK**

Tanglewood, July 15—I am not sure whether it was Mozart, Leonard Bernstein, Jennie Tourel or the chamber orchestra of the Boston Symphony Orchestra that drew 3129 people to Tanglewood tonight. Whatever it was, the audience has heard the music of Mozart played and sung as he must have wished to have it performed.

Touch of Glamor

In Leonard Bernstein, the orchestra had a conductor worthy of its best and tonight the members gave of their best. The silken tones of the string section were matched by the beauty of brasses and winds. It was the kind of orchestra tone one has learned to expect from the Boston Symphony players. It is always good to have Mr. Bernstein at the helm. He brings back something of the glamor and sense of the theater that was Koussevitzky.

The concert opened with a beautiful performance of the overture to "Don Giovanni," phrases were handsomely moulded and there was a constant play of light and shade.

Seldom have we heard a more communicative performance than Bernstein offered of the 'Symphony in C Major, K. 425," known as the "Linz." It seems impossible that this full length symphony with its provocative treatment of details and daring innovations could have been written in three days. As is his custom, Mr. Bernstein conducted without score. He felt and made konwn the myriad beauties of this happy work, treating it with elegance and delicacy; missing no nuance and bringing to light the power and imagination that lies in this music. There was a poignance to the slow movement, feather lightness in the minuet and brio in the closing presto.

Jennie Tourel and Mr. Bernstein make a musical team that is hard to equal. Both are superb musicians, intellectually able to meet any problem. Miss Tourel has always seemed to us to be a "singer's singer." Her style is impeccable and her techniques faultless. The voice has never been extraordinary in volume or beauty, but the intelligence that marks all she does, has placed this singer in the top rank of recitalists. Tonight she sang two demanding arias from "Idemoneo" and a seldom heard aria, written for a performance of "The Marriage of Figaro."

The opening aria from "Idemoneo" was "Zeffiretti Lusinghieri" which provided ample opportunity for the singer to warm up and give early evidence of her great art. The air from "Figaro," a rondo, "Al Desio, Di Chi T'Adora" was charmingly sung, with a grace, lightness and flexibility that was fascinating. Top notes were handled carefully, but they came through.

Several Recalls

The second aria, with its interesting piano obbligato, is an air interpolated in the opera for a soprano. It has real bravura qualities and Miss Tourel sang it with warmth and full realization of its emotional character. The audience was enthusiastic and there were several recalls. The orchestra accompaniments were worthy of the music and the singer.

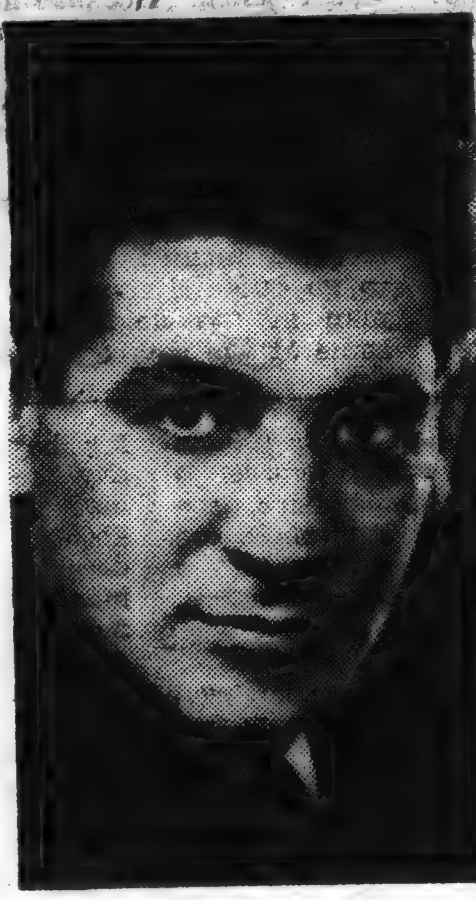
The final work on the program brought Mr. Bernstein to the stage in the role of pianist-conductor, as he both played and conducted the "Piano concerto in G Major, K. 453." We have always admired this pianist's performance of Mozart. He has the technique and the sensitivity to make this music live anew. The dual job of playing and conducting disturbed him not at all and everything went about as it should have.

Tomorrow night Charles Munch will open the program with the "Concerto Grosso in D Minor" by Vivaldi, following this with the same composer's "Concerto Grosso in B Minor," for four violins and string orchestra. Samuel Mayes, first cellist of the orchestra, will be heard in the "Concerto for Violincello in B-Flat Major" by Boccherini. The concluding work will be the Vivaldi's "Gloria," sung by the festival chorus under Hugh Ross.

Music Berkshire Eagle 7/16/55

Bernstein, Tourel Captivate Big Audience

By **JAY C. ROSENFELD**



Leonard Bernstein

THE PROGRAM in the theater-concert hall at Tanglewood last night was entirely from Mozart. Leonard Bernstein, making his first appearance there in two years, conducted the overture to "Don Giovanni," the C major "Linz" symphony, played the solo and conducted from the keyboard of the G major concerto and led the orchestra in the accompaniments for soprano Jennie Tourel in three arias.

It is a fair guess that no program will exceed in glamor that of last night. Bernstein made some beautiful music, but he injected his own galvanic personality into the least consequential detail to the utter delight of one of the largest audiences of the season.

A gray sky and the feel of rain threatened in the pre-concert hours but evidently did not keep the crowds away and, happily, nothing occurred to mar the thrill of the evening.

* * *

THE OVERTURE and the symphony both start with slow introductions of approximately the same length and lead into the main parts of the movements of not basically too remote a nature. The orchestra sounded in top form for Bernstein and he gave the music authentic style. His contrasts were not violent yet were clear and valid, and his tempi were very satisfying. There was a piquancy on occasion and a long singing line where appropriate.

In the piano concerto, he usurped the function of the concertmaster and conducted from the keyboard. Many of his indications here were rebundant and extravagant and never have we imagined the andante to contain so much Weltschmerz. Nevertheless it was wonderfully stimulating and excited the audience to peaks of exhilaration.

* * *

THE PIANO was placed obliquely so that the soloist's back was to the left half of the audience. It was evidently the custom before conductors stood before their men and when the orchestra was led from the keyboard, to point the piano directly in so that the pianist had his back entirely to the hall. The leader of the first violins acquired the nomenclature of concertmaster under such conditions when he assumed the responsibility of accompanying the soloist. Bernstein embraced concertmaster Richard Burgin last night after the concerto in an outburst of gratitude for the integrated collaboration the orchestra provided.

Bernstein's piano playing was a combination of keyboard artist, orchestral leader and dramatic actor. His grasp of orchestral tone and effects influenced him somewhat in his tone production. His confidence and mastery of the music provided a base upon which he built his graphic conception. His enthusiasm and complete immersion in his task leads him into demonstrations that might be disciplined, particularly his audible foot beating to mark time.

* * *

MISS TOUREL sang the aria "Zeffiretti Lusinghieri" from "Idomeneo" and the rondo "Al Desio, di chi t'adora," and later, the scene and rondo "Non Temer, amato bene," this latter with Mr. Bernstein playing the piano obbligato. The "Idomeneo" aria was most beautifully suited to Miss Tourel's voice and the opportunities it affords of showing the control and judgment she possesses were eminently realized.

Her tone was fresh and warmly glowing and she gave unalloyed joy in her phrasing and even the variety of color with which she invested certain propitious and long-sustained notes. The operatic demands of the ensuing choices were a slight degree less perfectly suited to the attributes of her voice, yet nothing could diminish the pure beauty and classic style with which she used it.

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Berkshire Evening Eagle 7/16/55

Manos

CELLO SOLOIST Samuel Mayes, left foreground, and Charles Munch, conductor of the Boston Symphony Orchestra, discuss a portion of the score at rehearsals for tonight's performance of Boccherini's Cello Concerto in B Flat to be given at 8:30 in the Theater-Concert Hall.

Final Chamber Orchestra Events At Tanglewood Tonight, Tomorrow

TANGLEWOOD—The two final programs in this season's Berkshire Festival series of chamber orchestra concerts by members of the Boston Symphony Orchestra will be given in the Theater-Concert Hall tonight at 8:30 and tomorrow afternoon at 2:30. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

All-Italian Concert

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of the 18th century composition, Antonio Vivaldi—his Concerti Grossi Nubers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspration), and the "Gloria" Mass in D Major, which Hugh Ross will conduct. The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Mr. Mayes joined the Boston Symphony Orchestra as solo cellist at the start of the 1948-1949 season, Serge Koussevitzky's last season as conductor. Previously he had been solo cellist of the Philadelphia Orchestra for a decade, having joined that orchestra at the age of 19. He is the grandson of a Cherokee Indian and his father was a first cousin to Will Rogers. He has performed in recital, with orchestra and in chamber music ensembles in most of our principal cities. Last season he introduced the new Cello Concerto by Kabalevsky to American audiences.

All-French Program

Sunday's all-French concert, which will also be conducted by Mr. Munch, will be comprised of a Suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin"; the Pavane by Gabriel Faure; Milhaud's "Serenade" for Small Orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Beginning next weekend, the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6,000-seat Music Shed, which Mr. Munch will open on Friday evening with an all-Beethoven program with Isaac Stern as violin soloist.

AREA RESIDENTS AT TANGLEWOOD, SOME HAVE BOXES

The Berkshire symphonic festival at Tanglewood is well under way this season and as usual is attracting large crowds. People from Winsted and the surrounding area in numbers attend the concerts or the events in the music barn at one time or another during the summer.

In addition to those who attend only occasionally, there are many from here who hold season passes. There are even two or three who have boxes, including Mrs. P. A. Kelemen of Norfolk.

The events of Tanglewood have now become known the world over, and each year brings thousands more to this spot, which is a sort of summer music Mecca. Winsted is fortunate to be within easy driving distance of Tanglewood, and it is heartening to know many local persons are taking advantage of the offerings there.

Winsted Citizen 7/14

Bernstein Conducts All-Mozart Program

N.Y. Times **By JOHN BRIGGS** Sat. July 16

Special to The New York Times.

LENOX, Mass., July 15—The second week-end of Berkshire Festival concerts got under way tonight with an all-Mozart program played by the Boston Symphony Orchestra, Leonard Bernstein conducting. Jennie Tourel, mezzo-soprano was the soloist.

Mr. Bernstein as a Mozart interpreter has gained poise and maturity with the passing seasons. His conducting of the "Linz" symphony (K. 425) gave evidence of his increasing stature and deeper insight as a performer.

•

Mr. Bernstein's conducting style, too, is less hectic and more self-assured than it used to be. To be sure, there are moments when one had the disconcerting momentary impression that the late Serge Koussevitzky was again on the podium. On the other hand, it seems quite fiting that the Koussevitzky mannerisms should live on in the conducting of the man who is perhaps Koussevitzky's most gifted student.

Mr. Bernstein displayed another facet of his talent by playing, and conducting from the piano, the Mozart G major Concerto (K. 453). Aside from Bruno Walter, few conductors of present times have attempted this particular tour de force. Mr. Bernstein's fluent playing of the concerto tonight was all the more remarkable in that he is, so to speak, a part-time pianist in the intervals when he is not composing or conducting. One wonders when the talented young maestro has time to practice.

Miss Tourel was heard in the aria, "Zeffiretti Lusinghieri" from "Idomeneo," the rondo, "Al Desio, di Chi t'Adora" (K. 577) and the scene and rondo, "Non Temer, Amato Bene," (K. 453), the latter with piano obligatto played by Mr. Bernstein.

Miss Tourel's singing of Mozart was, as always, a delight. The purity of her intonation, and the accuracy and seeming ease with which she negotiated the most difficult florid passages, were matters for admiration.

The concert began with a spirited performance of the overture to "Don Giovanni."

NY Times Sunday July 17

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Concert: In Berkshires

By JOHN BRIGGS

Special to The New York Times.

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Boston Sunday Herald: 7/17

Berkshire Festival Programs

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear next week, when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles river in Boston moves over to the hills of western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed, which will continue until the conclusion of the festival on Aug. 14, under the direction of Charles Munch, the symphony's music director.

Again this year 12 concerts will be performed in the 6,000-seat Music Shed, open on three sides, so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the 12 Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9,197.

A feature of the Shed series in 1955 will [illegible] music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the orchestra.

The concerts this week include a program of Beethoven violin sonatas in the Theater-Concert Hall given Wednesday night by Isaac Stern and Alexander Zakin; the first Shed concert Friday night with Charles Munch conducting a program consisting of Beethoven's Symphony No. 7 and the violin concerto with Isaac Stern as soloist; the second Shed concert on Saturday night when Pierre Monteux presents Respighi's Passacaglia and Fugue in C minor; Beethoven's Symphony No. 2, Sessions' suite from "The Black Masquers," and Strauss' "Death and Transfiguration."

On Sunday, July 22, Mr. Munch will conduct the First, Fourth and Sixth Symphonies of Beethoven in the Music Shed at 2:30 p. m.

Noted Modern Composers

Roger Sessions, left, professor of music at Princeton University, and Boris Blacher, right, director of the Hochschule fur Musik in Berlin, are in charge of the Berkshire Music Center's composition department at Tanglewood this summer. Students of the noted modern composers give their first forum tonight at 8:30 in the Chamber Music Hall, the concert open to the public through membership in the Friends' Society.

Springfield Sun Republican 7/16/55

Berkshire Festival

[illegible] 7/17

The final concert in the chamber orchestra series at the Berkshire Festival at Tanglewood, Lenox, Mass., will be given this afternoon. Next Friday night the major portion of the Festival will begin with the initial concert in the Music Shed by the Boston Symphony Orchestra in full numbers. Programs of this week will be as follows:

Today at 2:30, Theatre-Concert Hall. Boston Symphony Chamber Orchestra, Charles Munch conducting. Rameau: Suite from "Dardanus"; Ravel: "Le Tombeau de Couperin"; Faure: Pavane; Milhaud: Serenade; Honegger: Symphony No. 4.

Wednesday at 8:30, Theatre-Concert Hall. Isaac Stern, violin, and Alexander Zakin, piano in Beethoven Sonatas: No. 2, A major, Op. 12, No. 2; No. 5 in F major ("Spring"); No. 7, C minor, Op. 30, No. 2.

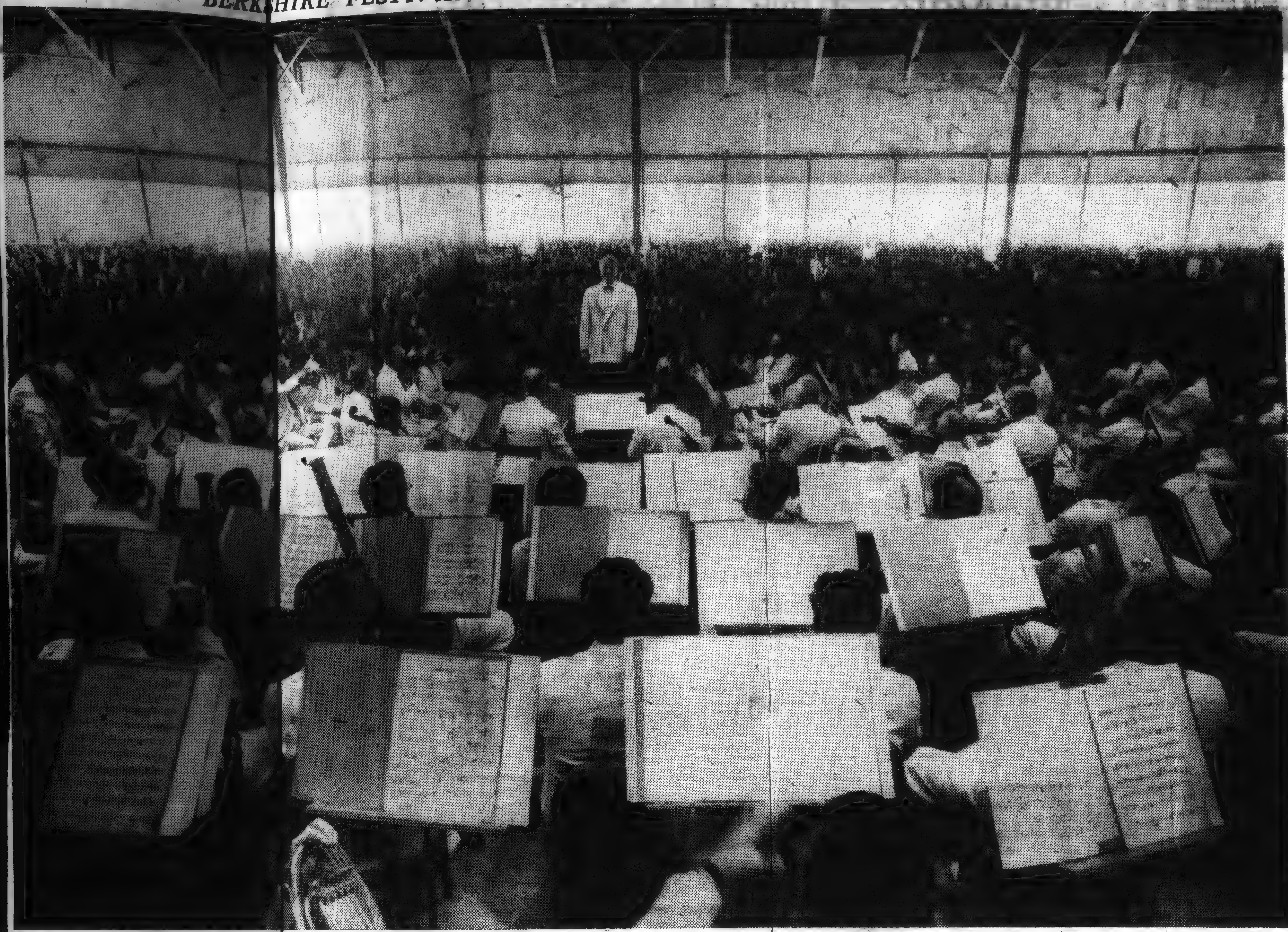
Friday at 8:30, Music Shed. The Boston Symphony Orchestra, Charles Munch conductor. Beethoven: Overture to "Coriolan"; Violin Concerto (soloist, Isaac Stern); Symphony No. 7.

Saturday at 8:30, Music Shed. The Boston Symphony Orchestra, Pierre Monteux, guest conductor. Bach-Respighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2; Roger Sessions: Suite from "The Black Maskers"; Strauss: "Death and Transfiguration."

Sunday, July 24, at 2:30, Music Shed. The Boston Symphony Orchestra, Charles Munch conductor. Beethoven: Symphony No. 1; Symphony No. 4; Symphony No. 6 ("Pastoral").

THE NEW YORK TIMES, SUNDAY, JULY 17, 1955.

BERKSHIRE FESTIVAL CONCERTS MOVE INTO BIG SHED FRIDAY



The New York Times (by Sam Falk)

The Boston Symphony, its permanent conductor, Charles Munch, and the large audience as seen from behind the orchestra in the band shell at Tanglewood.

VISITING COMPOSER

Blacher of Berlin Tries 'Variable Meter' Style

By HOWARD TAUBMAN

THE Berkshire Music Center has two distinguished composers as guest teachers at Tanglewood this summer. Usually the quota is one, but this year Aaron Copland, executive head of the center, has taken a sabbatical, and two have been invited. They are Roger Sessions and Boris Blacher.

Mr. Sessions, one of this country's ablest composers and teachers, is a well-established figure in our musical life. Mr. Blacher, however, is a relatively unknown quantity. A little of his music has been performed here, but not enough to give one a thorough idea of his standing, and this is his first visit to the United States.

Mr. Blacher would have to be described as a German composer. He was born in China of Russian parents and spent some of his childhood in Siberia. But in 1922, when he was 19, he went to Germany and has remained there, residing for the most part in Berlin.

He is a lean-faced, bright-eyed, gray-haired man who speaks a variety of languages, including English. He has a keen awareness of the international musical scene, is familiar with all modern trends and, he said the other day during a chat in Lenox, Mass., is not committed to any.

At His Will

"I write twelve-tone music when I feel like," he said, "and I don't when it doesn't suit my purpose."

He admitted he had been working on a system of his own of late, but he made no special claims for it. He described it as a technique of "variable meters." Its aim was to systematize irregular rhythms. If one understands his theory—and Mr. Blacher assured one with a smile that "it was quite simple"—a rhythm row much like a tone row in twelve-tone music is selected in advance. It is worked out on a set mathematical formula. All that the composer has to do, Mr. Blacher remarked without ingenuousness, is to make it work and to give it vitality.

It was difficult to make out whether Mr. Blacher regarded his experiments as important or not. Clearly he believed that the secret of the energy and excitement of even some of the great works of bygone eras rested at least in part on occasional variable meters. It was equally obvious that he felt something fresh could be accomplished in the direction of his experiments. But there was nothing of the zealot in his discussion. The speculation interests me, his manner seemed to say, take it or leave it.

Mr. Blacher flew in from Berlin just before the Tanglewood session opened. He had just two days in New York and managed to get to see "The Pajama Game," which fascinated him for its all-around professionalism. Thanks to a relative who played in the orchestra, he saw the musical from a seat in the pit. "I was willing to play the celesta or something," he said, "but they didn't need any help. So I sat on a seat near the conductor and just enjoyed myself."

In his student days in Berlin Mr. Blacher earned some extra money by pounding the piano in movie houses while silent films were being shown. His seat at "The Pajama Game" made him feel nostalgic for those days.

Conservatory Head

In Germany today Mr. Blacher is the head of Berlin's Hochschule fuer Musik. When Werner Egk left the post in 1953, an effort was made to get Paul Hindemith to take it, but he declined. It fell to Mr. Blacher by default, he made it appear. He preferred his old position as teacher of composition, which gave him more time to write. But a job needed to be done, and he felt it was his duty to do it.

Of musical conditions in Germany, he said that instrumental virtuosos were slow in developing but promising singers and composers were coming along. Among the composers there are no new and great individual talents, he observed.

"But we must not be disheartened," he added. "It takes time and perspective. How many composers were there in the nineteenth century? Thousands. How many remain? A few. In our own time we can see that Schoenberg, Stravinsky and Bartók will endure. Possibly Hindemith and Prokofieff, too. That makes five. Not at all bad."

Was he so sure that Schoenberg, for example, would be accepted by the general public? Give it time and a chance to hear the music and it might, he said.

How did he make out in Germany during the Hitler years?

Mr. Blacher said that he gave private composition lessons and wrote. Some of his pieces were not in line with Nazi party policy, and some were [illegible] played by friends for friends. He was a stateless person during all that period, receiving German citizenship only several years ago. The implication of his remarks was that he had no alternative but to remain quiet and [illegible] to survive.

Globe - Boston;

JUL 15 1955

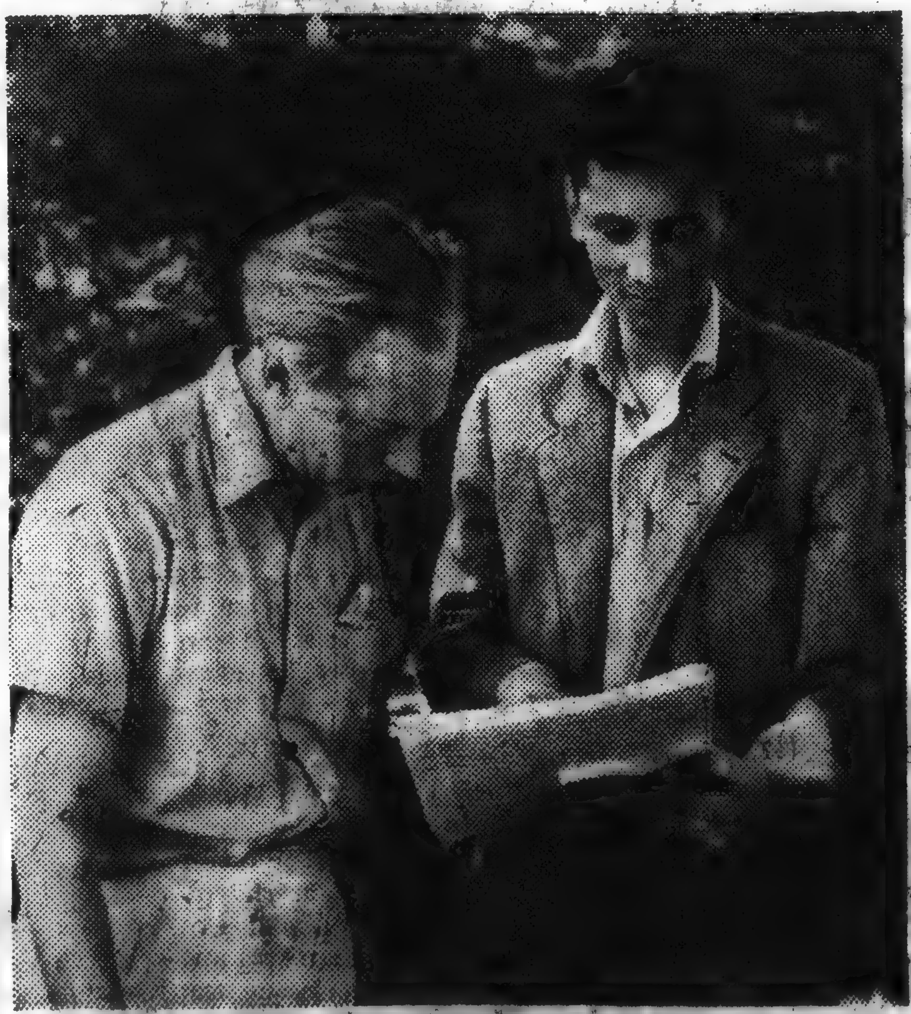
popular stars.

Berkshire Scholarship

The annual scholarship to a conductor student of the Berkshire Music Center, the Boston Symphony Orchestra's Summer music school at Tanglewood, has been awarded to Kenneth D. Schermerhorn, 25, of Schenectady.

The scholarship was founded last year by Tanglewood's neighboring residents of Berkshire County as a memorial to Serge Koussevitzky, who instituted student symphony concerts in 1940.

COMPOSERS FROM ABROAD



Boris Blacher, left, who is teaching at Tanglewood, with Eino Rautavarra, studying there at suggestion of Sibelius.

BSO Brilliance Partly Due to Its Special Pitch

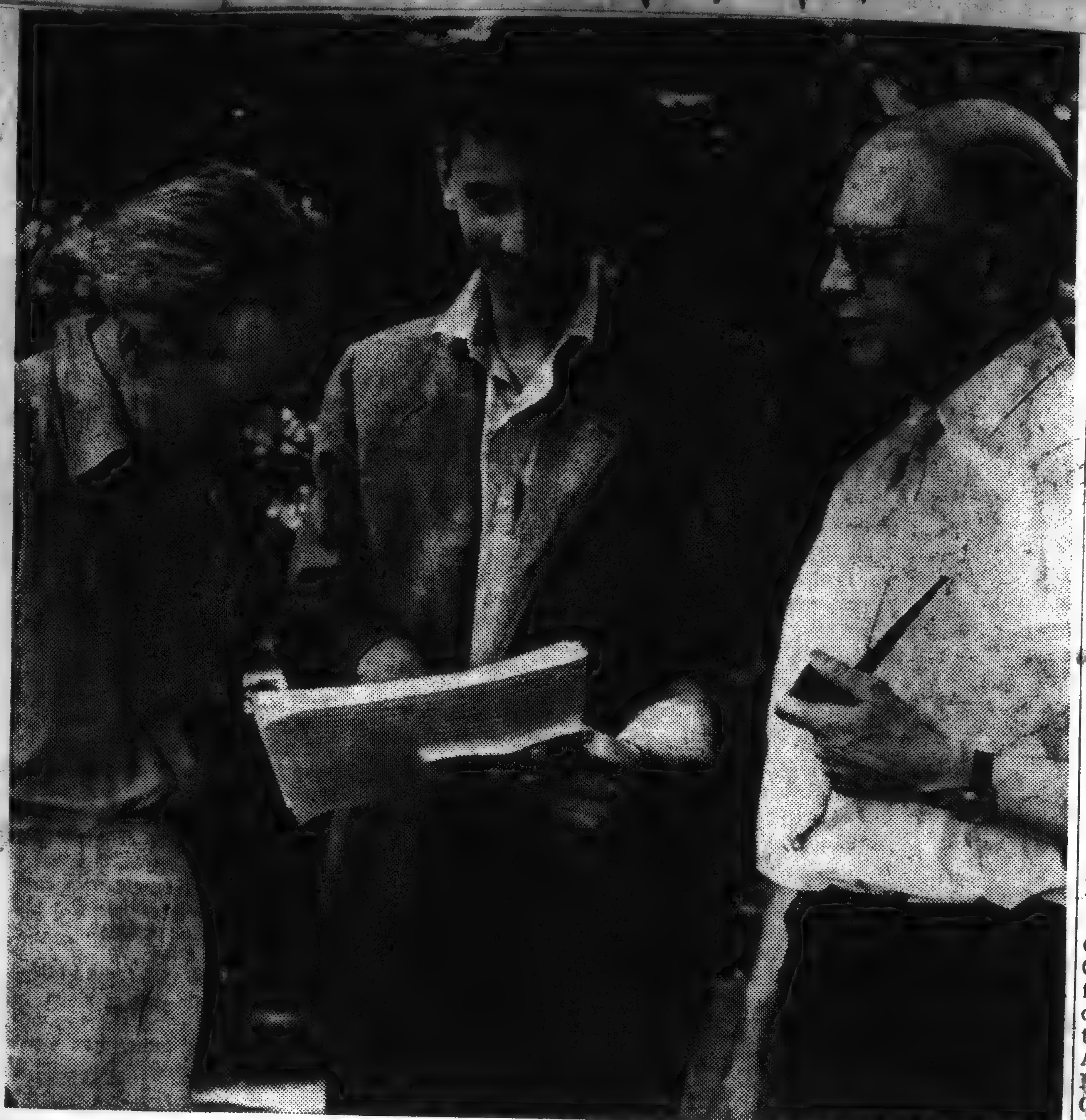
LISTENERS at Tanglewood need not be trained musicians to realize the Boston Symphony Orchestra has a tonal brilliance all its own. Nor is it by chance. The classical musical "A" is exactly 422 vibrations a second, to which most orchestras are attuned. The Boston Symphony, however, is pitched to 444 per second.

The late Dr. Serge Koussevitzky raised the pitch years ago when he took over leadership of the organization. This high pitch is considered one reason for the popularity of the orchestra.

During the recent BSO European tour however, so unused were listeners there to the unusual pitch that it required half a concert for them to accept the difference, according to reports. To change the pitch to natural "A" in all the hundreds of instruments employed by the orchestra would cost thousands of dollars, and would be neither feasible nor advisable since the public still prefers the higher register.

Berkshire Eagle, 7/16/55

N Adams Transcript, 7/12/55



SIBELIUS PROTEGE AT TANGLEWOOD—Nominated for a scholarship at the Berkshire Music center by his famous compatriot, Jean Sibelius, Eino Rautavaara, 26-year-old Finnish composer (center), goes over a score at Tanglewood with Boris Blacher (left), noted modern German composer, and Roger Sessions, modern American composer, members of school faculty.

Finnish Composer, 26, Picked by Sibelius, Tanglewood Student

Eino Rautavaara, 26, of Helsinki, Finnish composer nominated by his famous fellow countryman Jean Sibelius, has arrived at Tanglewood to spend the summer as a student of composition with Roger Sessions and Boris Blacher at the Berkshire Music center, the summer school of music maintained by the Boston Symphony orchestra in conjunction with its annual Berkshire festival concerts.

One of 33 students from 18 foreign lands including Canada who are at the music school's 13th session for six weeks of concentrated study, Mr. Rautavaara has come largely through the efforts of Mrs. Serge Koussevitzky, widow of the former conductor of the Boston symphony who did much to pioneer the music of Sibelius in this country. Mrs. Koussevitzky is chairman of an international Sibelius Festival committee, which will celebrate the Finnish master's 90th birthday in the season of 1955-6 by inviting conductors here and abroad to perform programs and whole cycles of Sibelius music.

The Koussevitzky Music foundation, in co-operation with the Berkshire Music center, is offering a scholarship with full living expenses at Tanglewood to Mr. Rautavaara, whom Sibelius personally nominated to receive the honor. The young composer's travel expenses to and from Finland are defrayed by the Finlandia foundation of New York. Following his stay at Tanglewood, arrangements are being made with the Juilliard school of music in New York city for Mr. Rautavaara to continue his studies in America.

In Musical Family

Rautavaara was born Oct. 9, 1928, into a family of musicians. His father was a noted Finnish opera singer. As a pupil of Prof. Aarre Merikanto, he studied composition and piano at the Sibelius academy after passing his theory examinations. At the Helsinki university he studied musicology, aesthetics, literature and psychology, and was graduated master of arts in 1953. After his military service in 1954, and his entry into Officers' school, he studied in Vienna for the past six months.

In 1954 Mr. Rautavaara won a prize donated by Thor Johnson, conductor of the Cincinnati symphony, himself a former student at the Berkshire Music center and guest conductor at the Berkshire festival concert last Saturday. This was an international contest, and the prize-winning work was a composition for brass and percussion, a suite entitled "Requiem in our Time." Other of his compositions which have been performed are "Adagio and Toccata for Orchestra," "Suite for Orchestra," "Divertimento for Strings," "Suite for Strings," a song cycle based on poems of Rilke, variations for piano.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 S. 3,653,302

JUL 10 1956

Newport Opera; Chautauqua Play

The Newport (R. I.) Music Festival opens its three-program summer series tonight at the Newport Casino with a production of "Carmen," in which Richard Tucker and Gloria Lane will sing the leads under the direction of Remus Tzincoca . . . At the Chautauqua (N. Y.) Festival, "Mrs. McThing" will hold down the boards Wednesday and Saturday nights, while lectures and song-and-dance programs will take over during the rest of the week . . . The Berkshire Festival, Tanglewood, Lenox, Mass., brings back composer-conductor-pianist Leonard Bernstein this week. He'll conduct the Boston Symphony in an all-Mozart program Friday night, featuring mezzo-soprano Jennie Tourel.

CELLIST HAILED AT TANGLEWOOD

Sp'field Sun. Repub 7/16/55

By WILLARD M. CLARK

Tanglewood, July 16—Long live the music of Antonio Vivaldi, music which remains as fresh in texture and as vital as the day it was written; music which Johann Sebastian Bach did not hesitate to appropriate as his own.

Charles Munch directed the chamber-orchestra of the Boston Symphony Orchestra in two handsome works by Vivaldi tonight, the "Concerto Grosso in D Minor" and the "Concerto Grosso in B Minor for four violins and string orchestra, Op. 3 No. 10."

The third Vivaldi work, the "Gloria" for solo voices, chorus and orchestra was directed by Hugh Ross. In spite of the heat and humidity 4064 were on hand to enjoy and applaud.

In spite of this wealth of Vivaldi music, the cheers of the evening

CELLIST HAILED

(Continued From Page 1A)

went to Samuel Mayes, first cellist of the orchestra, who played in superb fashion the Boccherini "Concerto for Violoncello in B-Flat Major."

We have witnessed many personal triumphs at Tanglewood, but few have approached the tribute the orchestra paid Mayes. When Mr. Munch asked them to stand with Mayes to acknowledge applause, they did, but they remained standing until he had returned three times. The audience reaction to the performance of the concerto by this young man was equally enthusiastic.

Tonal Beauty Rare

When the string players of the Boston Symphony, Orchestra choose, they can play with incomparable beauty of tone. Tonight they chose so to play and the opening "Concerto Grosso in D Minor" was given a performance of rare tonal beauty. Mr. Munch communicated the innate strength of the work as well as its delicacy and quiet charm.

In the "Concerto Grosso in B Minor," which calls for four violins and string orchestra, Vivaldi opened new vistas in orchestral writing. Colors never before realized were created and a new world of sound was created. There was splendid playing by the four violins, alone, in duets and ensemble. The string ensemble played with a flexibility and warmth of tone that raised this work to its rightful place.

The Boccherini cello concerto is a work of great charm, brilliance and emotional impact. It has been long a favorite vehicle for the art of Casals whose recording of it still remains definitive. The Casals cadenzas were used tonight by Mr. Mayes. This young cellist played with beauty of tone, vitality, poetry and emotional control. It was one of the finest performances of this concerto we have heard. He recieved the finest collaboration from his colleagues and Mr. Munch.

Soloists Appear

Vivaldi, like many other composers who were musically attached to conservatories or the church, wrote a quantity of religious choral music. The "Gloria" heard tonight, is set from the ritual mass. It is a balanced musical unit beginning and ending brilliantly, and taking an alternate course of lively and contemplative music from first to last. It calls for two soloists who tonight were Sara Mae Endrich, soprano, and Sadie McCullum, contralto. Both filled their assignments creditably.

Once again Hugh Ross worked his magic on the festival chorus so one heard a finely balanced group of singers perform with a freshness of tone, technical surety and vitality. The choral demands of the work were admirably met and the "Cum Sancto Spirito" which utilities the full orchestra with trumpets and the final "amen" were magnificent in their power and impact.

Tomorrow the chamber-orchestra will be heard in a program of French music conducted by Mr. Munch. Music by Rameau, Ravel, Faure, Milhaud and Honegger will be heard.

HANDEL AND HAYDN ON BSO'S PROGRAM

The Berkshire Festival Concert with the Boston Symphony Orchestra conducted by Thor Johnson will offer Handel's Concerto Grosso No. 12 and Haydn's "Symphonie Concertante" tomorrow (8.15-1 EDT)

Isaac Stern, violinist, will be guest soloist on the Telephone Hour tomorrow. His selections include the first movement of Mendelssohn's Concerto in E minor and Kreisler's "Sicilienne and Rigaudon".

On the same evening, the Cities Service Band of America, conducted by Paul Lavalle, will offer Basile's "Big Time March" and selections from Rodgers' "Oklahoma!"

RECEPTION HALL, TANGLEWOOD: Exhibition of paintings by Helmut Siber of Mill River entitled "Paintings of the Weather" through Friday. Sculpture by Peter Abate opens Saturday.

BERKSHIRE INN, GREAT BARRINGTON: Annual exhibition of painting, sculpture and graphic

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This Week's Music

Concerts and Recitals

Stadium Concerts

Stadium Symphony Orchestra of City College, Convent and Amsterdam Aves., 138th and 139th Sts., 8:30.

Monday. Conductor, Thomas Scherman; soloists, Camilla Williams and Louise Whetsel, sopranos; Richard Tucker and Howard Fried, tenors; Martial Singher and Francis Monachino, baritone, and the Margaret Hillis Choir. "La Traviata," Verdi. (In case of rain this program will be played the next clear night.)

Tuesday. Conductor, Thomas Scherman; soloist, Ozan Marsh, pianist (Stadium debut). Symphony No. 2 in D minor, Dvorak; Todentanz, Liszt; Introduction and Allegro Appassionato in G major, Op. 92, for Piano and Orchestra, Schumann; Till Eulenspiegel, Strauss.

Wednesday. Conductor, Thomas Scherman; soloists, Joan Field, violinist, and Phillipa Schuyler, pianist. Suite "Impressions of Italy," Charpentier; Symphonie Espagnole, Lalo; Concerto No. 2 in G minor, for Piano and Orchestra, Saint-Saens; The Sorcerer's Apprentice, Dukas.

Thursday. Conductor, Thomas Scherman; soloists, Ten Leading Dancers of the Royal Danish Ballet: Inge Sand, Mona Vangsaae, Kirsten Ralov, Kirsten Petersen, Mette Mollerup; Viveka Segerskov, Fredbjorn Bjornsson, Frank Schaufuss, Stanley Williams and Fleming Flindt. Symphony in C major, Bizet; Divertissements from Acts I and II of "Coppelia" (Danish Version), Delibes; Overture to "The Merry Widow," (first performance in the United States), Lehar; Dream Pictures, Lumbye. (In case of rain this program will be played the next clear night.)

Saturday. Conductor, Julius Rudel; soloists, Jarmila Novotna, soprano, and Kurt Baum, tenor. Overture to "Die Fledermaus"; Als Flotter Geist, from "The Gypsy Baron," Strauss; Yours Is My Heart Alone, from "Land of Smiles," Lehar; Voices of Spring, Strauss; Walzer Lied, Strauss-Korngold; Say Not Love Is a Dream, from "The Count of Luxembourg," Lehar; Tritsch-Tratsch Polka; Pizzicato Polka; Thunder and Lightning Polka, Strauss; Tanzen Moecht Ich, from "The Gypsy Princess," Kalman; Wiener Volksmusik, Komzak; Highlights from "The Merry Widow," Lehar; Radetzky March, Strauss. (In case of rain this program will be played the next clear night.)

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30. Boston Symphony Chamber Orchestra, Charles Munch, conductor. Suite from "Dardanus," Rameau; "Le Tombeau de Couperin," Ravel; Pavane, Faure; Serenade, Milhaud; Symphony No. 4, Honegger.

Wednesday, 8:30. Isaac Stern, violinist; and Alexander Zakin, pianist. Sonatas No. 2 in A major, Op. 12, No. 2; No. 5 in F major, Op. 24 ("Spring"); No. 7 in C minor, Op. 30, No. 2, Beethoven.

Friday, 8:30. Boston Symphony Orchestra, Charles Munch conducting; soloist, Isaac Stern, "Coriolanus" Overture; Violin Concerto; Symphony No. 7, Beethoven.

Saturday, 8:30. Boston Symphony Orchestra, Pierre Monteux conducting. Passacaglia and Fugue in C minor, Respighi; Symphony No. 2 in D major, Beethoven; Suite from "The Black Maskers," Sessions; "Death and Transfiguration," Strauss.

Sunday, July [illegible], 2:30. Boston Symphony Orchestra, Charles Munch, conductor. Symphony No. 1 in C major, Symphony No. 4 in B flat, Symphony No. 6 ("Pastorale"), Beethoven.

Other Events

Recorded Music: New York Public Library series, Bryant Park, Monday through Friday, 12 noon.

McClain Chorale, Brooklyn Museum, today, 2.
George McClain conducting. Selection from "Porgy and Bess," Gershwin; Negro spirituals, Creole Folk Songs.

Open Sings, Brooklyn College, Bedford Ave. and Avenue H, Brooklyn, Monday, 8:30.

American Music Concert, Harlem Meer, Central Park, 110th St. and Fifth Ave., Tuesday, 8:30.

"New York Queen of Commerce Festival Concert," Battery Park, Tuesday, 12 noon.

"Evenings-by-the-River," East River Park Amphitheatre, F. D. R. Drive and Grand St., Tuesday, 8:30.

Symphony of the Air, Dogwood Hollow Open Air Theater, Stony Brook, N. Y., Saturday, 8:30.
D'Artega conducting; soloists, Lily Windsor, soprano; John Corigliano, violinist. Works by Debussy, [illegible], Lalo, Harkness, Delibes.

Mozart's "Bastien and Bastienne" and Shakespeare's "Taming of the Shrew," John Hall Memorial, 342 E. [illegible] St., Wednesday, Thursday and Friday, 8:30.

Amato Opera Theater, 159 Bleecker St., Verdi's "La Traviata," today, Tuesday, Friday, Saturday, 8:15.

Opera Workshop, Lillie Deverreaux Blake, P. S. No. 6, 45 E. 81st St., Puccini's "La Boheme," Wednesday; Donizetti's "Don Pasquale," Thursday, 8.

City Symphony [illegible], Mall, Central Park, [illegible], 8:30.
Conductor, Franz Bibo; soloist, Joshua Hecht, bass-baritone. Works by Nicolai, Smetana, Mozart, Verdi, Gounod, Faure, Rodgers, Strauss.

NY Herald Tribune, S.

[197]

CINCINNATI, OHIO
ENQUIRER
Circ. D. 200,412 - S. 282,550

JUL 3 1955

Johnson Goes To Tanglewood

AMONG THE celebrated artists and conductors taking part in the Tanglewood Concerts, known as the Berkshire Festival, will be Dr. Thor Johnson, musical director of the Cincinnati Symphony Orchestra.

The festival, which opens this year on July 6, for a six-week period, closing August 14, is planned under the direction of Charles Munch, music director of the Boston Symphony Orchestra and will be largely devoted to Beethoven's music. It is held annually at Tanglewood, Lenox, Mass.

The July 9 program, with

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26 SYRACUSE HERALD-AMERICAN, Sunday, July 10, 1955

Music

Bernstein to Conduct Tanglewood Concerts

By E. V. W.

Next weekend, in the Theater Concert Hall, "Tanglewood," Lenox, Mass., Leonard Bernstein, distinguished young American conductor and pianist-composer, and Jenny Tourel, noted soprano, will appear in an all-Mozart program. Director Bernstein will be soloist in the Piano Concert in G Major (K 453); Miss Tourel will sing three arias: "Al Desio" (K 577); "Zeffiretti" and "Non Temer" from "Idomeneo."

On Friday night, Aug. 5, in the Music Shed, Mr. Bernstein will lead the Boston Symphony Orchestra in a performance of Beethoven's "Missa Solemnis" in memory of the Symphony's conductor Dr. Serge Koussevitzky, founder of the Berkshire Music Center in "Tanglewood," summer home of the Symphony. The Festival Chorus of students will sing, soloists including Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan.

LEONARD BERNSTEIN

This afternoon, in the Theater Concert Hall in "Tanglewood," Charles Munch, director of the Boston Symphony, who recently returned from Europe, will conduct Bach's Mass in B Minor with the Harvard Glee Club and the Radcliffe Chorale Society, trained by G. Wallace Woodworth. The vocal quartet to participate: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass. These musical forces performed the Mass in Boston last April in a concert broadcast in part, coast-to-coast.

Admission for listening from the lawns for the concerts in the Theater Music Hall will be available days of concerts. In event of rain, these Chamber Music programs will be in the Music Shed, which also will seat lawn audiences. Concerts by the full Boston Symphony will start in The Shed the week-end of July 22 continuing through mid-August.

* * *

This date in music, 1873, Theodore Thomas directed his orchestra in the first American performance of the Glinka "Russlan and Ludmilla" overture, in New York City.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 9 1955

Berkshire Festival:

Bach-Mozart By Boston

Delighted 1st Nighters Cold to Stravinsky Addition by Munch

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 9.—Charles Munch opened the Boston Symphony's part of the Berkshire Festival with a Bach-Mozart program in the Theatre Concert Hall last night.

The program was not, however, traditionally "pure" for he included a work by Stravinsky.

How much the ballet score "Orpheus" was an intruder could be a speculative matter, but the audience of 2,100 people showed much less enthusiasm for Stravinsky than for the "hallowed" composers of these concerts.

Yet Stravinsky's rhythms are to this century what those of Bach were to the 18th Century, and the craftsmanship of both composers is comparable, too. The difference lies in substance, wherein Bach offered a great deal and moved the audience more deeply.

Jubilant Quality

Beginning with the Sinfonia from the "Easter" Oratorio, Munch presented his characteristically virile Bach with a jubilant quality quite infectious. Roger Voisin's playing of the trumpet part contributed the right touch of brilliance, but the whole performance radiated gloriously.

The Suite No. 2 in B Minor found Munch in a mood to plumb its depths and the orchestra to respond accordingly. Doriot Anthony Dwyer, flute soloist of the orchestra, played her part brilliantly and wondrously.

So delighted was the crowd that the rollicking "Badinerie," which ends the work, had to be repeated. Many would have enjoyed a repitition of the whole performance, for this was the high point of the concert.

Mozart's "Prague" symphony completed the program. Munch achieved a remarkable balance between some strong fortes and some beautifully phrased pianissimos which should have satisfied the stylists, even though certain themes sounded a bit driven.

It was a performance to lift the spirit, and conveyed convincingly the inherent beauty of this particular symphony.

RUSSKY GOLOS — 6 — RUSSIAN DAILY ВОСКРЕСЕНЬЕ, 17 ИЮЛЯ 1955 ГОДА

Известный виолончелист Григорий Пятигорский выступит в 3-х концертах на Беркширском Фестивале. 31 июля Г. Пятигорский исполнит концерт Брамса для скрипки и виолончели.

[illegible]ЮМОР

Г. К.

МОЯ «ДЕКЛАРАЦИЯ»

(ЛИ[illegible]ЧЕСКИЙ ФЕЛЬЕТОН О «РУССКОМ ГОЛОСЕ»)

Гримасы бы[illegible] не жалея,
Размажет [illegible]тая печать,
Зато в мир[illegible]ассамблее
Она решил[illegible] промолчать.

⁂

Как будто [illegible] в Хельсинки речи
Не стоят [illegible]щества вниманья,
Борцов за [illegible]ир, как будто, вече
Дешевле [illegible]тнего купанья,

⁂

Дешевле [illegible]кта сумасброда,
Что [illegible] в чужие двери,
Дешевле третьего развода
Актрисы Бетси или Мэри;

⁂

Дешевле пива жалкой кружки,
Что стала центром общей драки,
Дешевле болтовни пьянчужки
[illegible] крепкой брани забияки...

⁂

Как будто, люди все уснули,
Оглохли, или обалдели,
И вздор в золоченой пилюле
Готовы лопать всю неделю.

⁂

Н[illegible] всех дурачить не так просто;
Не[illegible]я вторить ложь непрестанно;
Нам [illegible]инкольн истину поднес ту
В сло[illegible] простых довольно рано.

⁂

Читатель [illegible]желтую газету
Просмотри[illegible] вскользь без
уваженья,
Не ищет пра[illegible] в ней, ни света,
А только спор[illegible]ль об'явленья.

⁂

И нам не надо п[illegible]одить
На милю [illegible]же к д[illegible]и это[illegible]
И надо всем [illegible] ДО[illegible]КИ[illegible]
Своей культурно[illegible]

⁂

Хотя у ней ни средств больших.
Ни даже малых, просто, нету,
Но для людей передовых
ОНА — МАЯК, СВОЯ ГАЗЕТА.

⁂

[illegible]
Ни лжи, ни оргий сексуальных,
Столбцы ее зато полны
Вестей с районов близких,
дальных.

⁂

Из массы всяких новостей
Она все важное отметит
И все, что ценно для людей
С большою зоркостью заметит.

⁂

Находим в ней ПУЛЬС ЖИЗНИ
мы,
Подход прямой к проблеме
спорной,
Борьбу с апостолами тьмы,
Что день за днем идет упорно.

⁂

В ней живо и правдиво все,
Толково, целеустремленно,
Не винегрет (и то, и се),
А мир, идеей освещенный.

⁂

Она—не «гарбэдж кэн» для нас,
Не ящик мусорных эмоций,
И учит нас статья, рассказ,
За что нам надобно бороться.

⁂

Такой мы пользы пятачком
Друзья, не купим, не оплатим,
Такого блага не найдем,
Коль больше в десять раз
потратим.

⁂

ВЕРНЕМ же мы свой долг,
друзья,
Долг старый спутнику и другу
ПОДДЕРЖКОЮ ДЕНЬ ИЗО ДНЯ
И в дни труда, и в дни досуга.

⁂

Поймут меня «Р. Г.» друзья,
Как пахарь колос нивы тучной,
Пусть «декларация» моя
Найдет в них отклик
ПОЛНОЗВУЧНЫЙ.

⁂

Газета наша пусть цветет,
Как тучной нивы пышный колос,
С ПОДДЕРЖКОЙ вашей
«Русский Голос»!

Черльз Мунч, дирижер Бостонского Симфонического Оркестра, дирижирует концертами на годичном Фестивале в Беркшире. — Сезон этих концертов на открытом воздухе, на холмах штата Массачузетс, длится с 6 июля по 14 августа.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 10 1955

A Conductor Speaks Up—Revealingly!

By MILES KASTENDIECK

TANGLEWOOD, July 9.

VISITORS to Tanglewood for the annual Berkshire Festival this Summer will find reading Charles Munch's "I Am a Conductor" (Oxford) an excellent preparation for making the trip a richer experience. The musical director of the Boston Symphony Orchestra has spoken out simply and directly, revealing not only much about the role of the conductor but also a great deal about an approach to music.

Knowing something about the man himself, his relation to the orchestra, and his concept of his work helps crystallize why the conductor has assumed the important place he holds in the world of music today. Simplicity is the essence of Munch, both man and artist, and dedication to the art the keynote to his interpretation of music: facts that subscribers to the concerts of the Boston Symphony should have learned by now. This little book simply puts them in tangible form that the reader may realize what leading an orchestra actually involves.

It Takes More Than Work and Study

The temptation to quote at length arises from how significantly Munch has stated the simple facts about conducting primarily and music indirectly.

"Conducting," he points out, "is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease . . . Fifteen years of work and study do not make a conductor of a man if he is not possessed by an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians of his orchestra and the audience come to hear his music-making . . . The highest purpose of the conductor is to release the supernatural potential in every one of his musicians." That is no easy task in addition to mastering all the technical aspects of his work.

As for music, Munch notes that it is "an art that expresses the inexpressible. It rises far above what words can mean or the intelligence define. Its domain is the imponderable and impalpable land of the unconscious." Intangible as this statement may be, Munch firmly believes that people are "enriched, instructed, and fortified" by coming to concerts. A visit to Tanglewood confirms these thoughts as facts, especially with all nature to enhance the glory of the music.

Munch has imparted invaluable insight into the whole symphonic world through sharing his ideas about it in print.

BATON MASTER . . . Charles Munch, whom our critic Miles Kastendieck quotes at length in the column at the left, is Music Director of the Boston Symphony and conducts its concerts at the annual Berkshire Festival.

New York Journal-American, Sun., July 10,

NEW YORK HERALD TRIBUNE

Bernstein Conducts at Tanglewood

Also Is Soloist in Mozart Program

By Robert Bagar

LENOX, Mass., July 16.—An all-Mozart program in the Theater-Concert Hall at Tanglewood, Friday night, brought forward Leonard Bernstein in at least two of his musical manifestations, and nobly, too. He conducted the entire program and appeared as soloist in the Piano Concerto in G Major, K. 453. For good measure he also played the piano obbligato in the Scena and Rondo "Non Temer, Amato Bene," which was beautifully sung by Jennie Tourel.

The night, for all the charms elsewhere observable, was definitely his and, perhaps, it is not too soon to say that this prodigiously gifted young man, at long last, has come into his own. This was a dedicated Bernstein, a musician inspired, yet self-effacing, who worked exclusively in the cause of art—no corny emoting, no harlequinade on the podium or at the piano.

A Devoted Interpreter

The music of Mozart, it goes without saying, gained infinitely from its treatment by so devoted an interpreter. Whether in the Overture to "Don Giovanni," or the "Linz" Symphony, Mr. Bernstein obtained all the effects he was after, thanks to the jewel-mechanism response of the Boston Symphony, a chamber orchestra—and a perfect one—for this Theater-Concert Hall event.

The bright particular ornament of the evening was the performance by Mr. Bernstein, as conductor-soloist, and the orchestra of the Andante in the Piano Concerto. The limpid beauty of this section, with its tender warmth, was most affectingly rendered. Nor did the interpreters slight one detail of the lively interchange between piano and orchestra in the delicious theme - and - variations finale. The ensemble work in the concerto could scarcely have been improved upon, and at its conclusion the listener could truthfully say that he heard chamber music of the first order.

Miss Tourel's Performance

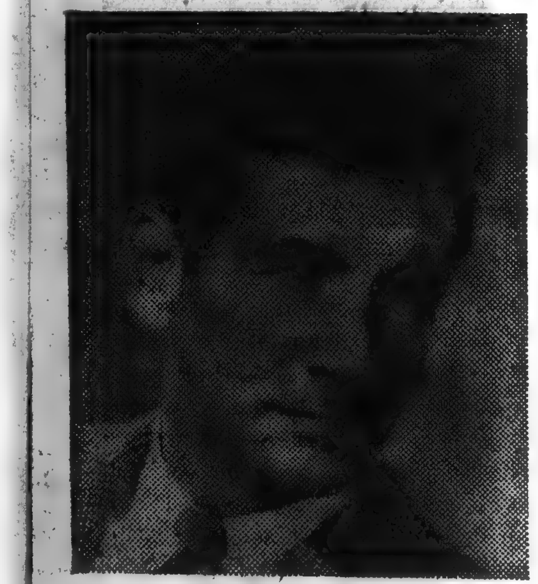
From Jennie Tourel, soprano (formerly mezzo-soprano), one normally expects singing of superior style and finish. No less so this time, for Miss Tourel delivered these pieces convincingly, Besides the Scena and Rondo aforementioned, she sang the aria, "Zeffiretti Lusinghieri," from "Idomeneo," and Rondo for Soprano and Orchestra, "Al Desio di Chi t'Adora." None of these, by the way, is a sinecure, and though one was made the more aware of the taxing demands in certain arduous passages by her careful approach to them, she negotiated all successfully.

An overflow audience of 3,129—the greater part of it settled in surrounding lawns—enjoyed the proceeding hugely, calling out Miss Tourel and Mr. Berstein for numerous bows. And these principals, in turn, generously called upon the orchestra to share the plaudits with them.

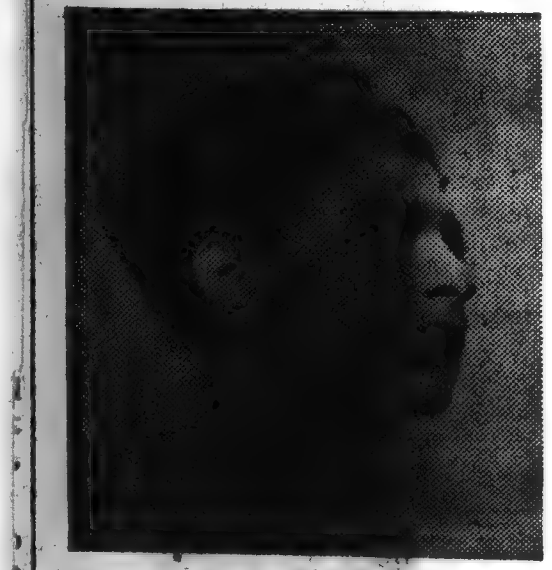
Thurs. July 14th

MILLBROOK ROUND TABLE

Tanglewood Artists



Leonard Bernstein, eminent young American composer-pianist, heads the orchestra and conducting departments of the Berkshire Music Center this summer at Tanglewood.



Jennie Tourel, noted soprano, returns to Tanglewood as soloist on the all-Mozart program which Leonard Bernstein conducts with the chamber orchestra of the Boston Symphony Orchestra on Fri. eve. July 15, in the Theatre-Concert Hall. Miss Tourel will sing three arias, "Al Desio" (k.577); "Zeffiretti" and "NZon Temer" from "Idomeneo."

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 10 1955

Don Short's Trip of the Week:

Tanglewood Week End

THERE'S music in the air all Summer long in the Berkshires of Massachusetts and it emanates from the lovely rolling greens of Tanglewood, where Bach, Beethoven and a little bit of Respighi are offered for the enjoyment of music lovers.

The Berkshires are a center of cultural pursuits during the Summer months. There's the Tanglewood Music Festival, Jacobs Pillow Dance Festival and Summer theatre. Astor Concert Tours, through Ski Bird Tours, is offering a Summer-long series of packaged weekends specifically designed for the aesthetically-inclined.

A weekend in the Berkshires, including transportation by motor bus, tickets to two concerts and the dance festival, a room at the Wendell-Sherwood Hotel in Pittsfield, and Summer sports at Lake Pontoosuc will cost $31.70, minimum. The price varies according to the type of hotel accommodations occupied and the price ticket you want for the concerts.

The $2 general admission ticket to Tanglewood is one of the most pleasant ways to spend your money. You sit on the grass under the stars and listen to the music. If you like to watch the conductor and the musicians, you should buy a reserved seat within the Concert Hall, which will cost from $2.50 to $6.50.

Tours will leave every Friday at 6 p. m. from now through and including Aug. 11 from the Astor Travel Bureau, 1846 Broadway on 61st st.

Your travel agent will make your reservation for you and folders, including a concert schedule, will be sent to you by the New York Journal-American Travel Club, 316 W. 57th st.

NEW [illegible] N. Y.
POST
[illegible] 258,545
[illegible] 1955

Tanglewood Concerts on Air

The Berkshire Festival concerts at Tanglewood in Lenox, Mass., will be broadcast by NBC radio, July 11 at 8:15 p.m., featuring the Boston Symphony Orchestra.

Thurs. July 14th

MILLBROOK ROUND TABLE

Second Week of Berkshire Festival Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Grenhouse, cello; Menahem Pressler, piano) on Wednesday (July13); and three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer - conductor - pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center, the ummer chool of muic maintained by the Boton Symphony Orchetra in conjunction with it Berkhire Festival concerts. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano.
Miss Tourel will sing three arias, two from "Idoméneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G major.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure Milhaud and Honneger.

All four of next week's Berkshire Festival concerts are given in the intimate Theatre-Concert Hall at Tanglewood, evenings at 8:30 p.m., Sunday afternoon at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious lawns, are placed on sale on the day of performance, and in the event of rain the weekend concerts will be moved to the capacious Music Shed.

10 SYRACUSE HERALD-JOURNAL, Wednesday, July 13, 1955

TALKIN[illegible] IT OVER

Sibelius Selects Young F[illegible] To Study in Berkshire C[illegible]

By [illegible]A VAN WORMER

The Koussev[illegible] Music Foundation Scholarship for study in "Tanglewood," Le[illegible] Mass., during the Ber[illegible] Music Center summer session is [illegible] Eino Rautavaara, [illegible] [illegible]h composer nominated by th[illegible] ated composer Jea[illegible]

The world famous [illegible]sician will observe h[illegible] birthday on Dec. 8 ne[illegible] to be celebrated by th[illegible]ernational Sibelius Fes[illegible] Committee, with progr[illegible] Finnish music urged. C[illegible] of the committee is Mrs[illegible] Koussevitzky, widow of th[illegible] noted director of the [illegible] Symphony Orchestra and founder of the Berkshire [illegible] Festival. The traveling expenses of Rautavaara to and from Finland are defrayed by the Finland Foundation of New York. The Berkshire Scholarship offers full living expenses to the recipient.

Rautavaara is studying composition with Dr. Roger Sessions of Princeton, N. J. and with the German composer Boris Blacher. Following his "Tanglewood" stay, arrangements are with the Julliard School of Music in [illegible] York City for Rautavaara [illegible] continue studies in America. [illegible] teacher, Dr. Sessions is widely known here, having visit[illegible] quently in the home of his brother-in-law and sister Mr. and Mrs. Paul Shipman Andrews in Taunton. A few seasons ago, Dr. Sessions was at the piano for one of his compositions, Prof. Louis Krasner of Syracuse University playing the violin.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 12 1955

AtTanglewood onGrant

Special to the Herald Tribune

LENOX, Mass., July 11.—Eino Rautavaara, twenty-six-year-old Finnish composer, has arrived at Tanglewood to study with Roger Sessions and Boris Blacher in the current summer session of the Berkshire Music Center. He was nominated by Jean Sibelius for a scholarship with full living expenses offered by the Koussevitzky Music Foundation in co-operation with the Center; the Finlandia Foundation of New York is meeting his travel expenses. Arrangements are being made with the Juilliard School of Music for Mr. Rautavaara to continue his studies in America this fall.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 8 1955

Leonard Bernsteins Welcome 2d Child

Felicia Monteleagre, actress wife of composer-conductor Leonard Bernstein gave birth to a boy in Doctors Hospital yesterday, the parents announced early today. The father who has been attending the Berkshire music festival at Tanglewood, raced back to the city to be on hand. It is their second child.

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUL 5 1955

Kroll String Quartet to Open Berkshire Concert Season

The Berkshire Festival Concerts will open tomorrow with an all Beethoven program by the Kroll String Quartet in the Theatre-Concert hall at Tanglewood, Lenox, Mass.

* * *

CHARLES MUNCH, music director of the Boston Symphony Orchestra, has announced 24 concerts during the festival season which will continue to Aug. 14.

The programs for the first two weeks will be held in the 1,200 Theatre-Concert hall with evening programs at 8:30 o'clock and Sunday afternoon programs at 2:30 o'clock.

This week's program will include the program tomorrow night, a chamber orchestra program of Boston Symphony players in music by Bach, Stravinsky and Mozart on Friday night; a chamber orchestra concert of Handel, Haydn and Hindemeith Saturday evening with Thor Johnson as conductor.

Sunday afternoon Munch will lead the chamber orchestra in the Bach "Mass in B minor" with the Harvard Glee Club and the Radcliffe Choral Society. Soloists for the Bach will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

* * *

THE FINAL FOUR weekends of the festival, July 22 through Aug. 14, will bring the full 104-piece Boston Symphony Orchestra for the 12 weekend concerts in the 6,000-seat Music Shed.

The festival concerts for this season as planned by Conductor Munch will feature the music of Beethoven, including all nine symphonies; "Fidelio" (Act III) in concert performance; the violin concerto, two piano concertos, three overtures and the "Missa Solemnis." During the Wednesday evening series the programs will include a representative range of Beethoven's string quartets, trios and the violin, piano and cello sonatas.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 11 1955

ON RADIO

WAAT .. 970	WHOM ..1480	WNEW .1130	WPAT .. 930
WABC .. 770	WINS ...1010	WNIR ...1430	WQXR ..1560
WBNX ..1380	WLIB ...1190	WNYC .. 830	WRCA .. 660
WCBS .. 880	[illegible]	[illegible] 710	WVNJ .. 620
WEVD [illegible]	[illegible]	[illegible]	WWRL ..1600

3:30-3:45—Presenting Claude Rains in a series of dramatic readings. To be heard Monday through Friday—(WRCA) (Première).

4-5—Colgate University Conference on American Foreign Policy continues with a discussion of "The Strengths and Weaknesses of Our Foreign Policy." Senator Hubert Humphrey and Columnist Doris Fleeson are speakers. Paul L. Martin is chairman—(WNYC).

7-7:30—Summer Serenade: With Guy Lombardo and Jim Coy in a nightly series, Monday through Friday—(WRCA) (Première).

7:30-8—Fifty Years of Opera: George Marek interviews Musicologist Philip Miller in discussion of the third decade (1920-30)—(WQXR).

8:05-9—Symphony Hall: Rudolf Serkin plays Beethoven's Piano Concerto No. 3 with the Philadelphia Orchestra conducted by Eugene Ormandy—(WQXR).

8:15-9:30—Berkshire Festival: Charles Munch conducts the Boston Symphony Orchestra in Bach's Suite No. 2 in B Minor for Flute and Strings; Mozart's Symphony No. 35 in D—(WRCA) (Première).

8:30-9—Concert: Howard Barlow conducts the orchestra in an all-request program. Members of the chorus are featured singers in this simulcast—(WABC).

[illegible]—Arthur Godfrey's Talent Scouts—(WCBS).

[illegible]—Colgate University Conference on American Foreign Policy: Edgar R. [illegible], Time-Life International, leads a discussion on "How Can We Achieve Peace and Stability in Asia?" Speakers are Gaganvihari L. Mehta, Ambassador from India; New York Attorney General Jacob K. Javits; Sir Percy C. Spender, Ambassador from Australia—(WNYC).

9-9:30—Telephone Hour: Lubon Vichey, Metropolitan Opera basso, sings selections from "The Magic Flute" and "Faust." Donald Voorhees conducts the orchestra at Carnegie Hall—(WRCA).

9:30-10—Band of America: Paul Lavalle leads the band in a program ranging from motion picture music to opera ballet—(WRCA).

10:30-11—All-Star Baseball Preview: With guests, including Baseball Commissioner Ford Frick, League Presidents Will Harridge and Warren Giles, Team Managers Al Lopez and Leo Durocher—From Milwaukee—(WOR).

11:07-12—Music for Orchestra: Appalachia, by Delius—(WQXR).

12:05-12:30—Wheel of Fortune: New record releases, with Jack O'Reilly—(WOR) (Première).

SYRACUSE, N. Y.
HERALD-AMERICAN
Circ. S. 222,157

JUL 3 1955

Music

Ne[illegible]e [illegible]le of 'Merry [illegible]dow'

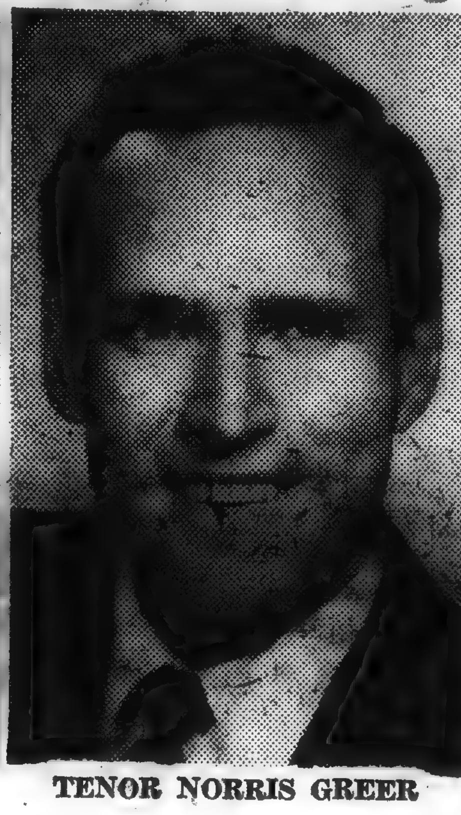
By E. V. W.

The Finger Lakes Lyric Circus presentation of Franz Lehar's operetta "The Merry Widow," will open Tuesday night in The Tent near Skaneateles and will run through next Sunday night, July 10, with Saturday matinee. Tonight, with curtain at 7:30 o'clock, marks final performance of Rodgers & Hammerstein's "South Pacific" in the Circus, closing a two-weeks' run.

The cast of "The Merry Widow" will include Jen Nelson, popular and personable soprano as Sonia; Ralph Magelssen as Danilo; Norris Greer as Jolidon. Miss Nelson and Greer are favorites with Lyric audiences; Magelssen, a newcomer, toured 77,000 miles in "This Is the Army" and has starred in the Paper Mill Playhouse, as well as in opera companies in Memphis, Louisville, Dallas and Cleveland.

Other principals: Claire Alexander as Natalie; Leslie Litomy as Popoff and Lionel Wilson as Nisch. Ray O'Brien conducts. Weekdays curtain is 8:30. Among the numerous song hits in the score: "Maxim's," "Vilia," "Women, Women," "Valse Duet" and "Love in My Heart."

SOPRANO JEN NELSON



TENOR NORRIS GREER

The Berkshire Music Center, summer school for music operated by the Boston Symphony Orchestra annually since 1940 in "Tanglewood," Lenox, Mass., in connection with the Berkshire Festival, will benefit from a series of grants from the Rockefeller Foundation. The five appropriations, commencing this summer and extending over a period of five years, can amount to $125,000. The Foundation will donate a sum matching equally money raised from other sources for support of the only school of music in this country maintained by a symphony orchestra. The Rockefeller Foundation appropriations will be made annually.

This date in music: 1848, Thedore Presser born. He became founder of the Presser Co. in Philadelphia, publisher of Etude. Mr. Presser established the fund, bearing his name, in aid of musicians.

The 1955 pattern of concerts in The Shed by the 104 piece Boston Symphony Orchestra conducted by Music Director Charles Munch, calls for four weekends starting July 22 and closing Aug. 14 with symphonic programs Friday and Saturday nights and Sunday afternoons. Guest conductors will be Pierre Monteux and Leonard Bernstein. The Berkshire Festival Shed series is preceded by two weekends by the Chamber Section of the Boston Symphony, with Bach-Mozart concerts given in the Theater Concert Hall under direction of Conductor Munch with Leonard Bernstein, Thor Johnson and Hugh Ross guest conductors.

New England Newsclip Agency, Inc.
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 9 1955

Chamber Group Concerts Continue At Tanglewood

The Second Chamber Orchestra concert in the 1955 Berkshire Festival will be given tonight by members of the Boston Symphony Orchestra, Thor Johnson, guest conductor, in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30.

Mr. Johnson, who is music director of the Cincinnati Symphony Orchestra, was the very first student accepted for study at the Berkshire Music Center and he attended the sessions of 1940 and 1941 as a conducting pupil of the late Serge Koussevitzky, founder of the Berkshire Music Center. During the war he spent four years in the Army Signal Corps and during this period, with the Army's permission, he fileld his first big guest engagement with the Philadelphia Orchestra, the Chicago Symphony, the New York Philharmonic and the Boston "Pops."

At the concert tonight, Mr. Johnson will conduct Handel's Concerto Grosso No. 12 in B Minor; the Sinfonia Concertante in B Flat with Oboe, Bassoon, Violin and Cello by Haydn; Hindemith's Concerto for Viola and Orchestra, "Der Schwanendreher," with Joseph de Pasquale as soloist; and Haydn's Symphony No. 98 in B Flat. Both the Hindemith Concerto and the Haydn Symphony will be receiving their first Tanglewood performances.

CONDUCTOR JOHNSON

The noted young American conductor of the Cincinnati Symphony Orchestra, Thor Johnson, a former student of the Boston Symphony Orchestra Berkshire Music Center, will conduct the Chamber Orchestra next Saturday night in the Theater Concert Hall, the program including compositions by Handel, Haydn and Hindemith with Joseph de Pasquale, principal violinist, of the Orchestra as soloist.

Other soloists during weekends in the Theater Concert Hall programs will be Bernstein, who will be piano soloist as well as conductor on July 15, an all-Mozart program, with soprano Jennie Tourel, Adele Addison, Florence Kopleff, John McCollum and Donald Gramm, vocalists, and from the first chairs of the Boston Symphony, in addition to de Pasquale, Samuel Mayes, cellist and Doriot Anthony Dwyer, flutist.

There will be six Wednesday night chamber music concerts with proceeds going to the Berkshire Music Center's Revolving Scholarship fund. These will be devoted to Beethoven's chamber music. Performers: Rudolf Serkin, Isaac Stern, Gregor Piatigorsky, the Kroll String Quartet, the Beaux Arts Trio and the New Music String Quartet.

8 SYRACUSE HERALD-JOURNAL, Friday, July 15, 1955

TALKING IT OVER

GI Recently Separated From Army, Wins Berkshire Award

Kenneth D. Schermerhorn, 25, son of Mrs. Charlotte Schermerhorn, 914 Hazelwood Ave., Schenectady, until recently in the Army, today will receive the annual scholarship to a conductor student of the Berkshire Music Center.

The scholarship was instituted last year by residents of Berkshire County, Mass., to train under the noted young American conductor-composer Leonard Bernstein. Donors of the scholarship thus express their gratitude to the students in Berkshire Music Center who come from many lands and who give weekly symphonic programs in Tanglewood, with audiences of 3,000, mostly within a radius of 50 miles. The scholarship is a memorial to Dr. Serge Koussevitsky, conductor of the Boston Symphony, who instituted symphony concerts by students in the Symphony's summer home. Mrs. William M. Crane of Richmond, Mass., heads the scholarship committee.

* * *

Graduates from the podium in "Tanglewood" include such distinguished conductors as Maestro Bernstein, Thor Johnson, Cincinnati; Walter Hendl, Dallas and Chautauqua; Lukas Foss, Los Angeles; Eleazer de Carvalho, Rio de Janiero; Robert Whitney, Louisville; Richard Bales, National Gallery, Washington, D. C.; Thomas Schippers, New York City and Metropolitan Opera Companies; Robert Zeller, Sadlers Wells Ballet, and Herman Herz, Duluth.

* * *

Recently Kenneth Schermerhorn made his debut on the Music Shed podium in Tanglewood, opening the student concert program with Brahms "Tragic Overture." He has former associations with Tanglewoodand the Boston Symphony. He studied three years in the New England Conservatory in Boston and did private work with Roger Voisin, first trumpet, and Gaston DuFresne, bass player of The Boston. He was with the Kansas City, Mo., Symphony for a season under Hans Schweiger.

Last spring when Schermerhorn was in the U. S. Army in Milan, Italy, he met Bernstein, who recommended he return to Tanglewood this summer. Bernstein was guest conducting the famous La Scala Opera House orchestra, and Schermerhorn, a sergeant first class in the U. S. Army, was in the Italian city to give a concert with the 7th Army Symphony Orchestra, composed of enlisted men. Recognizing his musical talents after he had been in khaki a couple of years in West Germany, where he had an opportunity also to study at the Munich and Stuttgart Staatsoper, Army officials with the approval of the U. S. State Department put Schermerhorn in charge of a 70-piece orchestra to travel through Europe and perform Symphonic works, as evidence of the cultural maturity of American music and musicians.

From June, 1954, to May, 1955, Schermerhorn conducted 80 concerts in Germany, Austria, Italy, France, England, Scotland, Ireland, Wales, the repertory consisting of some 25 standards, Beethoven, Mozart, Brahms symphonies, violin concertos, and including 10 contemporary works composed in the U. S. by Copland, Barber, Hindemith, Bartok. The Army symphony also accompanied a small group performing Menotti operas. Two honors befell the young conductor's way while in uniform. He was invited to conduct two performances of Beethoven's opera "Fidelio" in Passau, in Bavaria, at last summer's music festival. He was also chosen one of three outstanding young conductors of the year, along with James Dixon, a pupil of Dimitri Mitropoulos, and Christopher Whelan, of England, for the Elizabeth Sprague Coolidge award.

SCHERMERHORN

* * *

Show Paintings In 'Tanglewood' Glassed Hall

In the glassed exhibition hall at the main gate at "Tanglewood," Lenox, Mass., starting tomorrow and continuing a week, paintings of the weather by Berkshire artist [illegible] C. Siber of Mill River, Mass., will be on display in conjunction with Berkshire Festival concerts of the Boston Symphony Orchestra.

Commencing this week-end and continuing through the close of the Festival on Aug. 14, the formal gardens in "Tanglewood" will display also five large pieces of outdoor sculpture by Peter Abate of Brookline, Mass. Sculptor Abate's Carrara marble work "The Pearl" attracted much favorable comment last summer in "Tanglewood." Abate also will be represented later this summer in the Berkshire center by an exhibition of portraits of people in the musical world.

[illegible] designed and [illegible] memorial for Serge Koussevitzky, late music director of the Boston Symphony, the marble being on the conductor's grave near Church-on-the-Hill, Lenox. This year Abate had a one-man show in Syracuse Museum of Fine Arts which bought the "K-Night" in black Carrarra marble for the permanent exhibit. Syracuse University gallery also showed Abate sculptures.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 2 1955

Tanglewood to Offer First Program Wednesday

Tanglewood will present its first program of the season Wednesday night and its first weekend of music July 8, 9 and 10.

The Wednesday program will be the first of six Wednesday nights devoted to Beethoven's chamber music. Performing will be the Kroll String Quartet.

The "Bach-Mozart" concerts will open July 8 in the theater-concert hall. Charles Munch, musical director of the Boston Symphony, will conduct the opening program of two Bach works, the Prague Symphony of Mozart and Stravinsky's "Orpheus."

Saturday night, July 9, Thor Johnson, former student at Tanglewood and conductor of the Cincinnati Symphony since 1947, will conduct works of Handel, Haydn and Hindemith. Joseph DePasquale, first violist of the Boston Symphony, will be the soloist.

The Sunday afternoon program of that weekend will present the Bach in B minor with the Harvard Glee Club and the Radcliffe Choral Society under the direction of Mr. Munch. Soloists will be Adele Addison, John McCollum, Florence Kopleff and Donald Gramm.

A second series of programs will be presented in the theater-concert hall July 15, 16 and 17.

Beginning July 22, the full Boston Symphony will be at Tanglewood for four weekends. All nine Beethoven symphonies will be presented this season.

Mr. Munch will conduct the symphonies, while in other programs Pierre Monteux and Leonard Bernstein will conduct.

THOR JOHNSON

JOSEPH DE PASQUALE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 10 1955

Berkshire Festival Programs Listed For Second Week

LENOX, Mass. — The second week of four Berkshire Festival concerts, at Tanglewood comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday and three concerts by a chamber orchestra of members of the Boston Symphony next Friday and Saturday evenings and Sunday afternoon.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of young American composer-conductor-pianist Leonard Bernstein, who also heads the department of orchestra and conducting of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season.

Charles Munch, music director of the Boston Symphony Orchesra, will conduct both the Saturday evening and Sunday afternoon concerts.

The July 16 program is 18th century Italian music of Vivaldi and Boccherini.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 13 1955

Beaux Arts Trio Opens Tonight At Lenox Festival

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert hall at Tanglewood, Lenox, Mass., at 8:30 p.m.

At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major and the "Archduke" Trio in B Flat.

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists.

On Friday evening (July 15) the second and final weekend of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist.

Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist; and on Sunday afternoon (July 17) the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 13 1955

Beaux Arts Trio At Lenox Tonight

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 13 1955

Dr. and Mrs. Baxter Tanglewood Boxholders

Dr. James P. Baxter, 3rd, president of Williams college, and Mrs. Baxter are the only Northern Berkshire residents who will be boxholders for the 12 major concerts of the Berkshire Music festival at Tanglewood, Lenox, this season. The boxholders for the major concerts which open in the huge Tanglewood music shed Friday evening of next week, were announced today.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 13 1955

Chamber Music Ends This Week At Tanglewood

The Bach - Mozart chamber orchestra concerts by Charles Munch and members of the Boston Symphony, [illegible] this week at Tanglewood, Lenox, Mass.

Saturday, beginning at 8:30, the program will be devoted to Italian composers. It will offer the Concerto Grosso in D, Opus 3, No. 11, the Concerto Grosso in B Minor and the "Gloria," all by Vivaldi; and the Boccherini Concerto for 'Cello, with Samuel Mayes as soloist.

Sunday at 2:30, the program will feature French music, including a Suite from Rameau's "Dardanus;" Ravel's "Le Tombeau de Couperin;" a Pavane by Faure; a Serenade by Milhaud; and Honegger's Symphony No. 4.

8 SYRACUSE HERALD-JOURNAL, Friday, July 15, 1955

TALKING IT OVER

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Graduates from the podium in "Tanglewood" include such distinguished conductors as Maestro Bernstein, Thor Johnson, Cincinnati; Walter Hendl, Dallas and Chautauqua; Lukas Foss, Los Angeles; Eleazer de Carvalho, Rio de Janiero; Robert Whitney, Louisville; Richard Bales, National Gallery, Washington, D. C.; Thomas Schippers, New York City and Metropolitan Opera Companies; Robert Zeller, Sadlers Wells Ballet, and Herman Herz, Duluth.

Recently Kenneth Schermerhorn made his debut on the Music Shed podium in Tanglewood, opening the student concert program with Brahms "Tragic Overture." He has former associations with Tanglewoodand the Boston Symphony. He studied three years in the New England Conservatory in Boston and did private work with Roger Voisin, first trumpet, and Gaston DuFresne, bass player of The Boston. He was with the Kansas City, Mo., Symphony for a season under Hans Schweiger.

Last spring when Schermerhorn was in the U. S. Army in Milan, Italy, he met Bernstein, who recommended he return to Tanglewood this summer. Bernstein was guest conducting the famous La Scala Opera House orchestra, and Schermerhorn, a sergeant first class in the U. S. Army, was in the Italian city to give a concert with the 7th Army Symphony Orchestra, composed of enlisted men. Recognizing his musical talents after he had been in khaki a couple of years in West Germany, where he had an opportunity also to study at the Munich and Stuttgart Staatsoper, Army officials with the approval of the U. S. State Department put Schermerhorn in charge of a 70-piece orchestra to travel through Europe and perform Symphonic works, as evidence of the cultural maturity of American music and musicians.

From June, 1954, to May, 1955, Schermerhorn conducted 80 concerts in Germany, Austria, Italy, France, England, Scotland, Ireland, Wales, the repertory consisting of some 25 standards, Beethoven, Mozart, Brahms symphonies, violin concertos, and including 10 contemporary works composed in the U. S. by Copland, Barber, Hindemith, Bartok. The Army symphony also accompanied a small group performing Menotti operas. Two honors befell the young conductor's way while in uniform. He was invited to conduct two performances of Beethoven's opera "Fidelio" in Passau, in Bavaria, at last summer's music festival. He was also chosen one of three outstanding young conductors of the year, along with James Dixon, a pupil of Dimitri Mitropoulos, and Christopher Whelan, of England, for the Elizabeth Sprague Coolidge award.

SCHERMERHORN

* *

Show Paintings In 'Tanglewood' Glassed Hall

In the glassed exhibition hall at the main gate at "Tanglewood," Lenox, Mass., starting tomorrow and continuing a week, paintings of the weather by Berkshire artist [illegible] of Mill River, Mass., will be on display in conjunction with Berkshire Festival concerts of the Boston Symphony Orchestra.

Commencing this week-end and continuing through the close of the Festival on Aug. 14, the formal gardens in "Tanglewood" will display also five large pieces of outdoor sculpture by Peter Abate of Brookline, Mass. Sculptor Abate's Carrara marble work, "The Beast," attracted much favorable comment last summer in "Tanglewood." Abate also [illegible] represented later this summer in the Berkshire center [illegible] an exhibition of portraits of people in the musical world, [illegible] and [illegible] Serge Koussevitzky, late music director of the Boston Symphony, the marble being on the conductor's grave near Church-on-the-Hill, Lenox. This year Abate had a one-man show in Syracuse Museum of Fine Arts which bought the "K-Night" in black Carrara marble for the permanent exhibit. Syracuse University gallery also showed Abate sculptures.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,205

JUL 2 1955

Tanglewood to Offer First Program Wedn

Tanglewood will present its first program of the season Wednesday night and its first weekend of music July 8, 9 and 10.

The Wednesday program will be the first of six Wednesday nights devoted to Beethoven's chamber music. Performing will be the Kroll String Quartet.

The "Bach-Mozart" concerts will open July 8 in the theater-concert hall. Charles Munch, musical director of the Boston Symphony, will conduct the opening program of two Bach works, the Prague Symphony of Mozart and Stravinsky's "Orpheus."

Saturday night, July 9, Thor Johnson, former student at Tanglewood and conductor of the Cincinnati Symphony since 1947, will conduct works of Handel, Haydn and Hindemith. Joseph DePasquale, first violist of the Boston Symphony, will be the soloist.

The Sunday afternoon program of that weekend will present the Bach in B minor with the Harvard Glee Club and the Radcliffe Choral Society under the direction of Mr. Munch. Soloists will be Adele Addison, John McCollum, Florence Kopleff and Donald Gramm.

A second series of programs will be presented in the theater-concert hall July 15, 16 and 17.

Beginning July 22, the full Boston Symphony will be at Tanglewood for four weekends. All nine Beethoven symphonies will be presented this season.

THOR JOHNSON

JOSEPH DE PASQUALE

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 10 1955

Berkshire Festival Programs Listed For Second Week

LENOX, Mass. — The second week of four Berkshire Festival concerts, at Tanglewood, comprises an evening of Beethoven trios by the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; Menahem Pressler, piano) on Wednesday and three concerts by a chamber orchestra of members of the Boston Symphony next Friday and Saturday evenings and Sunday afternoon.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of young American composer-conductor-pianist Leonard Bernstein, who also heads the department or orchestra and conducting of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival concerts.

Bernstein has chosen an all-Mozart program, with Jennie Tourel, mezzo-soprano, as soloist, the program designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season.

Charles Munch, music director of the Boston Symphony Orcheara, will conduct both the Saturday evening and Sunday afternoon concerts.

The July 16 program is 18th century Italian music of Vivaldi and Boccherini.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 13 1955

Beaux Arts Trio Opens Tonight At Lenox Festival

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert hall at Tanglewood, Lenox, Mass., at 8:30 p.m.

At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major and the "Archduke" Trio in B Flat.

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists.

On Friday evening (July 15) the second and final weekend of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist.

Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist; and on Sunday afternoon (July 17) the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 13 1955

Beaux Arts Trio At Lenox Tonight

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at Tanglewood, Lenox. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 18,326

JUL 13 1955

Dr. and Mrs. Baxter Tanglewood Boxholders

Dr. James P. Baxter, 3rd, president of Williams college, and Mrs. Baxter are the only Northern Berkshire residents who will be boxholders for the 12 major concerts of the Berkshire Music festival at Tanglewood, Lenox, this season. The boxholders for the major concerts which open in the huge Tanglewood music shed Friday evening of next week, were announced today.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 13 1955

Chamber Music Ends This Week At Tanglewood

The Bach-Mozart chamber orchestra concerts by Charles Munch and members of the Boston Symphony, [illegible] this week at Tanglewood, Lenox, Mass.

Saturday, beginning at 8:30, the program will be devoted to Italian composers. [illegible] will offer the Concerto Grosso in D, Opus 3, No. 11, the Concerto Grosso in B Minor and the "Gloria," all by Vivaldi, and the Boccherini Concerto for 'Cello, with Samuel Mayes as soloist.

Sunday at 2:30, the program will feature French music, including a Suite from Rameau's "Dardanus;" Ravel's "Le Tombeau de Couperin;" a Payane by Faure; a Serenade by Milhaud; and Honegger's Symphony No. 4.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

JUL 1 0 1955

TURNING THE DIALS

BY FRED H. RUSSELL

Bob Dixon is one of the "non-glamorous" category of radio stars. The affable, good-humored host of CBS radio's "Rhythm on the Road," heard Sunday afternoon, has passed the most difficult test of them all. The engineers say "He's on at least 15 radio programs and seven television programs a week, and he still wears the same size hat." Robert Roy Dixon was born on a farm near Stamford. The good looking six-foot, four-inch 238-pounder attended the Tennessee Military Institute, Virginia Military Institute and Springfield (Mass.) college. He received a BS degree in physical education and an MA in education.

Not long after he finished school, Dixon took the plunge into learning radio. In 1941, he found himself in Holyoke, Mass., working at WHYN, a radio station he helped to found.

"I worked at everything, from radio time salesman to engineer," he recalls.

Though his college training centered around athletics, his business interests channelled into radio, because, as Mr. Dixon puts it, "I love to sell, and I believe that radio is the best medium, not only for selling but for preparing the customer for the sale. I've had this thought since I first started in radio and I still believe it. As for my college interests, boxing and football, I guess I've outgrown them."

He says he will not accept a product that he is not reasonably sure he can sell.

"And that policy has paid off," he says. "I get mail from housewives thanking me for telling them about my products. Many of them say they prefer my word over that of their husbands, on advice about the products that I am selling."

Dixon still works on his farm near Stamford. He breeds and raises Aberdeen Angus cattle, chickens, turkeys and pheasants, and for his pet project he breeds Palomino horses. He also does extensive truck farming.

In 1942 Dixon worked for WTAG, the CBS station in Worcester, Mass. He left in 1944 and went to CBS radio in New York, working on "Hobby Lobby."

"I learned to be a magician, somewhere along the way, and I used magic tricks to warm up the studio audience," he recalls with a chuckle. Other hobbies included gun collecting, camping, canoeing and hunting.

Dixon lives on his farm with his wife Phyllis. They have two children, Roy, who is studying geology at Darmouth and Roberta, a Stamford High school student.

About "Rhythm on the Road," Mr. Dixon says he doesn't know a thing about music. "I wouldn't know a quarter-note if I fell over one," he explains, "but I certainly enjoy listening to the good music sung and played by the musical cast on the program."

Civil Defense

The vital question, "Where Do We Stand on Civil Defense?" will be the subject discussed on America's Town Meeting of the Air tonight from 8 to 9 o'clock over WNAB and WABC.

Val Peterson, Civil Defense administrator, Mayor August Walz of Wilmington, Del., and Congressman Daniel Flood (D-Penn.) will be the guests. Gummar Back will be the moderator.

The program will originate from Washington, D. C.

Foreign Policy

Devoting 10 hours of airtime for important addresses by leading world figures, WNYC will broadacst sessions of the Colgate University Conference on American Foreign Policy, today through Thursday. With the theme of "Peace Through Strength," the seventh annual conference at Hamilton, N. Y., will attepmt to evaluate recent actions relating to our foreign policy, particularly in relation to the Far East.

Speakers will include political and diplomatic representatives of the U. S. State department and official representatives or more than 30 foreign nations, with more than 200 delegates from a majority of the countries outside the Iron Curtain to be in attendance at the five-day conference.

Rep. Hugh Scott, of Pennsylvania, former chairman of the Republican National commitee, will be the opening speaker at today's session on "Basic Tenets of Our Foreign Policy," which will be broadcast from 10 to 10:55 p.m.

Boston Symphony

Charles Munch will conduct the Boston Symphony orchestra in the first broadcast concert of the Berkshire Music Festival at Tanglewood in Lenox, Mass., tomorrow night over WRCA radio at 8:15 o'clock.

The concerts in the series, each 45 minutes long, are recorded especiall for broadcast at Tanglewood, which thousands of music lovers visit for the musical events.

Munch will conduct the orchestra, reduced in size, for this special Bach-Mozart program. The concert will open with Bach's "Suite No. 2 in B Minor for Flute and Strings" with Doriot Anthony Dwyer as soloist. The remainder of the broadcast will be devoted to Mozart's "Symphony No. 38 in D" subtitled the "Prague" symphony.

Shakespeare Music

The Stratford Shakespearean Festival of Drama and Music at Stratford, Oontario, Canada, will be the site of four special Saturday night concerts to be heard on WOR radio from 10 to 11 p.m., begining next Saturday night.

The Festival replaces the vacationing CBS Symphony orchestra which returns to the schedule on Oct. 1.

The initial broadcast will present the Hart House orchestra conducted by Boyd Neel and feature Isaac Stern and Alexander Schneider, violin soloists.

TV SETS INCREASE

Television installations in the U. S. increased 291,000 during May, to reach a total of 36,100,000 as of June 1, 1955, according to an estimate released today by Hugh B. Beville, director of research and planning for the National Broadcasting company.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

JUL 11 1955

Bach Mass Impressive At Festival

Those interested in the choral tradition of America, in musical standards and achievements among American college students as illustrated by undergraduates from two institutions of learning on the river Charles or in the continuing substantial contributions to civilization in these United States made by the Boston Symphony Orchestra in its Berkshire Festival, or in all three, will be glad to hear of the climactic concert, Sunday afternoon, of the festival's first week.

Johann Sebastian Bach's great Mass in B minor received a performance of authority, brilliant and deeply reverent, forceful and tenderly intimate as the sections of this work of mystic grandeur and beauty demand. The Boston Symphony, reduced in size for the occasion, the Harvard Glee Club and the Radcliffe Choral Society, Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor and Donald Gramm, bass, were the performers whom Charles Munch, the conductor, directed in this great re-creation.

Description of the excellent work of the choristers must be limited to the inspiring heights of the Credo; the tenderly simple Et Incarnatus Est, the intensely yearning sadness of the Crucifixus with its Et Sepultus Est, one of the supreme moments in music, and the brilliant outburst of Easter gladness, not at all diminished by the trumpets soaring to high D's of the Resurrexit. Trained by G. Wallace Woodworth, their security and enthusiasm were a joy to hear and to behold; a contributing factor to yesterday's achievement was the fact that this was their fifth concert performance of the Mass this season. Mention must be made of the need in occasional passages for more fullness in the tenor section, greater depth in the bass, that the addition of the voices of some older men would have provided.

The contributions of all the soloists were on the high plane set by the conductor, the orchestra and the chorus but notice must be taken of the final solo section, Agnus Dei, reserved by Bach for the alto; Miss Kopleff filled its sweeping phrases with the atmosphere of peace and reconciliation. The obligato passages of the concert master, the flute, horn and oboi d'Amore soloists were distguished and Power Biggs' organ continuous were most discreet, those of Daniel Pinkham on the harpsichord full of vigor and brightness.

The soloists joined the chorus in the Dona Nobis Pacem, in breadth and austerity more a song of praise than of prayer, to bring to a close a memorable afternoon of music.

G.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 11 1955

Thor Johnson Handles Baton At Tanglewood

Saturday night at Tanglewood was one seemingly dedicated to the letter H. A hot humid night, harmoniously made up of Handel, Haydn and Hindemith. Thor Johnson, youthful conductor of the Cincinnati Symphony Orchestra, was guest interpreter of the evening and showed himself to be more than able as alternate to the celebrated Boston Symphony orchestra director, Charles Munch.

We could not stay to hear the final word, Haydn's "Symphony in B Flat Major, No. 8, but feel sure that Mr. Johnson and members of the famed orchestra gave all they could summon in spite of the warmth of the evening.

The large first Saturday night audience of this season, totaling 3,000, many of whom were enthroned outside on the spacious green lawns, were very enthusiastic over Mr. Johnson's approach and treatment of the works in the first half of the program.

Handel's Concerto Grosso for string orchestra, in B Minor, Op. 6, No. 12, opened the program. This last of the concerti grossi of Handel has a brightness, buoyancy and grace which Mr. Johnson outlined in an expressive freshness of manner which was aided and abetted by the concertino and string orchestra. Haydn's Symbolic Concertante for Violin, Cello, Oboe and Bassoon, Op. 84, contained some very pleasurable listening mainly in a variety of tonal combinations in the solo instruments.

At the start of the second movement there is a short duet between the violin and bassoon which was intriguing indeed. Der Schwanendreher, Concerto on Old Folk Melodies for Viola and Small Orchestra, by Paul Hindemith was chiefly remarkable, not in itself as much as, for the artistically beautiful viola playing of Joseph De Pasquale, first violist with the Boston Symphony Orchestra.

Here, as in the Haydn work, a duet between the soloist and, in this case, the harpist was very nice, making up partially for a difficult first movement. The third movement was the most robust of the three and slightly less enjoyable than the second. Hindemith has among his compositions others with more audience appeal.

Sunday afternoon's performance of Bach's B Minor Mass with the Harvard Glee Club and Radcliffe Choral Society, soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm and accompanied by an ensemble made up of first desk performers of the Boston Symphony, was an immensely rewarding endeavor.—F. M. [illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 13 1955

Weekly Painting Exhibit On Again at Tanglewood

A weekly exhibit of paintings, sculpture, prints and photographs again is a feature of the Berkshire Music festival season, housed in the reception hall at the main gate at Tanglewood, Lenox. The exhibits are arranged through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry.

On display this week are contemporary prints by noted modern artists, lent by Ferdinand Roten, print dealer of Baltimore, Md. From July 16-23, Helmut Siber of Mill River will display a collection entitled "Paintings of the Weather." July 23-30 will be devoted to small sculpture by Peter Abate, Brookline, and photographs of music and musicians in the Berkshires by Clemens Kalischer, Stockbridge.

During the week July 30-Aug. 6, paintings, drawings and prints will be shown by Ture Bengtz, head of the Bengtz school of art at the Lenox school. A showing of sculpture and drawings by Miss Franc Epping of Lenox, director of the Sculpture workshop and the annual outdoor exhibit at the Lenox library gardens will complete the summer shows the week of Aug. 6-14. A collection of photographs of Tanglewood personalities, Boston Symphony orchestra personnel, staff and students of the Berkshire Music center, by Gus Manos, official Tanglewood photographer, from Columbia, S. C., will be held during mid-season.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 13 1955

Modern Artists Exhibit Prints At Tanglewood

An exhibition of nine contemporary prints by noted modern artists is on exhibition this week (until Saturday, July 16), at the exhibition hall, main gate, at Tanglewood, Lenox, Mass., in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

The print show, as well as succeeding exhibits of paintings, sculpture and photographs from now until the close of the Festival Aug. 14, has been arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

On loan from the collection of Ferdinand Roten, Baltimore, Md., are Bonnard's "Man With a Dog," a four-color lithograph; a Braque etching from the Theogonie series; a Matisse, "Head With a Hand" lithograph; Toulouse-Lautrec: "Entree de Brasseur," a valuable limited edition 1895 lithograph; Vuillard's lithograph "Lisez la Revue Blanche, Freres"; a Daumier lithograph; and three Chagalls: "The Upset of the Coach" from Gogol's "Dead Soul" on Japan paper, and two from his Bible series, "Abraham's Offering of Isaac" and "Abraham."

The Tanglewood exhibition hall next will house a series "Paintings of the Weather" by Berkshire county artist Helmut Siber of Mill River from July 16-23.

FINAL PROGRAMS IN BERKSHIRE CHAMBER SERIES

Wusted 7/16/55

The two final programs in this season's Berkshire festival series of chamber orchestra concerts by members of the Boston Symphony orchestra will be given in the theater-concert hall at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock and tomorrow afternoon at 2:30 p. m. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi, his Concerti Grossi Nos. 10 and 11 from the Opus 3 set called "L'Estro Armonico" (harmonica inspiration), and the "Gloria" mass in D major (which Hugh Ross will conduct). The Berkshire festival chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire music center. In addition to the Vivaldi works, the concert will also include Boccerini's cello concerto in B flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. [illegible] the D minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

[202]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 13 1955

New Concert Trio Opens Second Tanglewood Week

Beaux Arts Instrumental Group Continues Beethoven Chamber Music Cycle in Theater-Concert Hall Series

The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the theater-concert hall at Tanglewood, Lenox, at 8.30. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet which inaugurated this summer's Festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello; and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major; and the "Archduke" Trio in B Flat.

New Ensemble

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the NBC Symphony Orchestra, now called the "Symphony of the Air." He has just returned from that orchestra's extensive tour of the Far East, concerts having been given in Japan, Korea, Burma, Ceylon, Formosa, Okinawa, Siam, French Indo-China and Hawaii.

Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital, with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juiliard and Manhattan schools of music.

Israeli Pianist

The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

On Friday evening the second and final week-end of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist. Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist; and on Sunday afternoon the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

SCREEN TIME

LOEW'S POLI—"Seven Year Itch," 11.42, 3, 6.08, 9.26; "Angela," 1.32, 4.40, 7.58.

PARAMOUNT — "Naked Amazon," 11.04, 1.45, 4.26, 7.07, 9.48; "I Cover the Underworld," 12.26, 3.07, 5.48, 8.29.

CAPITOL—"Foxfire," 12.40, 3.40, 6.40, 9.30; "Abbott and Costello Meet the Mummy," 11.15, 2.10, 5.10, 8.10.

BIJOU—"Big Street," 12, 3.10, 6.20, 9.30; "Berlin Express," 1.30, 4.40, 7.50.

ART — "Hiroshima," 6.40, 9.30; "Mystery Lake," 5.35, 8.05.

ARCADE—"Strategic Air Command," 1.25, 5.15, 9.05; "Magnificent Matador," 11.30, 3.30, 7.20.

BING—"Strategic Air Command," 2.10, 6.30, 9.05; Shorts, 1.30, 8.20.

PHILLIPS—"Kiss Me Deadly," 3, 8.15; "Jump Into Hell," 1.30, 7.45, 10.

JEFFERSON—"This Is My Love," 7; "The Big Combo," 8.40.

MAJESTIC, West Springfield—"A Man Called Peter," 8; "Masterson of Kansas," 6.30, 9.40.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 13 1955

Berkshire Festival 2nd Week Concerts Will Open Tonight

The second week of concerts in the 1955 Berkshire Music festival will begin this evening at 8.30 with a concert by the Beaux Arts trio in the theater-concert hall at Tanglewood, Lenox.

Beaux Arts Trio

Last Wednesday evening a record opening crowd attended the concert by the Kroll string quartet which inaugurated this summer's festival, devoted in large part to the music of Beethoven. At tonight's concert the Beaux Arts trio (Daniel Guilet, violin; Bernard Greenhouse, 'cello; and Menahem Pressler, piano) will play three piano trios by Beethoven, the trio in C minor, Opus 1, No. 3; the "Ghost" trio in D major; and the "Archduke" trio in B flat.

The Beaux Arts trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the NBC symphony orchestra, now called the Symphony of the Air. He has just returned from that orchestra's tour of the Far East.

Since his New York Town hall debut in 1946, Bernard Greenhouse has performed in recital, with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan schools of music.

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Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony orchestra during the Berkshire festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office, where telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 15 1955

Student Conductor Scholarship Winner

The annual scholarship to a conductor student of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Charles Munch, director, has been awarded to Kenneth D. Schermerhorn, 25, of Schenectady, N.Y., it was announced today.

The scholarship was instituted last year by Tanglewood's neighboring residents of Berkshire County to express their gratitude for concerts of symphony music performed by students of the Berkshire Music Center from the U.S., Canada and many foreign lands, who train under the young American composer-conductor, Leonard Bernstein. During the six-week session of the music school weekly symphonic programs are given in the Music Shed at Tanglewood on Thursday nights, and on the final Saturday, August 13, of the Berkshire Festival, attracting an average audience of 3000 persons, mostly within a radius of 50 miles.

The scholarship was organized as a memorial to the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who instituted student symphony concerts in 1940.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4300

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 14 1955

Audience of 1,255 At Tanglewood Hears 3 Beethoven Trios

An audience of 1,255 persons at Tanglewood, Lenox, last evening heard the Beaux Arts trio present the second of the series of six concerts of chamber music scheduled during the annual Berkshire Music festival season.

Some on Lawns

The attendance just about equaled the capacity of the theater-concert hall where the program was presented, but despite the cool evening air some of the crowd chose to hear the concert from the lawns around the building.

The small ensemble played three of Beethoven's trios, in C minor, in D major, known as the "Ghost" trio, and in B flat, called the "Archduke" trio.

Tomorrow evening, a small orchestra composed of members of the Boston Symphony orchestra, will open the second week-end series of concerts in the theater-music hall, preliminary to the 12 major festival concerts in the music shed.

Leonard Bernstein, head of the Berkshire music center conductors' school and protege of the late Serge Koussevitzky for whom he has just named a new-born son, will conduct the orchestra in an all-Mozart program. It will include the overture to the opera "Don Giovanni" in its first Tanglewood performance, the C-major symphony, No. 36, and the piano concerto in G major in wihch Mr. Bernstein will play the piano part and conduct the orchestra from the piano. Between the symphony and this work, Jennie Tourel, mezzo-soprano, will sing three Mozart arias, two from the opera "Idomeneo," "Zeffiretti" and "Non temer") and the concert aria, "Al desio."

Saturday Evening

On Saturday evening, in the second of this week-end's small concerts, Charles Munch will conduct the orchestra in a performance of two concerti grossi by Vivaldi, Boccherini's concerto for 'cello with Samuel Mayes of the Boston symphony as soloist, and Vivaldi's "Gloria" with the Music center chorus, conducted by Hugh Ross, assisting.

The Sunday afternoon program, winding up the six preliminary small concerts of this festival season, also will be conducted by Mr. Munch. It will include Rameau's Suite "Dardanus" Ravel's "Le Tombeau de Couperin," Faure's Pavane, Milhaud's Serenade, and Honegger's Fourth symphony.

Next week's program will consist of a chamber music concert Wednesday evening and the first three major festival concerts in the huge music shed by the Boston Symphony orchestra, on Friday and Saturday evenings and Sunday afternoon.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 15 1955

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

ROANOKE, VA.
TIMES
Circ. D. 43,917 - S. 79,504

JUN 24 1955

Historic Summer Resort To Celebrate Anniversary of Coming of Rochambeau

By ALICE HUGHES

Newport, anyone? Whoever has no place to go and wishes to see this aristocratic Rhode Island summer resort at its historic best, had better set aside some time between July 4 and 14. That's when this fashionable New England seacoast area will celebrate the 175th anniversary of the coming of Army Commander Rochambeau to Newport and other parts of this country to cooperate with General George Washington at the siege and capture of Yorktown in the American war for independence. As part of our current Salute to France, a treasure of materials relating to French and American participation in the American Revolution will be on display in Newport's Redwood Library during this Washington-Rochambeau celebration. Many import relics of this historic chapter in America's founding, are the possessions of Bucher, a well-known New York art dealer who has dedicated himself to this particular epoch, as exemplified in his collection of art and memorabilia of this naval-and-land forces defense of our Eastern seacoast in 1778.

Some of the original military maps used in Rhode Island by the French, our allies at the time, against the British, are in the Bucher collection. Also busts of George Washington and Count D'Estaing, the French admiral who preceded Rochambeau to Newport by two years. New York's subtreasury building owns these busts, and has placed them on loan to Newport for the 10-day celebration. Rare prints, first edition books, the first volume in French ever written about the American Revolution, and all the original papers marking the surrender of the British in Grenada in 1781, are to be seen by followers of the history of this particular period. Rochambeau is a revered name in Newport, for the part he played when the British, French and Americans met in sea battle just off Newport Harbor. To many, Rochambeau is the name of one of the French Line's Atlantic passenger ships between France and America.

Music lovers should begin making reservations for this season's Berkshire Music Festival at Tanglewood, in Lenox, Mass. That's the summer gathering place for the Boston Symphony Orchestra under the baton of Charles Muench, in a distinguished series of music events lasting from July 8 through Aug. 18. This delightful concentration on the world's best music takes place on the grounds which New England writer Nathaniel Hawthorne made famous in his "Tanglewood Tales," hence the name of the series. The 12 major concerts take place in the vast open air music shed which holds 8,000 persons. Another 4,000 are accommodated on the lawn and in the bleachers, which surround the area, forming a beautiful park. On the same grounds are located a music school and also a theatre school, where students come to pursue all branches of music and drama. The combination of music, nature and youth forms an irresistible trio which results in quite a few romances and marriages each summer, among the pupils of the Tanglewood courses.

EACH SUMMER, conductor Charles Muench invites a few guest baton-wielders. This summer they will include Thor Johnson, Pierre Monteux and Leonard Bernstein. The last, who is also a teacher in the music school, always conducts the special concert dedicated to the memory of Koussevitzky, whose special protege Bernstein was. Another concert will offer a music Salute to France. Soloists of distinction are invited to take part in the dozen Music Shed orchestral concerts which attract attendance from all over the United States. These special performers this summer are to be Isaac Stern, Leontine Price, Rudolf Serkin, Gregor Piatagorsky, David Lloyd, Max Morgan, Eugene Istomin and Jennie Tourel. Many people make an annual pilgrimage to the Berkshire Music Festival which takes place in the center of three small towns—Lenox, Lee and Stockbridge. Accommodations are not too expensive, nor, as yet, too difficult to find. The area struggles to maintain its quaint New England atmosphere, despite the summer influx of noted musicians and other personages from all over the world.

[203]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 16 1955

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Beethoven put his best efforts forward when he started writing trios for piano, violin and cello, but he did not force the issue or hurry. Indeed the Opus 1 trios reveal the care which he took with this initial opus. The fine blending of instruments, the smooth handling of this form and the clarity of thematic material, particularly in the "Trio in C Minor" are indications of the Beethoven-to-be, the Beethoven who reached his zenith in this medium in the "Archduke." Messrs. Pressler, Guilet and Greenhouse are excellent musicians, able to submerge self and to merge their considerable talents into a smooth ensemble.

Ringing Sonority

The "Trio in D Major, Op. 70, No. 1," reveals the immense growth of the composer. There is much more brilliant writing for piano and the sustaining instruments are more flexible and eloquent, with the result that one hears a ringing sonority. The virtuoso character of this trio is recognized at once from the flamboyant octaves of the opening theme. It is the dark quality of the slow movement, its melancholy and forbidding tones which prompted the title "Ghost" for this trio. In fact, John Burke has called this trio an "Adventure in Morbidity."

It is in his final trio, the "Archduke," that Beethoven reaches the heights. Its musical current is powerful and determined. The instruments build up sonorities suggestive of more than three instruments. In other words, this trio reveals the heroic Beethoven, confident, inspired and wholly concerned with the subject at hand. The piano part has many implications of the concerto style, grandeur of broadly singing themes for example.

Very Fine Playing

Now what of the playing of the Beaux Arts Trio? It was very fine playing indeed. Mr. Guilet is concertmaster of the Symphony of the Air, formerly the NBC Symphony. Mr. Pressler is one of the brilliant young pianists, with a tremendous technical capacity linked to a sensitive approach to whatever he plays, while Mr. Greenhouse is thoroughly at home in chamber music.

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Mozart Tomorrow

The performances, on the whole, were rewarding for one felt the devotion of the players to the music and it was apparent that they were enjoying themselves as well as pleasing the audience. This splendid trio should be considered for a Springfield appearance.

Friday night we shall turn from Beethoven to Mozart when Leonard Bernstein will lead the chamber orchestra in a performance of the overture to "Don Giovanni"; the "Symphony in C Major" and the "Piano Concerto in G Major" in which he will be the pianist as well as conductor. Jennie Tourel, mezzo-soprano will be heard in three Mozart arias, two of which are from the opera "Idomeneo."

SAN DIEGO, CALIF.
TRIBUNE
Circ. D. 108,581

JUL

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Tanglewood Music Center Aids National Art Cause

HYDE PARK (Special) — From many parts of our country people have journeyed year after year to Tanglewood in Berkshire County, Mass., to enjoy the music.

These visitors have been interested in the various teaching activities that go on there during the summer and which the late, great conductor, Sergei Koussevitsky, took such a keen interest in developing.

After his death some of the people in the county formed a committee to raise $15,000 in his memory to provide a yearly scholarship for one student.

So far only $7,000 of that sum has been raised. And since the opening at Tanglewood takes place this year on July 4, and Koussevitsky's birthday comes later in the month, I have been wondering if the many who enjoy year after year the fruits of his labors would not like to make sure that between the date of the opening and the time of his birthday the rest of this fund was contributed.

This achievement then could be announced at the memorial concert that is usually given on his birthday.

Koussevitsky would have liked to feel that one young person could come and have the opportunity to study there every summer.

I think he understood very well that everyone was not gifted with genius, but in order to have genius discovered and rewarded there must be a vast number of people musically educated.

Perhaps they would never be great artists but they would contribute to the musical appreciation of our audiences, and that is the only possible way that you can support great artists.

The countries that have had the greatest musicians, the greatest actors, the greatest writers are the countries that have appreciation of the arts among the people as a whole.

It is a sign that a nation is growing up, is coming to maturity, when it is really concerned to support the arts.

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NEW YORK, N. Y.
MIRROR
Circ. D. 901,735 - S. 1,709,854

JUL 13 1955

Robert Coleman's THEATRE:

Wonderland of U.S. Only Hop From City

• *Hudson River valley, nearby areas offer tops in Summer entertainment.*

Are you an average New Yorker? Have you been reading those exotic travel ads about foreign places? Have you been wanting to visit them, and found that you didn't have the wherewithal? Well, so have we. But, over the last several years, we have discovered that America has everything or more than Europe has to offer. In diamonds or spades, as you prefer.

You've heard of the wonderful Rhine River. It is wonderful. But our own Hudson River is even more wonderful. Of course, the Rhine has dozens of centuries of tradition and folklore in its favor. Nevertheless, our own Washington Irving—and even the later Maxwell Anderson—established legends about our fabulous and favorite river.

AS FOR BEAUTY, we challenge our friends in the Rhineland to present more sumptuous sights than are to be found along the Hudson. We have covered almost every foot, on both sides, of our cherished river. We have stool on the Palisades and surveyed it up and down.

From experience, we can tell you that Day Line steamers can take you to Bear Mountain, Indian Point or even Poughkeepsie. We have taken the day tours, but more often the night ones. We have seen Broadway revues presented on Hudson River showboats in the

bus or plane, enjoy the equivalent right here in the U. S. In fact, you can enjoy most of it within a day or two's travel from New York.

YOU CAN SEE, within an evening, St. John Terrell's Music Circuses at Neptune and Lambertville, N. J., or Paton Price's historic Grist Mill Playhouse at Andover, N. J. Or you may want to go further for scenery and art, via the Berkshire Theatre, the Berkshire Music Festival or Ted Shawn's Jacob's Pillow Dance Festival—all within an afternoon's driving distance from Manhattan into the hills of Massachusetts.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200
Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 15 1955

H. S. Babbitt, Jr.

Leonard Bernstein conducting at the piano in Tanglewood. This evening he will conduct a chamber orchestra in a Mozart program, including the Piano Concerto in G major (K. 453), with himself as soloist.

NEW YORK, N. Y.
DAILY NEWS
Circ. D. 2,092,455 - S. 3,653,302

JUL 10 1955

COUNTY LINES

By PAT BERGEN

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After 51 years on the job, George Forbes retiring from the Paterson post office . . . Three vet cops upped in Cliffside Park. Joe Borrell to captain, Tom Marsden to lieutenant and Johnny Gerrity to sergeant . . . Nice guy Mike Basile of Totowa doing a fine job with Little Leaguers. Mike's a former top athlete himself.

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Echo 7/19

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[204]

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

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SAN DIEGO, CALIF.
TRIBUNE
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MIRROR
Circ. D. 901,735 - S. 1,709,854

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YOU CAN SEE, within an evening, St. John Terrell's Music Circuses at Neptune and Lambertville, N. J., or Paton Price's historic Grist Mill Playhouse at Andover, N. J. Or you may want to go further for scenery and art, via the Berkshire Theatre, the Berkshire Music Festival or Ted Shawn's Jacob's Pillow Dance Festival—all within an afternoon's driving distance from Manhattan into the hills of Massachusetts.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Independent
Circ. 27,538

JUL 13 1955

Tanglewood Tales

23 Composers Here

Twenty-three young composers are in residence at Tanglewood this summer, studying with the noted composers Roger Sessions, professor of music at Princeton University, and Boris Blacher, director of the Hochschule fur Musik in Berlin. Five of them are distaff students of the Berkshire Music Center, and six are from foreign lands. Emma Lou Diemer, of Warrensburg, Va., Susan MacAdam, of Brooklyn, N.Y., Mrs. Michiko Toyama, of Osaka, Japan, Claire C. J. Polin, of Philadelphia are students of Mr. Sessions; Elaine Radoff is working with Mr. Blacher. From Wellington, New Zealand, has come Douglas G. Lilburn; from Sarnia, Ont., Canada, William J. Sydeman; from Helsinki, Finland, Eino Rautavaara, to work with Mr. Sessions. Mr. Blacher's foreign students are Tossi Ichiyanago, of Tokyo, and George Sicilianos, of Athens, Greece.

The ifrst concert by Tanglewood's young composers, at which they perform their own works and argue with each other and ther audience their respective merits, will be held Sunday evening at 8:30 in the Chamber Music Hall. The Composers' Forums are open to the public through membership in the Friends' society.

* * *

Sunday Morning Concert

Sunday morning will witness the second concert this summer by chamber music students of the Berkshire Music Center, at 10 in the Chamber Music Hall. The program consists of: Beethoven: String Quartet in B flat major, Opus 18, No. 6, performed by Edward Filmanowicz (Chicago), Pandora Hopkins (Brooklyn, N.Y.), violins; Edward Gerber (Bronx, N.Y.), viola; Alice Ober (Pasadena, Cal.), cello. Beethoven: Trio for Piano, Violin and Cello in C minor, Op. 1, No. 3; performed by Eleanor Siranossian (Watertown), violin; David Spinks (Albany, N.Y.), cello; Jerome Lowenthal (Philadelphia, Pa.), piano. Beethoven: Quintet for Winds and Piano in E flat, Op. 16, performed by Nicholas Apostle (Kenton, O.), oboe; William Kaplan (Madison, Wis.), bassoon; Max Watras (Chicopee), clarinet; Edwin Thayer (Weymouth), French horn; Gilda Frishberg (Flushing, N.Y.), piano. This concert is also open to the public through membership in the Friends' Society.

* * *

Opera Scenes Monday

Two unannounced extra concerts Berkshire Music Center students are being given at Tanglewood during the coming week. Members of the Friends are invited to a program of opera scenes, to be performed under the guidance of Boris Goldovsky, head of Tanglewood's opera department, on Monday afternoon, July 18, at 4:30 p.m. in the Theatre-Concert Hall. Ingolf Dahl's Tanglewood Study Group (Department V), set up for amateurs of music who spend their vacations in an atmosphere of music, rather than in making music their careers, will give an informal program in the Barn at Tanglewood, on Saturday, July 23, at 4 p.m., which is open to the public without admission.

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News (e)
SOUTHBRIDGE, Mass.
Independent
Circ. 4,688

JUL 12 1955

New England Fun . . .

Big Doings in Mass. State Beckoning Local Motorists

Events and big doings are being planned throughout the state during these Summer days. Southbridge motorists looking where to go on days off may find good entertainment right here in Bay State.

The Esplanade Concerts in Boston begin tonight and will continue until Sunday evening.

The Boston Symphony Orchestra plays in the Hatch Memorial Shell on the banks of the Charles River every evening beginning at 8:30. Tomorrow morning, a children's program will be given.

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There's outdoor square dancing tonight at 8 in Hyannis. The real country socials are conducted in the High School field.

Choo-Choo rides are given for the kiddies in the quaint Edaville Railroad daily through scenic cranberry bogs and mock villages along the road. You'll find this railroad in South Carver on Route 3 to 44 and 58.

At the Horticultural Hall beginning today, there will be an exhibit of rare exotic lilies, the first lily show there in 8 years. The show ends Thursday.

Bach and Mozart Concerts are being held this week at the Berkshire Music Festival in Tanglewood. Charles Munch and Leonard Berstein are conducting the Boston Symphony there this year. Concerts this week will be given tomorrow night, Friday night and Saturday night and again on Sunday afternoon.

Now's the time for family picnics at the Old Sturbridge Village. The Village is open every Saturday during July and August until 8 p. m. Demonstrators are on hand daily.

This week at the Merry-Go-Round Theater, the Sturbridge Players are presenting George Bernard Shaw's Candida, first time to be presented here in Worcester County. The play runs through Sunday with curtain time at 8 p. m.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 10 1955

MUSIC THIS WEEK

Concerts and Recitals

Stadium Concerts

Stadium Symphony Orchestra of City College, Convent and Amsterdam Aves., 138th and 139th Sts., 8:30.

Monday. Conductor, Alexander Smallens; soloists, Leontyne Price, soprano; William Warfield, baritone; Earl Wild, pianist. Strike Up the Band; Concerto in F for Piano and Orchestra; An American in Paris; Cuban Overture; Excerpts from "Porgy and Bess"; Rhapsody in Blue, Gershwin. (In case of rain this program will be played the next clear night.)

Tuesday. Conductor, Alexander Smallens. Ballet Suite, Gretry-Mottl; L'Apres Midi d'un Faune, Debussy; La Valse, Ravel.

Wednesday. Conductor, Alexander Smallens; soloists, Joanna Mitchell, violinist; Robert Goldsand, pianist. Don Juan, Strauss; Concerto in G minor for Violin and Orchestra, Bruch; Overture to "Prince Igor," Borodin; Concerto No. 2 in C minor for Piano and Orchestra, Rachmaninoff.

Thursday. Conductor, Alexander Smallens; soloists, Erica Morini, violinist. "Water Music" Suite, Handel-Harty; Symphony in C major, K. 551 ("Jupiter"), Mozart; Siegfried Idyll, Wagner; Concerto No. 2 in D minor for Violin and Orchestra, Wieniawski. (In case of rain this program will be played the next clear night.)

Saturday. Conductor, Alfredo Antonini; soloists, Eileen Farrell and Laurel Hurley, sopranos; Jan Peerce, tenor. Overture to "I Vespri Siciliani;" Aria, "Ah! Fors e Lui" from "La Traviata," Verdi; Lamento di Federico, from "L' Arlesiana," Cilea; Aria, "E Lucevan le Stelle," from "Tosca," Puccini; Aria, "Pace, Pace Mio Dio" from "La Forza del Destino," Verdi; La Boutique Fantasque, Rossini-Respighi; Aria, "Ritorna Vincitor" from "Aida;" Duet, "O Terra, Addio" from "Aida," Verdi; Overture to "Don Pasquale;" Aria, "Quel Guardo il Cavalieri" from "Don Pasquale," Donizetti; Aria, "Casta Diva," from "Norma," Bellini; Aria, "Vesti la Giubba" from "I Pagliacci," Leoncavallo; Italian Favorites.

Goldman Band

Guggenheim Memorial Concerts, Edwin Franko Goldman conducting, Central and Prospect Parks, 8:30.

Today, Central Park. Triumphal March, Cleopatra; Overture, Cleopatra, Mancinelli; Requiem, Verdi; Excerpts, Madama Butterfly, Puccini; Overture, Joan of Arc, Verdi; Inflammatus, from Stabat Mater (James Burke, cornetist), Rossini; Finale, The Pines of Rome, Respighi; Miserere, from Il Trovatore; Quartet, from Rigoletto, Verdi.

Monday, Central Park. Wedding March, from A Midsummernight's Dream; Military Overture; Trauer Marsch; Two Songs Without Words; Overture, Ruy Blas, Mendelssohn; Overture, Leonore III, Beethoven; Introduction and Tarantella (James Burke, cornetist), Goldman; Care Selve, Handel; March, Kentucky, Goldman; A Southern Rhapsody, Hosmer; Community Singing.

Wednesday, Central Park. Introduction to Act III and Bridal Chorus, from Lohengrin; Procession of Knights, from Parsifal; Liebestod, from Tristan and Isolde; Elsa Entering the Cathedral, from Lohengrin, Wagner; Scenes Pittoresques, Massenet; Scherzo, Symphony No. 3, Beethoven; Spinning Song—Reeds Only, Hollander; March for Brasses, Goldman; Excerpts, Carousel, Rodgers.

Thursday, Prospect Park and Friday, Central Park. Marche Lorraine, Ganne; Overture, Catel; Suite, Rameau; Bolero, Ravel; Excerpts, Carmen, Bizet; Andante and Scherzo (James Burke, cornetist), Barat; Excerpts, Faust, Gounod; The Swan, Saint-Saens; Cubana, Ravina; Aragonaise from Le Cid, Massenet; Overture, Orpheus, Offenbach.

Saturday, Prospect Park. Grand March, America, Goldman; Lullaby—For Reeds, Wurm; Spinning Song—For Basses, Hollander; Nocturne—For Brasses; Scherzo—For Brasses, Holst; Irish Fantaisie (James Burke, cornetist), Robers; Overture, Cleopatra, Mancinelli; Festival March; Punchinello; Dance Baroque; March—The Gold Bug; Favorite Melodies; Excerpts, The Fortune Teller, Herbert.

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30. [illegible]les Munch. Bach Mass in B minor with Harvard Glee Club, Radcliffe Choral Society and Soloists, Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

Wednesday, 8:30. Trios in A minor, Op. 1, No. 3; D major, Op. 70, No. 1 ("Ghost"); B flat, Op. 97 ("Archduke"), Beethoven. Beaux Arts Trio (Daniel Guilet, violinist; Bernard Greenhouse, cellist; Menahem Pressler, pianist).

Friday, 8:30. Boston Symphony Chamber Orchestra, Leonard Bernstein conducting. Overture to "Don Giovanni"; Symphony in C major, "Linz," K. 425; Arias, "Al Desio" K. 577; Zeffiretti ("Idomeneo"); "Non Temer" ("Idomeneo") (soloist, Jennie Tourel, soprano); Piano Concerto in G major K. 453 (soloist, Leonard Bernstein), Mozart.

Saturday, 8:30. Boston Symphony Chamber Orchestra, Concerto Grosso in D, Op. 3, No. 11; Concerto Grosso in B minor, Op. 3, No. 10, Vivaldi; Concerto for Cello (soloist, Samuel Mayes), Boccherini; Gloria, with Festival Chorus of Berkshire Music Center students (soloist, Saramae Endich, soprano; Sadie Ruth McCollum, mezzo-soprano; Hugh Ross, conductor), Vivaldi.

Sunday, July 17, 2:30. Boston Symphony Chamber Orchestra, Charles Munch conducting. Suite from "Dardanus," Rameau; "Le Tombeau de Couperin," Ravel; Pavane, Faure; Serenade, Milhaud; Symphony No. 4, Honegger.

Other Events

Costanza Forte, soprano; and Yvette Rudin, violinist; Brooklyn Museum, today, 2.

Accompanists, Martha Leyser and Esther Ostroff. Works by Brahms, Puccini, Rapoport, Beethoven, Respighi, Cimara, Treharne, Charles, Tyson, Sarasate.

Open Sings, Brooklyn College, Gershwin Theater, Bedford Ave. and Ave. H, Brooklyn, Monday, 8:30.

"Salute to New York City's Fire Fighters," Battery Park, Tuesday, 12 noon.

American Music Concert, Harlem Meer, Central Park, 110th St. and Fifth Ave., Tuesday, 8:30.

City Symphony Orchestra, The Mall, Central Park, Saturday, 8:30.

Conductor, Franz Bibo; soloist, Charles Treger, violinist. Works by Tchaikovsky.

Symphony of the Air, Dogwood Hollow Open Air Theater, Stony Brook, L. I., N. Y., Saturday, 8:30.

D'Artega conducting; soloists, William Horne, tenor; Margot Monte, soprano. Program includes Songs and Music of Vienna by Strauss, Lehar, Kreisler, Kalman.

Salmaggi Open-Air Opera, Triboro Stadium, Randall's Island, Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci," Saturday, 8:45.

Children's Opera Co. of New York, Carl Fischer Concert Hall, today, 3.

Operatic excerpts and "The Children's Crusade," Pierne.

Amato Opera Theater, Puccini's "La Boheme," today, Tuesday, 8:15; Verdi's "La Traviata," Friday and Saturday, 8:30.

Opera Workshop, Lillie Deverreaux Blake, P. S. No. 6, 45 E. 81st St., Puccini's "Tosca," Wednesday, 8; Puccini's "La Boheme," Thursday, 8.

Recorded Music, New York Public Library series, Bryant Park, Monday to Friday, 12 to 2 p. m.

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Sunday Herald
BOSTON, Mass.
Indep. Republican
Circ. 248,071

JUL 17 1955

Berkshire Festival Programs

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear next week, when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles river in Boston moves over to the hills of western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed, which will continue until the conclusion of the festival on Aug. 14, under the direction of Charles Munch, the symphony's music director.

Again this year 12 concerts will be performed in the 6,000-seat Music Shed, open on three sides, so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the 12 Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9,197.

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the orchestra.

The concerts this week include a program of Beethoven violin sonatas in the Theater-Concert Hall given Wednesday night by Isaac Stern and Alexander Zakin; the first Shed concert Friday night with Charles Munch conducting a program consisting of Beethoven's Symphony No. 7 and the violin concerto with Isaac Stern as soloist; the second Shed concert on Saturday night when Pierre Monteux presents Respighi's Passacaglia and Fugue in C minor; Beethoven's Symphony No. 2; Sessions' suite from "The Black Masquers," and Strauss' "Death and Transfiguration."

On Sunday, July 22, Mr. Munch will conduct the First, Fourth and Sixth Symphonies of Beethoven in the Music Shed at 2:30 p. m.

The second week of the Berkshire Festival concerts at Tanglewood, Lenox, Mass., includes an evening of Beethoven trios by the Beaux Arts Trio, Daniel Guilet, violin; Bernard Grenhouse, cello; and Menahem Pressler, piano; on Wednesday, July 13, and three concerts by a chamber orchestra composed of Boston Symphony members on Friday and Saturday evenings and next Sunday afternoon. On Friday evening, Leonard Bernstein, who heads the Berkshire Music Center's orchestra and conducting department, will conduct the all-Mozart program.

Charles Munch will conduct both the Saturday evening and Sunday afternoon concerts. All concerts will be in the intimate Theater-Concert Hall at Tanglewood, evenings at 8:30 and Sunday afternoon at 2:30. New Haveners who wish to motor up and stay over the weekend, are advised to write the Berkshire Hills Conference, Pittsfield 26, Mass., for a list of hotel, motel or guest house accommodations in the Berkshires.

The second annual Festival of Early Music will be presented by the New York Pro Musica Antiqua in the Town Hall at Stockbridge, Mass., beginning Aug. 13, with a series of four Saturday evening concerts extending through Sept. 3 and a Sunday evening concert on Sept. 4. Music, not performed anywhere for centuries, will be heard in the Stockbridge Town Hall, chosen because of its good acoustics and ample parking facilities. The New York Pro Musica Antiqua is a non-profit organization established in 1953 and last heard hereabouts at the roof-tree raising ceremony at the American Shakespeare Festival and Academy at Stratford, last month.

[205]

Times (m)
NEW YORK, N. Y.
Independent Democrat
Circ. 526,215

JUL 18 1955

NEW YORK TIMES, MONDAY, JULY 18,

Music: Munch Conducts

Boston Symphony Heard in French and Italian Works at Tanglewood

By JOHN BRIGGS
Special to The New York Times.

LENOX, Mass., July 17—The concert by the Boston Symphony Orchestra that Charles Munch conducted at Tanglewood this afternoon demonstrated anew the conductor's affinity for French music and his great skill in bringing it to life.

It was a varied French program, ranging from an orchestral suite from Rameau's eighteenth century opera "Dardanus" to Honegger's Fourth Symphony, subtitled "Deliciae Basilienses."

Also heard were Ravel's "Le Tombeau de Couperin," Faure's "Pavane" and the brash, breezy "Serenade" that Darius Milhaud composed in 1920-21. It is sometimes called his third symphony for small orchestra.

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Mr. Munch and the Bostonians proved themselves to be fluent in the wide variety of musical styles heard on this afternoon's program. A particular delight was their performance of the Milhaud score. Written at a time when its composer was never happier than when writing in two or three keys simultaneously, the "Serenade" employs polytonality, odd, engaging rhythmic complexities and unusually colorful percussion section.

Among the bucolic joys of hearing music in this outdoor setting should be mentioned the performance of sparrows and robins, in vigorous competition with the Boston Symphony Orchestra, throughout "Le Tombeau de Couperin." It would be hard to imagine a pleasanter tribute to the playing of the Boston woodwinds.

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An Italian program last night offered the Boccherini 'Cello Concerto in B flat, with Samuel Mayes as soloist, and the Vivaldi "Gloria" for chorus and orchestra.

Mr. Mayes' fluent playing, accurate intonation and fine resonant tone made the 'cello concerto one of the evening's highlights. The admirable performance of the solo 'cellist was matched by sympathetic collaboration on the part of Mr. Munch and the orchestra.

The "Gloria," conducted by Hugh Ross, displayed the sonorous, well-balanced tone of the Berkshire Festival Chorus. The solos were admirably sung by Sara Mae Endich, soprano, and Sadie McCollum, contralto.

Two Vivaldi concerti grossi, in D minor, op. 3, No. 11, and in B minor, for four violins and string orchestra, were ably performed under Mr. Munch's direction to round out the pleasant evening of Italian music.

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Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 13 1955

Berkshire Festival Starts 2nd Week

TANGLEWOOD, Lenox, July 13—The second week of concerts in the 1955 Berkshire Festival will begin tonight with a concert by the Beaux Arts Trio in the Theater-Concert Hall at 8:30 p. m. Last Wednesday evening a record opening crowd attended the concert by the Kroll String Quartet, which inaugurated this Summer's Festival, devoted in large part to the music of Beethoven.

At tonight's concert the Beaux Arts Trio (Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano) will play three piano trios by Beethoven—the Trio in C Minor, Opus 1, No. 3; the "Ghost" Trio in D Major, and the "Archduke" Trio in B Flat.

New Type of Ensemble

The Beaux Arts Trio is an ensemble new to American concert life, although its individual members are musicians with long and distinguished careers as concert artists. Daniel Guilet came to the United States in 1941 after an extensive European career as a soloist and ensemble performer. Since 1951 he has been concertmaster of the NBC Symphony Orchestra, now called the Symphony of the Air. He has just returned from that orchestra's extensive tour of the Far East, concerts having been given in Japan, Korea, Burma, Ceylon, Formosa, Okinawa, Siam, French Indo-China and Hawaii.

Since his Town Hall debut in 1946, Bernard Greenhouse has performed in recital, with orchestra and in chamber music ensembles in most of the principal cities in both Europe and America. In addition to his annual tours he is on the faculties of both the Juilliard and Manhattan schools of music.

The young Israeli pianist, Menahem Pressler, first gained international renown when he won the Debussy prize at the age of 17, after flying from Tel Aviv to San Francisco especially for the contest. He has since become a familiar figure on the concert stages of the United States, Europe and Asia.

Boston Symphony Players

On Friday evening the second and final weekend of Chamber Orchestra concerts by members of the Boston Symphony Orchestra will begin, with Leonard Bernstein as guest conductor in an all-Mozart program with Jennie Tourel as soloist. Saturday evening Charles Munch will conduct a concert of Italian music with the Boston Symphony's first cellist, Samuel Mayes, as soloist, and on Sunday afternoon (July 17) the series of six Chamber Orchestra concerts will conclude with a program of French music conducted by Mr. Munch.

Remaining seats for tonight's concert by the Beaux Arts Trio, and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box-office.

Winsted E. Citizen
Mon. July

BOSTON SYMPHONY ORCHESTRA PLAYS AT TANGLEWOOD.

Winsted, Norfolk, and vicinity people will be interested to know that the main series of Berkshire music festival concerts given by Charles Munch and the Boston symphony orchestra, will open at Tanglewood, Lenox, Mass., Friday, at 8:30 o'clock.

There will be similar performances Saturday evening at 8:30 and Sunday afternoon at 2:30, and each successive Friday, Saturday and Sunday through the weekend of Aug. 14.

Music by Beethoven will be featured at this year's festival concerts. The programs this coming week include:

Friday, overture to "Coriolan;" violin concerto with Isaac Stern, soloist; Symphony No. 7; all by Beethoven.

Saturday (Pierre Monteux, guest conductor) Passacaglia and Fugue, Respighi; Symphony No. 2, Beethoven; Suite from "The Black Masquers," Roger Sessions; "Death and Transfiguration," Strauss.

Sunday, Symphony No. 1, No. 4, and No. 6, all by Beethoven.

UTICA, N. Y.
PRESS
Circ. D. 24,394

JUL 4 1955

PAGE NINETEEN

Calling All Music Lovers!

Berkshire Festival Opens Wednesday at Tanglewood

Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass. of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch.

For the 16th summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to August 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concertos within the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists.

Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-August 14, when 12 weekend concerts are held in the 6,000-seat music shed, erected in 1938, and open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

In 1954 — Charles Munch's fourth summer with the Boston Symphony at Tanglewood — the Berkshire Festival, which has annually attracted crowds from all over Eastern U. S. and Canada, totaled an attendance of 135,775 to total paid admission of $330,033.

Chamber music concerts inaugurated last summer averaged 1,358 persons; chamber orchestra programs drew an average of 2,275, both series attracting considerably more persons than the capacity of the 1,200-seat Theatre-Concert Hall. An average crowd of 9,197, more than one-third again the capacity of the Music Shed, came to the final programs.

The Festival concerts for 1955, as planned by Charles Munch, will feature the music of Beethoven including all nine symphonies, "Fidelio" (Act III) in concert performance, the violin concerto, two piano concertos, three overtures, the "Missa Solemnis" (in memory of Serge Koussevitzky, former conductor of the orchestra), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and cello sonatas.

Syracuse Herald-Am.
Sunday July 17

This marks the final weekend of chamber music concerts in "Tanglewood" summer home of the Boston Symphony Orchestra in near Lenox, Mass. This afternoon's all-French concert will be directed by Charles Munch, conductor of the Symphony and director of the Berkshire Music Center. The program comprises a Suite from the opera, "Dardanus" by Rameau; Ravel's Orchestral Suite, "Le Tombeau de Couperin"; a "Pavane" by Gabriel Faure; Darius Milhaud's Suite for Small Orchestra(also known as his Third Symphony) and the Fourth Symphony by Arthur Honneger. The Faure, Milhaud and Honneger works will be performed for the first time in Tanglewood.

Last night's concert featured Italian works, including those by Vivaldi, famed 18th century composer; the Berkshire Festival Chorus singing, with soloists. Commencing next weekend, the nights of July 22-23 and the afternoon of July 24, the 104 piece Boston Symphony will assemble to inaugurate the season's concerts in the 6,000 seat Music Shed. On Friday night, Conductor Munch will direct an all-Beethoven program with Isaac Stern, violin soloist.

Berkshire Festival Starts Third Week

The third week of concerts in the 1955 Berkshire Festival begins tonight with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theatre-Concert Hall at Tanglewood, Lenox, at 8:30. Three sonatas for Violin and Piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F Major, Opus 24 (the "Spring" Sonata); and C. Minor, Opus 30, No. 2. This will be the third in the series of six Wednesday evening Chamber Music concerts devoted to Beethoven this season; future programs will be given by the New Music Quartet (July 27), Rudolf Serkin (August 3) and Gregor Piatigorsky and Ralph Berkowitz (August 10).

On Friday evening in the Music Shed the first of this season's 12 concerts by the full 104-piece Boston Symphony Orchestra will be given. Charles Munch will conduct an all-Beethoven program consisting of the Overture to "Coriolan" and the Seventh Symphony, in addition to the Violin Concerto with Mr. Stern. Saturday evening at 8:30 p.m., Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss, and also the Suite from "The Black Maskers" by Roger Sessions, who is teaching composition at the Berkshire Music Center this summer. Sunday afternoon, July 24, Mr. Munch will return, again to conduct an all-Beethoven concert of three symphonies—the First, Fourth and Sixth.

Boston Herald
7/20/55

NEW YORK HERALD TRIBUNE, SUNDAY, JULY 17, 1955

Bernstein Conducts at Tanglewood

Also Is Soloist in Mozart Program

By Robert Bagar

LENOX, Mass., July 16.—An all-Mozart program in the Theater-Concert Hall at Tanglewood, Friday night, brought forward Leonard Bernstein in at least two of his musical manifestations, and nobly, too. He conducted the entire program and appeared as soloist in the Piano Concerto in G Major, K. 453. For good measure he also played the piano obbligato in the Scena and Rondo "Non Temer, Amato Bene," which was beautifully sung by Jennie Tourel.

The night, for all the charms elsewhere observable, was definitely his and, perhaps, it is not too soon to say that this prodigiously gifted young man, at long last, has come into his own. This was a dedicated Bernstein, a musician inspired, yet self-effacing, who worked exclusively in the cause of art—no corny emoting, no harlequinade on the podium or at the piano.

A Devoted Interpreter

The music of Mozart, it goes without saying, gained infinitely from its treatment by so devoted an interpreter. Whether in the Overture to "Don Giovanni," or the "Linz" Symphony, Mr. Bernstein obtained all the effects he was after, thanks to the jewel-mechanism response of the Boston Symphony, a chamber orchestra—and a perfect one—for this Theater-Concert Hall event.

The bright particular ornament of the evening was the performance by Mr. Bernstein, as conductor-soloist, and the orchestra of the Andante in the Piano Concerto. The limpid beauty of this section, with its tender warmth, was most affectingly rendered. Nor did the interpreters slight one detail of the lively interchange between piano and orchestra in the delicious theme - and - variations finale. The ensemble work in the concerto could scarcely have been improved upon, and at its conclusion the listener could truthfully say that he heard chamber music of the first order.

Miss Tourel's Performance

From Jennie Tourel, soprano (formerly mezzo-soprano), one normally expects singing of superior style and finish. No less so this time, for Miss Tourel delivered these pieces convincingly. Besides the Scena and Rondo aforementioned, she sang the aria, "Zeffiretti Lusinghieri," from "Idomeneo," and Rondo for Soprano and Orchestra, "Al Desio di Chi t'Adora." None of these, by the way, is a sinecure, and though one was made the more aware of the taxing demands in certain arduous passages by her careful approach to them, she negotiated all successfully.

An overflow audience of 3,129—the greater part of it settled in surrounding lawns—enjoyed the proceeding hugely, calling out Miss Tourel and Mr. Berstein for numerous bows. And these principals, in turn, generously called upon the orchestra to share the plaudits with them.

Springfield Union
7/20/55

STERN AND ZAKIN GIVE BEETHOVEN RECITAL TONIGHT

Former Also to Be Soloist With Boston Symphony At Lenox Friday

The third week of concerts in the 1955 Berkshire Festival begins tonight with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theater-Concert Hall at Tanglewood, Lenox, at 8.30 p. m. Three sonatas for Violin and Piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F. Major, Opus 24 (the "Spring" Sonata); and C Minor, Opus 30, No. 2.

Third in Series

This will be the third in the series of six Wednesday evening Chamber Music concerts devoted to Beethoven this season; future programs will be given by the New Music Quartet, July 27, Rudolf Serkin, August 3 and Gregor Piatigorsky and Ralph Berkowitz, August 10.

Mr. Stern is donating his services for the benefit of the Tanglewood Revolving Scholarship Fund. In addition to tonight's appearance in the Chamber Music series, Mr. Stern will be soloist with the full Boston Symphony Orchestra in two Festival concerts in the Music Shed: in Beethoven's Violin Concerto Friday evening of this week under the direction of Charles Munch, and in Brahms' Double Concerto for Violin and Cello, with Gregor Piatigorsky, on Sunday afternoon, July 31, Pierre Monteux conducting.

Friday Program

On Friday evening, July 22, in the Music Shed the first of this season's 12 concerts by the full 104-piece Boston Symphony Orchestra will be given. Charles Munch will conduct an all-Beethoven program comprised of the Overture to "Coriolan" and the Seventh Symphony, in addition to the Violin Concerto with Mr. Stern. Saturday evening July 23 at 8.30 Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss and also the Suite from "The Black Maskers" by Roger Sessions, who is teaching composition at the Berkshire Music Center this summer. Sunday afternoon, July 24, Mr. Munch will return, again to conduct an all-Beethoven concert of three symphonies—The First, Fourth and Sixth.

Remaining seats for tonight's concert, as well as all succeeding ones during the Berkshire Festival, which ends Aug. 14, may be obtained at the Tanglewood box-office, and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

At Tanglewood:

Unusual Programs

Final Chamber Concerts Given

By MILES KASTENDIECK

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Under Munch's direction, these inspired playing that was often sheer magic and revealed the conductor as a master of the subtle art of phrasing.

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For this listener the high point came with the Honegger, a chamber work of subtle power, with which Munch showed particular affinity. In all its charm of expression, the music reveals that element of growth in Honegger which has made him quite different from the man of the 'twenties so closely allied to Milhaud.

The work is fascinating for its orchestration, which is by no means an end in itself as it might have been, and creates a state of feeling which Munch conveyed perfectly. Whether or not that is the kind of release experienced when on vacation, [illegible] suited the whole environment of Tanglewood yesterday.

Record Crowd

Saturday's program highlighter Vivaldi. His Concerto Grosso in D Minor, Opus 3, No. 11 and in B Minor, Opus 3, No. 10, were relatively familiar. The Gloria for solo voices, chorus and orchestra was less so, but nevertheless a gem of its kind. Boccherini's Cello Concerto, Opus 34, completed the list. Samuel Mayes, first cellist of the orchestra, was soloist.

Giving Vivaldi so much prominence makes a departure in programming here. That the audience heartily approved was indicated by a record attendance of 4,000. They were delighted with it all, especially with Mayes for his discerning and artistic performance. His was cello playing of primary distinction.

Hugh Ross, head of the choral department, conducted the "Gloria." He did an excellent job not only with his singers in the festival chorus but also the performance as a whole. Sara Mae Endich sang the soprano solo with considerable accomplishment and quality of voice. Sadie McCollum found the contralto solo somewhat beyond her.

This Italian program proved a drawing card which the French program did not. There were only 2,500 people at yesterday's concert. From an artistic point of view, the French program offered as much, if not more, and certainly was more forward looking.

New York Herald Tribune Monday, July 18, 1955

Counterpoint by Sparrows

2,500 Hear Munch Present Tanglewood French Series

By Robert Bagar

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NEW YORK POST, MONDAY, JULY 18, 1955 14

WORDS and MUSIC

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Thus when milling through the strolling crowds before the concert and during intermission, the impression was that, being able to see nothing but music lovers, the program was one housed in the 6,000-seat Music Shed.

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And the playing of that music, by the way—a fragrant and delicately tinted offering to an earlier brother-at-arms—just about summed up the conductor's especial talents in the rendering of French scores.

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New York Herald Tribune Monday, July 18, 1955

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Music

Cellist Samuel Mayes Thrills Crowd at Tanglewood

By JAY C. ROSENFELD

THE LAST TWO concerts of the second weekend at Tanglewood consisted of a French program yesterday afternoon and one entirely of Italian music the preceding evening. Charles Munch closed his program yesterday with two compositions not previously in the repertory of the Boston Symphony Orchestra and which proved, in their apposite ways, valuable additions. The "Serenade" of Darius Milhaud and a symphony of Arthur Honegger are especially suited to the size ensemble used in these concerts in the Theater-Concert Hall. The Milhaud has an energetic rhythmic idiom so characteristic of that part of his music which derives its inspiration from the folk-music and dances of Central America. Milhaud became familiar with these while on the staff of French diplomat Paul Claudel at the time he was accredited to various Central American countries. There is a central quieter section between two similar vigorous ones which divides the intentionally vulgar texture of the short composition.

* * *

HONEGGER'S symphony, his fourth, and entitled "Delices Basilienses," is a much more serious and refined effort even though it, too, makes use of indigenous popular songs—in this case, Swiss. It is for a chamber orchestra, abounding in opportunities for solo instruments all around the various desks, and Munch expressed its great potentialities most effectively.

The afternoon had started with a suite from Rameau's opera "Daedalus," a pleasing sequence of classical contrasting movements, an ideal type from which to depart to the ethereal suite of Ravel's "Le Tombeau de Couperin." Munch played this with a rare beauty, giving it the distant misty character so much of it requires. He called oboist Ralph Bomberg to the front of the stage at the close to share with him the applause his particular artistry evoked.

* * *

AFTER THE NEXT work, Munch called another orchestra soloist to the front. This time it was Doriot Anthony Dwyer for her lovely and outstanding performance in the Faure "Pavane." There was an especially soothing quality to the Faure and the first three more quiet movements of the Ravel, ideally appropriate, we thought, to the extremely hot weather which prevailed Sunday afternoon. There could not have been a worse afternoon for a fiddler to put a violin under his chin and the lack of apparent necessity here to exert themselves carried over to the audience.

Samuel Mayes

In the preceding evening Samuel Mayes played the Boccherini cello concerto between two concerti grossi of Vivaldi and the "Gloria" of the same composer for chorus, soloists and orchestra. Mayes covered himself with glory. He produced a virile tone of intensely vibrant warmth, dove into the intricacies and technical obstacles of the concerto with confident, even reckless, abandon and emerged in every detail and instance clear, clean and with excellent intonation. He gave the first movement dramatic expression, the slow central movement tenderness and spacious eloquence and his tone in the restrained passages was as beautiful as in the totally released power of his most forceful moments. Even in the final movement which we find the least interesting of the concerto he was still the master of his instrument and all its pontentialities. The ovation he received was tremendous and entirely deserved.

* * *

MUNCH PLAYED both numbers 10 and 11 from the Opus 3 concerti grossi of Vivaldi. Both are for strings alone and it was our surmise that Munch, the onetime violinist, was enjoying these himself as much as Munch, the conductor. The opening concentrated D minor phrase which is hammered, or rather, sawed home on a wonderfully long pedal point must have given every string player within earshot great satisfaction as it might well have done to every music lover. The Boston string section just reveled in it. In the B minor concerto, there were four violin soloists, Richard Burgin, Alfred Krips, George Zazofsky and Clarence Knudsen. Vivaldi passes the baton from one to the other in a stimulating relay. The Boston strings responded with enthusiasm and it was reflected in the buoyant spirit of the evening.

* * *

AFTER intermission Hugh Ross took the podium to conduct the Mass in which the Festival chorus took part and in which Saramae Endich was soprano soloist and Sadie McCollum, contralto. Ross' chorus was not a large group but the voices were excellent and powerful. They gave him a great variety of effects, such as in the awesome opening "Gloria" and then, later, in the "Propeter Magnam Gloriam." The fugue here was stated with conviction and maintained with lucid independence. Miss Endich sang the "Domine Deus" pleasingly. The contralto assignments required a vocalist of more distinction.

Tanglewood Tales

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Sahl's Composition At Forum July 24

The second composers' forum, Sunday evening, July 24, will have a novelty, "Music for Two Horns," composed in a single week since the author, Michael Sahl, of New York, arrived at the Berkshire Music Center July 3. Sahl, a student here in 1954, shared one of the composition awards made at the end of last summer. Aged 20, Boston-born, he has composed since he was eight years old. He was graduated from Amherst College this spring, Phi Beta Kappa. The college honored him with a performance at commencement exercises of his "Symphony No. 1 in E." He has been awarded the Edward Poole Lay Fellowship by Amherst, and a residence fellowship by Harvard, where he will commence graduate studies in the fall in the school of arts and sciences.

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Sammy Vincent Arranges Buses To Tanglewood

Music lovers without cars will still be able to take in the 12 main concerts at Tanglewood this season because Sammy Vincent couldn't bear to think of anybody missing "that solid beat out there."

Upon learning from the Berkshire Hills Conference that the Berkshire Street Railway Co. had discontinued its Tanglewood runs this year, the music store owner contacted the company and arranged to have one bus make the trip for each concert. Regular fares will be charged for the run and the 35 seats will be on a first-come, first-served basis. Mr. Vincent has agreed to pay the amount under a certain minimum established by the company. Patrons will be able to recognize the Tanglewood bus by a banner proclaming the "Sammy Vincent Special."

The bus will leave Park Square one hour before concert time for the evening and afternoon concerts. It will return immediately following the performance.

Tanglewood Tales

Festival Visitors

Boston Symphony Orchestra trustee Edward A. Taft of Boston, is spending a week in the Berkshires, visiting Tanglewood. Other Festival guests over the weekend are Richard Waddell, advertising manager of RCA-Victor, planning the southern tour of the Boston Symphony and its recording program; and Miss Friede Rothe, of New York, personal representative of mezzo-soprano Jennie Tourel, soloist on Leonard Bernstein's all-Mozart program last night.

* * *

Camping at Bowl

Eight Berkshire Music Center students at Tanglewood this summer are disdaining the relative comforts of Wheatleigh, the male students dormitory, for the more rugged life, and are camping on the edge of Stockbridge Bowl. Since three are tympanists, two are French horns, and the other three opera singers, they are well equipped to give a nocturnal concert of their own. In one tent are Albert E. Payson, of Springfield, Ill. and Mervin W. Britton, tympanists; in another, tenor Leon E. Heiple, of Wilmington, Ill. and Henry Levy, of Kingston, N.Y., both singers. Other tenters are Lloyd S. McCausland, tympanist of Milford, Mass., a repeater from last summer; Lewus C. Rubinstein, of Albany, N.Y., French horn; Richard E. Krause, Delmar, N.Y., opera singer. Kaid Friedel, of Morristown, N.J., will be joined by his wife later. Friedel is the other horn student.

* * *

To Scout for Talent

When he has completed his free concerts on the Esplanade in Boston, Pops director Arthur Fiedler is expected to visit Tanglewood in early August, to scout for talent for his three-year-old touring Pops orchestra. When the popular maestro came to guest for Tanglewood on Parade in 1954 he took back with him Constance Weldon of Miami, talented tuba player from the student orchestra; David Allan, of Medford, Mass., French horn player in the student symphony; and John Grande, of Long Island City, N.Y., student clarinetist. Grande and Allan have returned to Tanglewood for second summers, Grande again with the student symphony, Allan managing the canteen at Wheatleigh.

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Public Events

Tonight

8:30—Berkshire Music Center forum. Sedgwick Hall, Lenox.

8:30—Jean Leon Destine, "Voudun, a Religious Dance Ritual." Jacob's Pillow, east of Lee.

8:45—"The Old Maid," starring Francesca Bruning and Eleanor Wilson. Berkshire Playhouse, Stockbridge.

Festival Ahead In Attendance For 1955 Events

Eagle 7/18

TANGLEWOOD — Attendance at the chamber music concerts in the Theater-Concert Hall continued to shatter all previous records over the weekend. A total of 18,180 persons attended the six chamber orchestra concerts over the first two weekends of the Berkshire Festival, compared to 16,650 for six concerts during the same period a year ago.

Saturday evening's crowd was the largest of the season when 4,064 turned out for the concert. Yesterday afternoon a crowd of 2,510 attended and on Friday there were 3,129 on hand. The Wednesday evening chamber music concert drew 1,250.

Student events during the week attracted 2,800 persons to Tanglewood.

Beethoven Chamber Music Lovers Will Hear It Every Wednesday at Tanglewood

By George E. Membrino

For the sixteenth summer in succession the Boston Symphony Orchestra has returned [redacted] summer home at Tan[redacted] Lenox, for six glorious weeks of the best in music under the stars. With its conductor, Charles Munch, recently returned from a visit to France, this week marked the opening of the 1955 Tanglewood season.

Replacing the performances of chamber music, which in former years was donated by the late Mrs. Elizabeth Sprague Coolidge, the Kroll String Quartet, sponsored by the Berkshire Festival with proceeds going to the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center, was heard last Wednesday night. A large audience gathered in the Theatre-Concert Hall.

A program of all-Beethoven String quartets was heard. Performed were the String Quartets in C minor, F. minor, and C sharp minor. The delightful writing of Beethoven in the quartet style has never been equalled since his time. This year will be a blessing to Beethoven chamber music lovers, for the season calls for Beethoven every Wednesday night throughout the entire festival.

The second program of the festival series was performed by the Boston Symphony Orchestra chamber group. This group is formed of a limited number of Boston Symphony Orchestra players especially chosen to fulfill the role of playing this type of music in its best fashion, a point fully achieved this past week-end.

Soloist for the Bach Suite No. 2 in B minor, for flute and strings, was flutist Doriot Anthony Dwyer. Her faultless technical facility, which was evident throughout, was most certainly worthy of the ovation accorded her at the conclusion of the suite. In fact, so overwhelming was the audience's applause that Conductor Munch asked her to repeat the final number of the suite, the Badinerie.

It was almost two years to the day that this same performer with the same group and at the same place, rendering the same composition, displayed flute playing at its best. It was at that time that Mr. Munch

Tanglewood Turn to sixth page

Tanglewood

(Continued from first page)

broke with tradition in having her repeat the last phase as was repeated last Friday night. When one has as little chance to hear such a brilliant performance under such favorable conditions, it is a tribute to all who had a hand in it, including the orchestra and composer.

Following the Bach Suite in preclassic style the opposite extreme, musically, was then offered—"Orpheus" Ballet in Three Scenes by Igor Stravinsky. This ultra-modern conception of music composition is a talking point whenever mentioned. In flavor it seems to be poly-everything. Rhythms, themes, and harmonies take on such an abundant air that in analysis we actually at times must separate all of the musical parts into double meanings. Probably the infrequency of music in as modern a flavor is the reason for the great debate. With more intensified and frequent hearings, however, the listener finds it more acceptable. The orchestra, in this case, was musically prepared to meet all the desires and challenges of this contemporary composer.

The orchestra ended the evening in true classic style by performing Mozart's Symphony in D Major, "Prague," No. 38 (K 504). One of the last by this brilliant composer of the late eighteenth century, it was more than well received. Mr. Munch, however, seemed to take the first movement, adagio (slow) and the final movement, presto (fast), to extremes. This, however, did not appear to detract from the overall enjoyment of the work.

At the student orchestra performance last Thursday night it was inspiring to hear as part of the program Prokofiev's Peter and the Wolf. It is a descriptive composition intended to familiarize one with the various tone colors of the instruments. For example, the bird is played by the flute; duck, the oboe; cat, the clarinet; wolf, the horns; hunters, the tympanies; grandfather, the bassoon; and Peter, the strings. A narrator tells the story while the orchestra plays the descriptive music.

With so many of the summer camps in the area sending youngsters to the student orchestra series, no better selection could have been made for the opening student concert. We all too frequently take for granted the enjoyment of serious music without much consideration given to the channels of such. A work such as the above-mentioned does more for the enhancement of young listeners than a great deal less programatic music could do in numerous concerts. Bravo to the program chairman of the student orchestra for acknowledging this fact and doing something constructive to remedy it.

The Thursday night student concerts admission is gained by membership in the Society of the Friends, a helping organization for the Berkshire Music Center students. If any one feels that what Tanglewood offers is above their listening musical level, attending these Thursday night concerts would certainly prove a help. The enthusiasm of the students alone without consideration of the fine musical content portrayed, is certainly worthy of support.

It is more than stimulating to see the number of area residents attending the various festival offerings. Let's hope that for the remainder of the season more of our residents, especially the younger set, get the opportunity to attend at least one concert. Without doubt attendance at other concerts would follow once one is exposed to the aesthetic offerings so close at hand.

[illegible] Schmidt and John Foulkes, Morris Nelson and Dr. Ray Gilmore, Peter Schweitzer and Archie Sharkey, Charles Silvernial and Ben Sullivan, Dr. Edward Cerutti and William Merrick.

Martin Straus and Owen Klein, C. C. Loomis and Thomas Clark, W. S. Ginn and R. T. Jones, 3rd, R. C. Carroll and Livingston Carroll, Frank Noyes and Williamson Pell, William Tracy and Edward Sargent, E. A. M. Cobden and E. A. M. Cobden, Jr., John Mullen and E. K. Gillette, J. S. Reynolds and S. Harrison Rollinson.

At the Stockbridge father-son golf tournament held Sunday, Joseph Morrill, Jr., and his son, Joseph, 3rd, won the event by posting a low gross 71. Low net honors went to Peter Schweitzer and son, Peter, Jr., of Monterey, who won low net honors with a 63. They had a 70 gross. Other scores of golfers from the Wyantenuck Club who participated in the father-son event were: James D. and Paul Hickey, 82-15, 67; Warren Dolby and Steve Dolby, 75-6—69; Dr. Arthur C. Smith and A. C. Smith, 83-14—69; William F. Flaherty and William, Jr., 83-14—69; W. F. Shields and R. F. Shields, 95-21—74. Robert Kinne and Thomas Kinne of Housatonic, members of the Stockbridge club, had a 77-7—70.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

JUL 15 1955

New England Newsclip Agency, Inc.
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Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUL 14 1955

MUSIC

ALFRED W. BURKE

LOWELL—This year's session of the Organ Institute at Andover is scheduled for August 1 through the 20. The usual series of concerts and student classes will be held.

In the few years of it's existance the Organ Institute has rapidly taken a place among the world's leaders in the advancement of knowledge and culture through music. The original purpose of the institute to found a school of organ which would influence both the student and followers or organ music has been realized far beyond first expressed hopes.

In these years the school has attracted students from many parts of the world, and a faculty membership representative of the finest artists of our time. The results have been so great that the Organ Institute is now recognized throughout the entire world, and this year is expected to reach a new high in attendance as well as accomplishment.

Probably the main factor in gaining this prestige has been the many brilliant concerts given by the long list of artists. Their ability to thrill audiences as well as take an active part in the many classes has created a new interest in this school of music.

Recalling many of the great organ recitals of the past is quite easy. Each program has contributed its part in making organ music a part of everyone's interest.

In past seasons people have heard magnificient recitals played by such organists as Fritz Heitmann, Arthur Poister, Arthur Howes, director and founder of the Organ Institute; E. Power Biggs, Ernest White, Catherine Crozier and others.

This season's schedule will present Arthur Howes, Aug. 5; Catherine Crozier, Aug. 6-12; and Finn Videro, Aug. 13-19-20. Finn Videro is new to the Organ Institute and will be heard in this part of the country for the first time.

Opening this evening at the Arundel Theatre in Kennebunkport, is Gilbert and Sullivan's "Iolanthe". This favorite score will be given also tomorrow evening and Saturday matinee and evening. A splendid cast of talented and experienced artists will be heard in this full scale production. Wesley Boynton is artistic director and Morse Haithwaite is musical director.

Next week, Monday through July 20, the world famous Royal Danish ballet will appear. This group is a fine and talented organization. The repetoire is basically standard and is cleverly mixed with works from folklore.

The Berkshire festival is now underway and each week will bring more of the world's most famous artists to the scene of which is quickly becoming the greatest of all summer music festivals.

The famous Newport music festival should enjoy its greatest season. The programs in this series are such that the imagination of all music lovers is easily captured. The emphasis in this festival seems to be on vocal music.

Next month will find the composer conference in Vermont in session. This original and important effort on the part of composers, teachers and writers has brought a new field of activity to New England. It is now expected that the conference will again contribute widely to music not only here but in other parts of the world.

The Pro Musica programs in western Massachusetts are creating a new insight and familiarity in chamber music. This superb series is bringing to listeners a chance to hear much of the finest in this school of writing. Possibly there is no other center where chamber music can be found whose pattern covers the writings of several centuries.

"Larry plays tennis from January to January," said Mr. Bell.

"I find you can play tennis comfortably whenever the thermometer is thirty-five or above," said Mr. Fertig.

"Larry used to be captain of the N.Y.U. team," Mr. Bell said, and disappeared into the locker room.

Mr. Fertig informed us that this is about the only building in New York that is free of shade and has a roof strong enough to stand the weight of the courts. "To get the slate and cinders up here," he said, "Joe Molfetto, who built the courts, had the cinders and slate carried in the freight elevator, in bags, to the tenth floor, which is as far as the elevator goes. Then he tore down a wall and had a chute built to hoist them the rest of the way. I had sent the data on some other possible sites down to my stepson, who is an associate professor of meteorology at Florida State University, in Tallahassee, to find out how much sun we could expect. We consulted civil engineers about stress and strain. We had to get municipal approval to put all this weight on the roof. The financial and legal sides of it were as complicated as the Squibb-Mathieson-Olin merger. I had to consult real-estate lawyers. We had one of the best roof men in the country go over the place for weeks."

A man in a gabardine suit stopped by. "Why aren't you [illegible]y writing about consumer credits?" he asked.

Mr. Fertig laughed good-naturedly.

Berkeley Bell walked out in shorts and a white sweater. "Come on, Larry, let's bat some balls around," he said.

"Right," said Mr. Fertig.

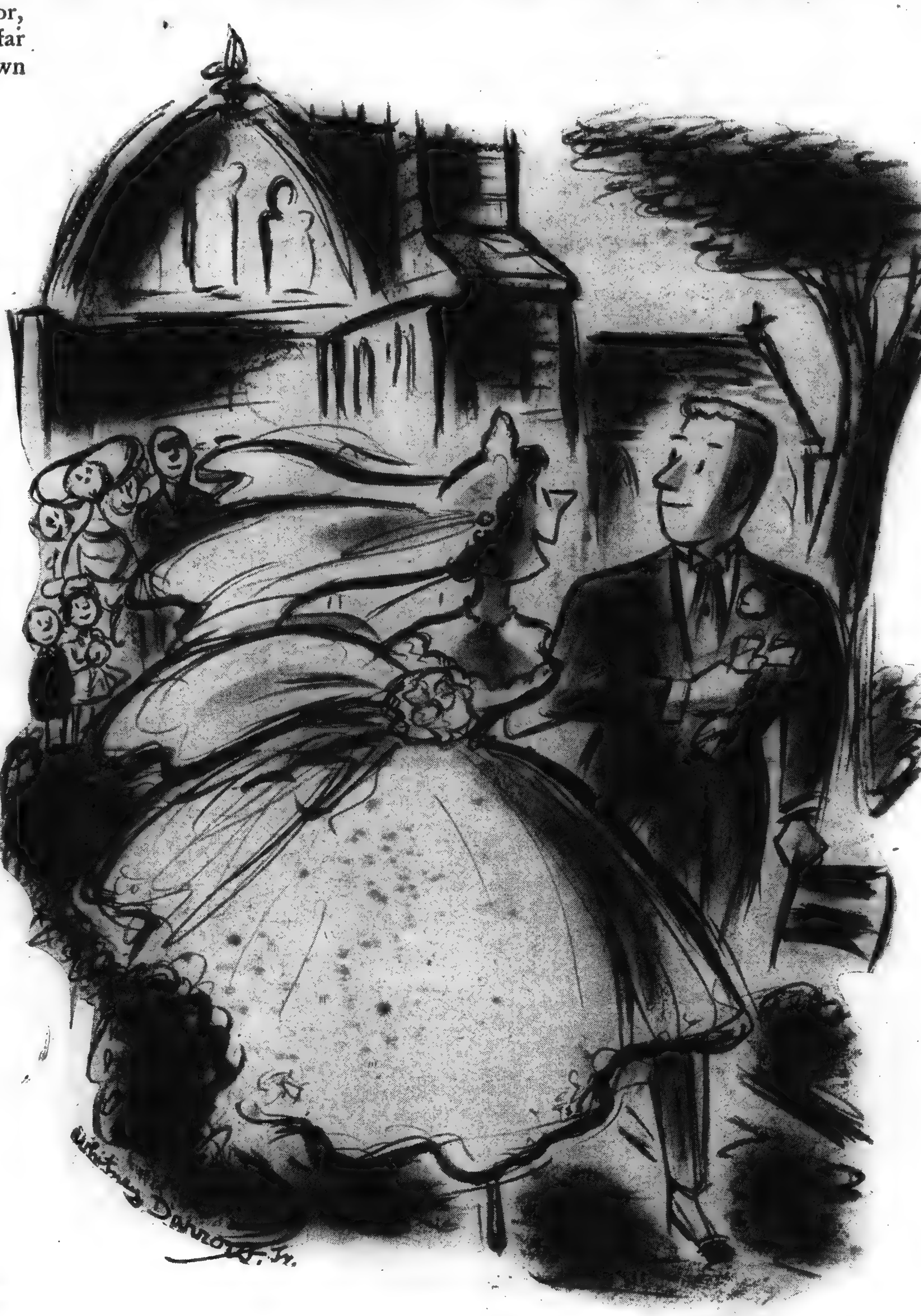
Preference

A WESTPORT lady reports that as she deposited her daughter at a children's party, she heard the hostess ask the guests what they would like to drink—Coca-Cola, hot chocolate, milk? "Milk on the rocks," said a small, sophisticated voice.

One Contra Bassoon

A COUPLE of weeks ago, we told you about a jazz violinist from Denmark. Now, to prove that we don't play favorites, either musically or geographically, we'd like to tell you about a classical violinist from Korea. His name is John S. Kim, and he's not only a violinist but an organist, a composer, and the founder and present conductor of the R.O.K. Naval Symphony Orchestra and Chorus, which boasts seventy musicians and a sixty-voice chorus. A short, bespectacled man of forty-three, Mr. Kim speaks excellent English and has a winning and almost ineradicable smile. "This is my third trip to your country in three years," he told us. "Just before my first trip, the American Korean Foundation had given me ten thousand dollars with which to buy instruments for my orchestra. Also to buy some second-hand costumes from the Metropolitan. I still need a contra bassoon, three French horns, three or four bass violins, a concert-grand piano, and costumes for 'Aïda.' A ship of the South Korean Navy is at San Diego now, waiting to carry my purchases home."

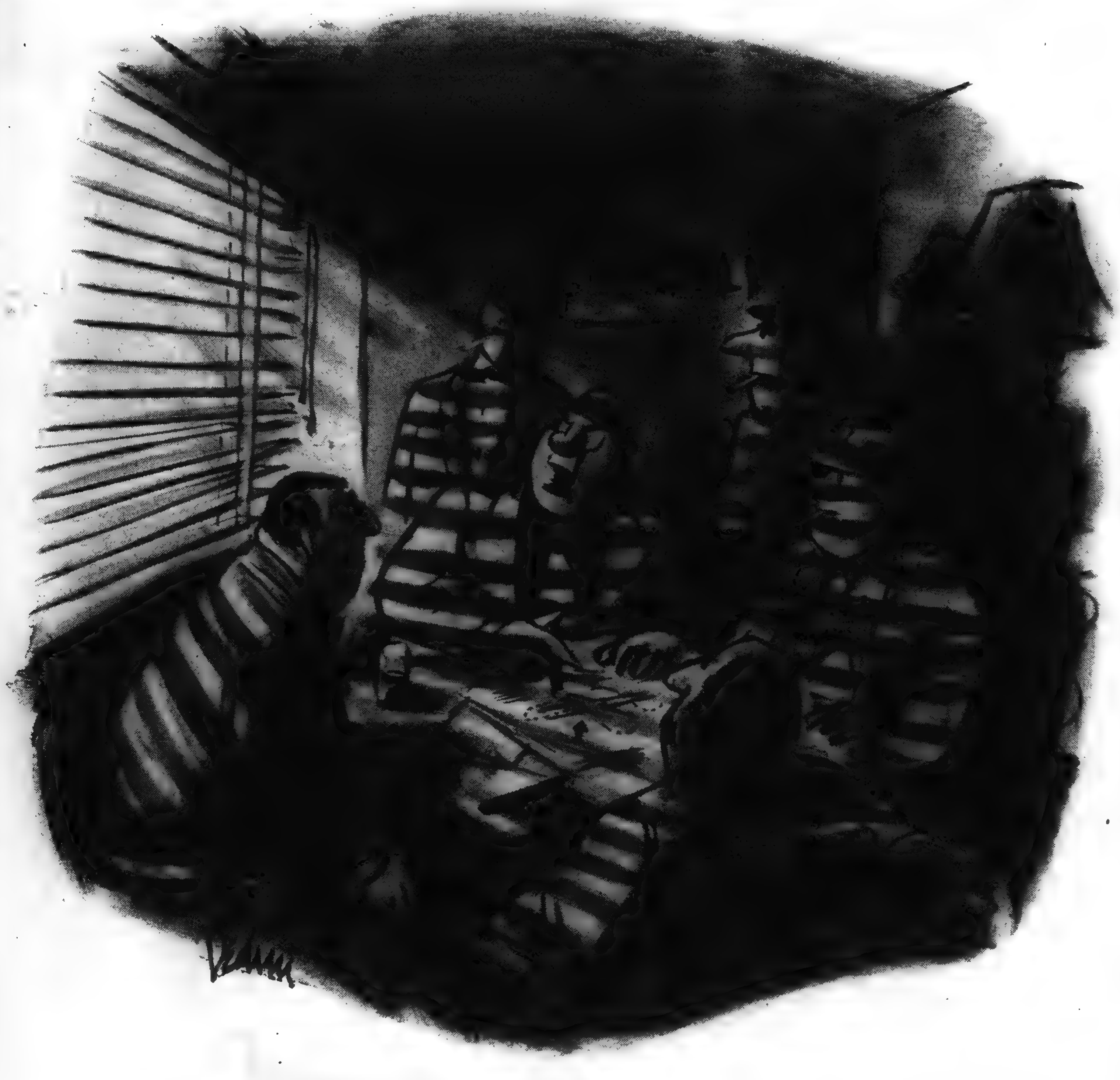
How does a symphony orchestra come to be connected with the South Korean Navy? Because of the Communists. No sooner had they entered


Whitney Darrow, Jr.

"I loved the way you said 'I do.'"

Seoul in 1950 than they started rounding up members of the Seoul Philharmonic Orchestra, which Mr. Kim had founded five years earlier. "The Communists had the name of every man in my orchestra," Mr. Kim said. "I went underground at once, taking most of the orchestra's scores with me. Some of the other members were not so lucky. When, after three months, the Communists left Seoul, they kidnapped forty of my men, forty amateur musicians, and about a hundred singers, some of them women. They took nearly all our instruments, including even our timpani and double basses. Music is very important to Communist politics. Sometimes on the radio we hear from North Korea a symphony orchestra—they probably call it the People's Orchestra—and we wonder if what we are hearing are our own instruments, played by our old friends." At first, Mr. Kim had it in mind to arm himself and the remaining members of the Philharmonic and light out after the Communists. "I met an admiral one day and explained my plans to him," Mr. Kim said. "The admiral said I was crazy. 'No use for people like you to fight with guns, you must fight with music,' he said, and we have been doing this ever since, as a part of the admiral's Navy."

The R.O.K. Naval Symphony Orchestra is giving a festival of music in Korea this summer. "We will play about forty concerts in Seoul," Mr. Kim said. "Many of them will consist of music by Brahms, Dvořák, Saint-Saëns, and Tchaikovsky. We will play about fifty concerts in other cities throughout the country and give fourteen performances of 'Aïda.'" Western music is highly regarded by Koreans. It first reached the country about seventy years ago, in the form of hymns and folk songs, introduced by Christian missionaries. Mr. Kim feels that there are striking similarities of mood and content between Korean and Western folk songs. "My father, a trader and for thirty-five years an elder of the Presbyterian Church, used to sing Korean folk songs to us children," he said. "Very emotional they are, very like Spanish and Irish folk songs. My older sisters went to missionary school, and the first songs
taught me to sing were 'My Old
tucky Home' and 'Swanee Rive
took up the violin and the organ
I was eight. For two years, I stu
musical theory in Tokyo. When
Japanese ruled Korea, it was har
form any large musical group, be
they were afraid to let intellectuals
and exchange ideas. Someday I ho
will be able to get an American
ductor to take my place in Seoul
year or so. Then I will come here
study and compose. I am interest
fitting Korean folk melodies into W
ern structures. I have been offered
lowship at the Boston University
School, but what can one do? T
is twelve hours a day of work,
work in Seoul. I would like, too, to
duct again at Tanglewood. I condu
a Brahms overture there in 1953.
English was not then very good
was extremely nervous at rehea
but the performance was a suc
Afterward, Charles Munch and L
ard Bernstein came backstage
embraced me. I felt very good.
knows? Perhaps someda
Mr. Kim shrugged, and smi
smile of undiminished splen



"Will somebody please adjust that damn blind?"

Ami de Paris

A YOUNG American
we know got a job
typist in Paris not long ag
failed to acquire a work p
in the form of a *carte de tr*
Presently, when her visitor'
mit lapsed, she was called t
Prefecture of Police. Sinc
friend was employed by
American who had no *car*
travail either, she didn't
to say anything about her
ployment. At the Prefectur
was taken in hand by a mot
inquisitor.

"You've got to tell us
you are making a living h
the policewoman said. "O
wise we won't renew your
mit to stay."

"I can't tell you," said
friend.

"You can tell *me*," said
inquisitor. "I will keep it in
confidence."

Our friend stalled aroun
a while, and then got a
spiration. "*Madame*,"
whispered, "*j'ai un ami*."

"*Alors*," said the policew
an, "why didn't you say th
the first place? *Ça*, that's
own business. We can e

Second Thoughts in Music

Early Tanglewood Events Establish High Standards

Bach's B-Minor Mass First Choral Presentation of Season; Bach-Mozart Series Starts; Thor Johnson Conducts Chamber Orchestra

By WILLARD M. CLARK

Lenox, July 16 — The concerts of the past week at Tanglewood have been among the most rewarding that the Berkshire Music Festival has offered in several years. Charles Munch and the members of the Boston Symphony Orchestra appear to be in top form and the formidable weather which plagued us for the week did not diminish the spirit of the players.

Last Sunday we mentioned the fine concert of Beethoven string quartets played by the Kroll String Quartet. People are still talking about it, for it was as fine a recital as one could ask for. The works of Beethoven are being featured this season. We shall hear the nine symphonies, two piano concertos, the violin concerto and works for strings. Rudolf Serkin will be heard in a sonata recital and so will Isaac Stern. Gregor Piatagorsky will play the cello sonatas.

Star Soloists

The so-called Bach-Mozart chamber orchestra concerts opened last Friday with Charles Munch conducting. It was a splendid concert, opening with the Sinfonia from the "Easter" oratorio. The group offered a thrilling performance of this vital work, with trumpeter Voisin playing magnificently.

The particular star of the concert was Doriot Anthony Dwyer, flutist, whose playing during the performance of Bach's Suite No. 2 in B minor, for flute and strings earned her six recalls and an encore. This unassuming young woman is surely one of the greatest flutists of the day. Her wonderul tone, sensitivity and musicianship combine to permit a superlative performance whenever she plays.

Turning from Bach, Mr. Munch offered a gripping performance of Stravinsky's balet "Orpheus". It is the old story of Orpheus and Eurydice. The work is fairly recent, written in 1947 and first danced by the Ballet Theater Group the following year. Even without the action this is a powerful piece of music, alternating between passages of simple beauty to those barbaric episodes in which this composer delights.

The concluding work on this program was Mozart's Symphony in D major. Mr. Munch and his players reveled in its grace and humor, providing a finely knit, eminently satisfying performance.

Johnson Conducts

There was added interest to the program Saturday night for Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former student of Koussevitzky, returned to conduct the chamber orchestra in a fine program. He opened with the stately Concerto Grosso for string orchestra in B minor, Op. 6 No. 12 by Handel. These 12 concertos explore the possibilities of a string orchestra but they are not a different spirit, a spontenity and personal warmth. Mr. Johnson knows what he wants and usually gets it from his players. Time will give him a greater flexibility.

Turning from Handel, Mr. Johnson offered a charming performance of Haydn's Sinfonie Concertante for violin, cello, oboe and bassoon. With such outstanding virtuosos as the first desk men of the Boston Symphony, Mr. Johnson had only to indicate his desires and they were met. It was a performance to cherish and one which should be recorded.

It is quite a distance from Haydn to Hindemith, but somehow his "Concerto on Old Folk Melodies" for viola and small orchestra" fitted into the program. The sensitive, handsomely played viola part by Joseph DiPasquale made up in great measure for some of the unlovely music we heard. Hindemith can write beautiful music and there were beautiful episodes for viola and harp wherein the folk tunes were coherent; what Hindemith did with some of the other folk tunes was to make them practicaly unrecognizable, downright ugly. Mr. Johnson conducted vigorously and the reading was vital and animated, but it was the artistry of DiPasquale that made it listenable.

The first choral presentation of the season came Sunday afternoon when Mr. Munch, assisted by the Radcliffe Chorale and Harvard Glee Club and soloists, gave a glorious performance of Bach's mass in B minor. The performance also marked the first appearance this season of Adele Addison, soprano, of Springfield. She will be heard later in Beethoven's "Missa Solemnis" and ninth symphony. Other members of the quartet were Florence Kopleff, contralto; John McCollum, tenor and Donald Gramm, bass. This admirable quartet was worthy of the music. No more need be said.

In spite of the heat, and it must have been terrific in the rear of the stage where the chorus was seated, the young men and women sang with a precision and vitality that lifted the music to the heights, where it belongs. They had sung the Mass in Boston last winter. Mr. Munch conducted easily, relaxed and evidently enjoying every note.

This then, is an account of the concerts during the first week of the Berkshire Music Festival at Tanglewood. Priceless treasures lie ahead and it looks as though the Festival this year will be one of the finest in its history.

Berkshire Music School

There are 405 students in the Berkshire Music School operated and staffed by the Boston Symphony Orchestra. We attended the first performance by the Student Orchestra of Dept. 1, which had been trained by pianist Seymour Lipkin, who appeared in Springfield last season. Of course, these young instrumentalists are all advanced players, but the way they played after having been together only four days was a tribute to Mr. Lipkin and to their own desire to make the most of the opportunities afforded them.

Three student conductors led one number each, the Copland "Outdoor Overture", "L'Apres-midi d'un Faune" and "Peter and the Wolf." Mr. Lipken led them through the second symphony of Schumann. This orchestra will give a weekly concert and we look forward to hearing each one, noting the improvement and particularly the work of the student conductors.

Famed Conductors

These two celebrated conductors, Pierre Monteux (left) and Charles Munch, will lead the Boston Symphony Orchestra this week in the season's first two concerts in the Music Shed at Tanglewood. Munch, music director of the Boston Symphony, is to conduct an all-Beethoven program Friday night, while Monteux will appear as guest conductor Saturday night, first of his three appearances at Lenox this season.

New York Journal-American
Saturday, July 16, 1955

All-Mozart Program:

Bernstein Fine At Tanglewood

Conducted and Played; Jennie Tourel Sang

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., July 16.—Leonard Bernstein created something of a sensation conducting an all-Mozart program in the theatre-concert hall last night.

Absent for a year, he has returned a finer conductor and a more sincere musician. Since he appeared as both conductor and pianist, it was a Bernstein evening—with one marked difference: the listener was less conscious of Bernstein and more conscious of the music.

His exceptional talent is crystallizing. Though he has always been more restrained in Mozart than in other composers, he conducted with deeper purpose last night. This was noticeable at once in the overture to "Don Giovanni," asserted itself clearly in the "Linz" symphony, and carried over into the piano concerto K. 453.

The less familiar "Linz" symphony made grateful listening. It is a lovely work, too often passed over for the better-known works. Bernstein played it with considerable feeling, perhaps somewhat beyond its classic limits, but still in good taste. He conveyed the joyousness of the finale, if not all its buoyancy.

As soloist in the concerto, he again revealed his accomplishments as a pianist. Though a feat to conduct and play so successfully, it was not the performance of a showman but rather that of an artist communicating his understanding of music.

While indulging himself a bit romantically in the andante, he played the presto with just the right touch of exuberance.

Bernstein [illegible] to share the spotlight [illegible] Jennie Tourel who teamed up with him as she has done on other occasions to sing three numbers: an aria from the opera "Idomeneo," "Al Desio, Di Chi T' Adora" K. 577, and "Non Temer, Amato Bene" K. 505, with Bernstein playing the piano obbligato. While the florid vocalism eluded her, she sang with all her customary artistry, sometimes quite beguilingly.

An audience of 2,100 [illegible] more than the usual [illegible] of enthusiasm. It found [illegible] Tourel much to its liking, but showered applause on Bernstein, especially after the concerto.

Full Boston Symphony In Music Shed This Week

Charles Munch to Conduct All-Beethoven Program Friday Night With Isaac Stern Soloist; Pierre Monteux to Conduct Saturday Night Concert

Lenox, July 16—The Berkshire Festival concerts at Tanglewood, move into high gear next week when the entire 104-piece Boston Symohony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on Aug. 14, under the direction of Charles Munch, the symphony's music director.

Stern and Zakin

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theater-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10.00 a. m. (July 23), for which the nominal charge is made of $1 for the benefit of the Orchestra's Pension Fund. The complete programs are:

Wed. July 20-8.30 p. m.—Theater-Concert Hall—Chamber Music:
Violin Sonatas, No. 2 in A major, Op. 12, No. 2 .... Beethoven
No. 5 in F major, Op. 24 ("Spring")
No. 7 in C minor, Op. 30, No. 2
Isaac Stern and Alexander Zakin
Fri. July 22-8.30 p. m.—Music Shed—Boston Symphony Orchestra:
Overture to "Coriolan" .... Beethoven
Violin Concerto, Soloist: Isaac Stern
Symphony No. 7, in A-major
Charles Munch, conductor.
Sat. July 23-8.30 p. m.—Music Shed—Boston Symphony Orchestra:
Passacaglia and Fugue in C minor
.... Respighi:
Symphony No. 2, in D major . Beethoven:
Suite from "The Black Maskers" Sessions:
"Death and Transfiguration" .. Strauss:
Pierre Monteux, conductor
Sun. July 24-2.30 p. m.—Music Shed—Boston Symphony Orchestra:
Symphony No. 1, in C major .. Beethoven:
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Charles Munch, conductor

Bach-Mozart Concerts

This weekend's final "Bach-Mozart's chamber concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theater-Concert Hall are:

Sat. July 16: Charles Munch conducting a program of Italian Music. Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Converto for Celo, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Ruth McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer school.

Sun. July 17: Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus"; Ravel "Le Tombeau de Couperin"; Faure: Pavane; Milhaud: Serenade; Honegger; Symphony No. 4.

Tanglewood Soloists

Isaac Stern, among the foremost American concert violinists, will make two appearances this week at Tanglewood. He is shown here with Alexander Zakin, pianist, with whom he will perform three Beethoven violin sonatas Wednesday night. Stern will also be heard as soloist in the Beethoven violin concerto Friday night, in the first concert of the season in the Music Shed.

Tanglewood Topics

By WALTER ALFORD

Lenox, July 16 — Twelve Monday evening breadcasts of highlights from summer's Berkshire Festival concerts by the Boston Symphony Orchestra are being given by the National Broadcasting Co., to maintain a continuity of its winter breadcasts from Symphony Hall of music director Charles Munch's Saturday night concerts. Commencing this week, through Sept. 26, or until the winter series of broadcasts resume live with the start of the orchestra's 75th season in Boston, NBC stations nation-wide will present a 45-minute concert over the air, from 8.15-9 p. m. EDT.

The broadcasts are produced by Avner Rakov and George Voutsas. Ben Grauer is commentator, and C. Harold Campbell is the engineer in charge of "taping" the portions of the Berkshire Festival concerts used. The schedule, worked out by BSO manager T. D. Perry, Jr., with the assistance of Martin Bookspan, commenced with Charles Munch conducting the Bach Suite No. 2 for flute and strings, which Festival patrons heard at Tanglewood Friday night, with Doriot Anthony Dwyer as soloist; and the Mozart "Prague" Symphony, heard on the same program.

Monday radio audiences may rehear the Handel Concerto Grosso No. 12 and the Haydn Symphonie Concertante, which Thor Johnson conducted at Tanglewood last Saturday evening. Of the 12 broadcasts, Mr. Munch will be heard in nine programs; Pierre Monteux (Aug. 29); Leonard Bernstein (Sept. 5) and Thor Johnson (July 18) in one each.

* * *

Alexander Hilsberg, conductor of the New Orleans Philharmonic, will be in Tanglewood Monday, to hold auditions for violinists and cellists for his noted orchestra. String players from the Berkshires are invited to compete. The auditions will be held at 4.30 p. m. in the administration office of the Berkshire Music Center.

* * *

The ranks of the Harvard Glee Club and Radcliffe Choral Society singers in Tanglewood's Sunday performance of the Bach Mass in B minor were swelled by some well-known campus personalities. Mary Smith, secretary to Boston Symphony manager T. D. Perry, Jr., sang in the chorus, as did Miss Iva D. Hiatt, of Smith College, who is assistant to Hugh Ross in the Berkshire Music Center's choral department this summer.

Another alumna of Tanglewood performing with the ensemble was Miss Lorna Cook de Varon, Mr. Ross's assistant of the past two summers, who leads choral singing at the New England Conservatory of Music. Florence Dunn, of Williamstown, assistant to Ingolf Dahl in the Tanglewood Study Group department, was also noticed; as well as Harry Kraut, a Tanglewood guide for two summers and former manager of the Harvard Glee Club; and Peter Newman, of New York, who was employed in the registrar's office of the Berkshire Music Center in 1954.

Other Tanglewood week end guests were Lucien Wulsin, president, and James Mixter, public relations officer, of the Baldwin Piano Co., from Cincinnati; and John Ortiz, from the New York office of the firm.

* * *

When Charles Munch gave the first Tanglewood performance of the Vivaldi Concerto Grosso in B minor, Op. 3, No. 10 on his program of Italian music with the chamber orchestra of Boston Symphony Orchestra players on this evening at Tanglewood, the following members of the orchestra were soloists, all doubling this summer as members of the faculty of the Berkshire Music Center: Richard Burgin, Alfred Krips, George Zazofsky and Clarence Knudson.

Burgin is associate conductor of the Boston Symphony and its concertmaster, also conductor of the Portland, Me., Symphony Orchestra. Krips is assistant concertmaster, and appeared as a soloist with the orchestra last spring in the Mozart Concerto in G major, K. 216; Zazofsky, assistant concertmaster of the Boston Pops Orchestra, was a soloist with the Pops last month, playing the first movement of the Beethoven Concerto. Knudson leads the BSO second violin section, and is a frequent chamber music player.

* * *

Thor Johnson, the distinguished alumnus of the Berkshire Music Center's conducting classes — he was a pupil of the late Serge Koussevitzky in 1940 and 1941 — has a busy schedule ahead this summer, before resuming on Oct. 1 his post as conductor of the Cincinnati Symphony Orchestra. Before coming to Tanglewood for the concert he led Saturday, he had made a tour of the Far East with Toscanini's former orchestra, the Symphony of the Air; and conducted at the festival of Moravian music in Winston-Salem, N. C.

Tomorrow, Mr. Johnson will be back in North Carolina, opening the summer concerts at the Transylvania Music Camp in Brevard. Next Saturday, he will conduct at

Twenty-three young composers are in residence at Tanglewood this summer, studying with the noted modern composers Roger Sessions, Professor of Music at Prineton University, and Boris Blacher, Director of the Hochschule fur Musik in Berlin. Five of them are distaff students of the Berkshire Music Center, and six are from foreign lands.

The first concert by Tanglewood's young composers, at which they perform their own works and argue with each other and their audience their respective merits, will be held tomorrow evening at 8.30 in the Chamber Music Hall. Always one of Tanglewood's most stimulating events, the Composers' Forums are open to the public through membership in the Friends' society.

* * *

Tomorrow morning will witness the second concert this summer by chamber music students of the Berkshire Music Center, at 10 in the Chamber Music Hall. Max Watras of Chicopee will play the clarinet in the Beethoven Quintet for winds and piano in E flat, Op. 16. This concert is also open to the public through membership in the Friends' Society.

Two unannounced extra concerts by Berkshire Music Center students are being given Tanglewood during the coming week. Members of the Friends are invited to a program of opera scenes, to be performed under the guidance of Boris Goldovsky, head of Tanglewood's opera department, on Monday afternoon at 4.30 in the Theater-Concert Hall. Ingolf Dahl's Tanglewood Study Group (Dept V), set up for amateurs of music who spend their vacations in an atmosphere of music, rather than in making music their careers, will give an informal program in the Barn at Tanglewood, next Saturday, at 4 p. m., which is open to the public without admission.

ISAAC STERN LISTED ON 'TELEPHONE HOUR'

Another American artist will be added to the international roster of virtuoso musicians appearing regularly on The Telephone Hour when the brilliant violinist Isaac Stern, makes his first appearance on the program tomorrow. (NBC Radio, 9 p. m. WBZA.

For this broadcast he has chosen two numbers well liked by violinists. He will offer first the opening movement of the "Concerto in E Minor" by Felix Mendelssohn. His other number will be Fritz Kreisler's "Scillienne and Regaudon."

Doneld Voorhees will conduct the Bell Symphonic Orchestra in Edvard Grieg's "Erotik" and an orchestral arrangement of Rachmaninoff's "Prelude in C-sharp Minor." The concert will originate in Carnegie Hall, New York.

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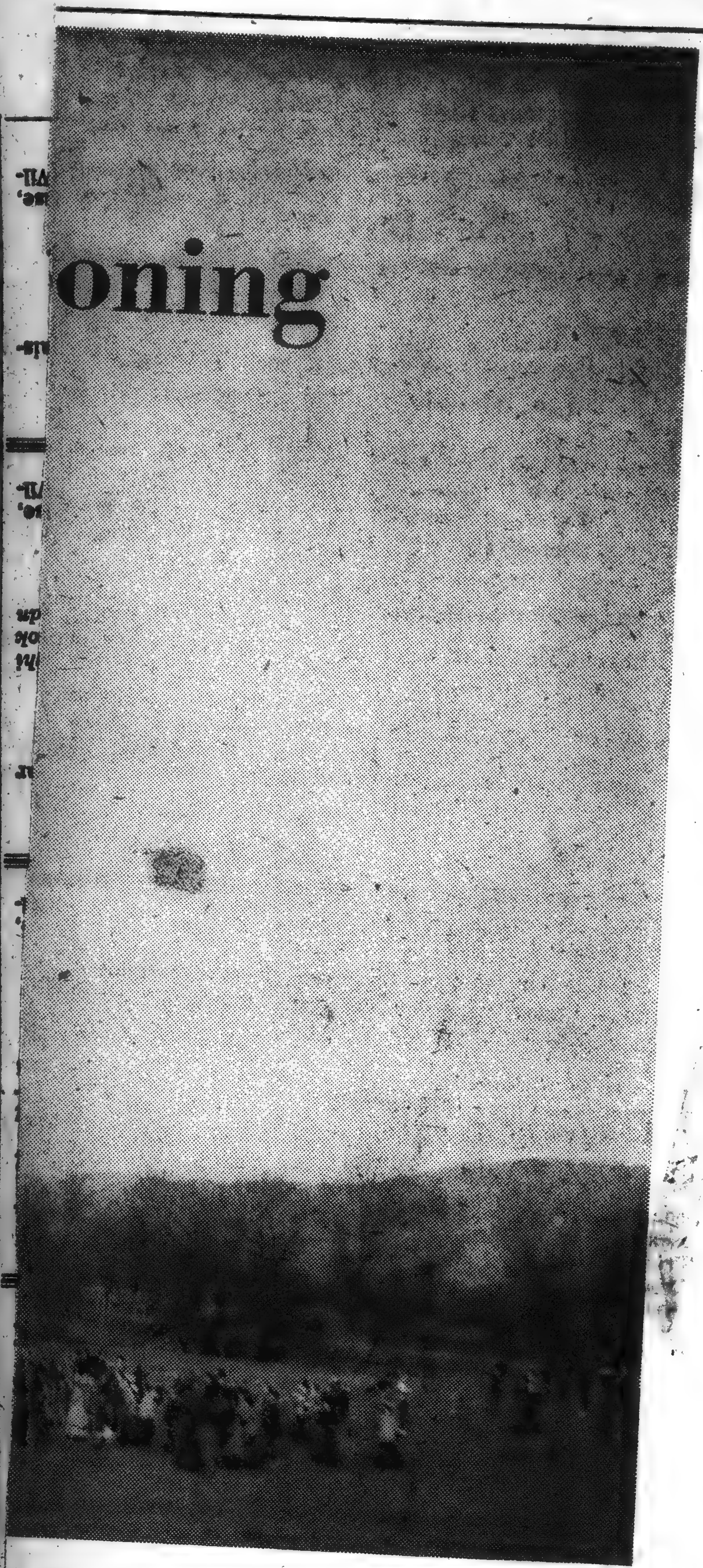

BUBBLE of hydrogen gas lifts a basket full of aero-
50 years ago at Aero Park, Pittsfield. Once aloft, these
r fliers were at the mercy of every air current. However,
of several hundred miles were not unusual occurrences.

Manan

HIGH FLIERS of years ago, Mrs. Blanche Stowell and Oscar R. Hutchinson study photo of balloon ascension. Mrs. Stowell was the first Pittsfield woman to fly in a balloon.

GAS PLAYED big part in life of late Dr. Sidney S. Stowell. As dentist, used for extractions. As balloonist it carried him aloft into the sky.

SKY PILOT for the Pittsfield Aero Club was William Van Sleet. Ascended in all kinds of weather without accident or injury, piloting "Heart of the Berkshires" balloon belonging to the Pittsfield club.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 16 1955

29

Symphony Chorus Will Sing At Tanglewood On Aug. 14

The Springfield Orchestra Association's board of directors last night announced that a tentative invitation for the Symphony Chorus to appear at Tanglewood was confirmed yesterday by officials of the Berkshire Festival.

At the annual chorus banquet in May, Tanglewood choral director Hugh Ross of New York said he hoped the Springfield group would be able to join the Festival Chorus in presenting Beethoven's Ninth Symphony in August. Recent communications set the local group's appearance date as Aug. 14.

The association's late music director, Dr. Alexander Leslie, guided the Symphony chorus to its first Tanglewood appearance last year. This year, he began preparing the group in January for its Dr. Glickman memorial performance of the Ninth on April 19, but his directorship was ended by his sudden death Feb. 23. Richard Burgin, associate conductor of the Boston Symphony and guest conductor of the Springfield Symphony after Dr. Leslie's death, recommended that the chorus be invited to Tanglewood this year.

The chorus will rehearse until the August performance under the direction of either Hugh Ross or one of his assistants. At the concert, it will join the Festival Chorus and Boston Symphony under the baton of Charles Munch.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 11 1955

PROF. VICKERS WILL SING AT TANGLEWOOD

SC Director of Music Invited By Hugh Ross

Prof. Gilbert T. Vickers, director of music at Springfield College, has been invited by Hugh Ross, director of choral music at Tanglewood, to participate in two concerts to be given by the Boston Symphony on Aug. 14. Leonard Festival Chorus this summer.

Prof. Vickers will sing in the performances of Beethoven's "Missa Solemnis" on Aug. 5 and the "Ninth Symphony" (the choral symphony on Aug. 14. Leonard Bernstein will conduct the "Missa Solemnis" and Charles Munch will direct the "Ninth Symphony."

A scholarship student of conducting and choral techniques at Tanglewood last summer, Prof. Vickers is conducting the Summer School Chorus and Workshop at Springfield College this summer. Experienced singers from the Greater Springfield area are invited to sing with the SC group.

[213]

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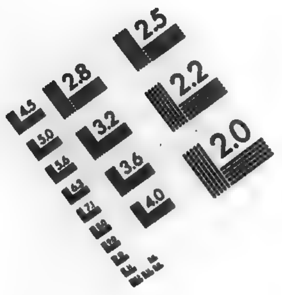
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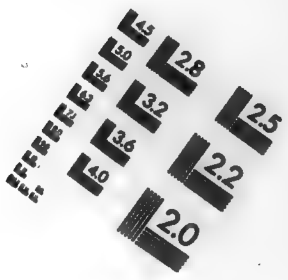
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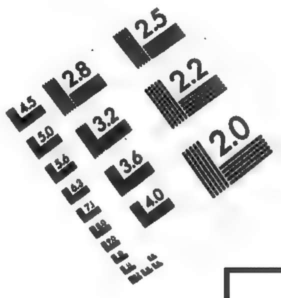
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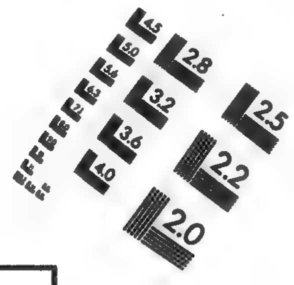
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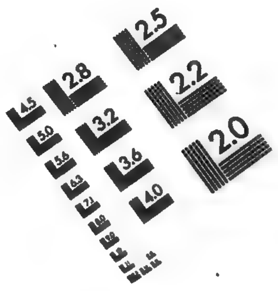
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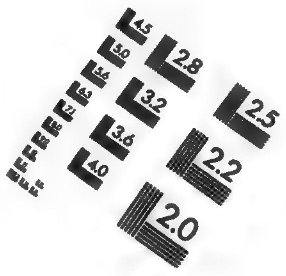
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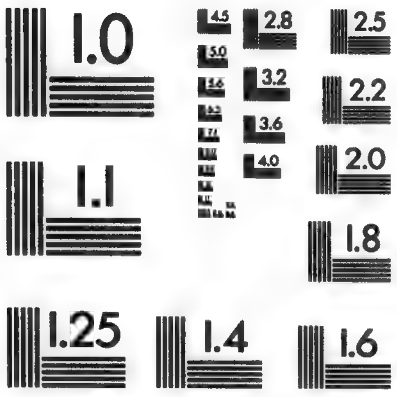
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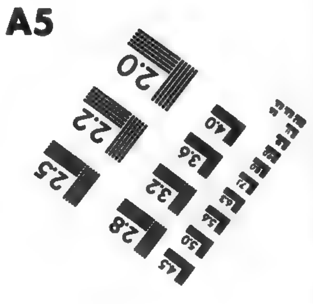
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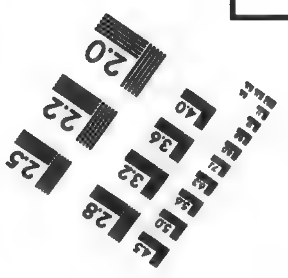
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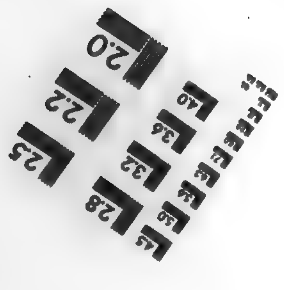
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EAGLE
July 16 '55

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in **This Type.**

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; MUSIC INN, southeast of Tanglewood between Routes 7 and 183.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 17 **Tanglewood** 10:00—Chamber Music Hall. Dept. 1 Chamber Music. (Friends) 2:30—Theater-Concert Hall. Conductor: Charles Munch. French Music *Suite from "Dardanus"* Rameau *Suite from "Pelleas et Melisande"* Faure *Pavane* Faure *Symphony No. 4* Honegger 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. Assisting artist, José Echaniz, piano. *Quartet in B flat major* Schubert *Piano Quintet* Turina *Quartet in B flat major* Brahms **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Max Roach, Clifford Brown Quintet. Contuing: Malden Bridge Playhouse, 7:00; final performance of "Gigi."	July 18 **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum **Berkshire Playhouse** 8:45—Francesca Bruning and Eleanor Wilson in "The Old Maid."	July 19 **Williamstown Summer Theater** 8:40—"The Crucible" **Malden Bridge Playhouse** 8:45—"The Fifth Season" **Tanglewood** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. Continuing: Berkshire Playhouse, 8:45.	July 20 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* **Jacob's Pillow** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 21 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Dave Brubeck Quartet. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 22 **Tanglewood** 8:30—Shed. Conductor: Charles Munch. Soloist: Isaac Stern. *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 23 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Passacaglia and Fugue in C minor* Bach-Respighi *Symphony No. 2 in D major* Beethoven *Suite from "The Black Maskers"* Sessions *"Death and Transfiguration"* Strauss **Berkshire Music Barn** 4:00—Richard Dyer-Bennet Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 24 **Tanglewood** 10:00—Chamber Music Hall. Department 1. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Symphony No. 1 in C major* *Symphony No 4 in B flat* *Symphony No. 6 ("Pastorale")* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. Assisting artists, David Glazer, clarinet; Sylvia Deutscher, bassoon; John Barrows, French horn; Isadore Janowski, double bass. *Septet* Beethoven *Octet* Schubert **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Thelonius Monk Quartet. Continuing: Malden Bridge Playhouse, 7:00	July 25 **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum. **Berkshire Playhouse** 8:45—"Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan.	July 26 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—The Wayfarers, folk songs. **Williamstown Summer Theater** 8:40—"Picnic" **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial" **Jacob's Pillow** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) Continuing: Berkshire Playhouse, 8:45.	July 27 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets.* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* Continuing: Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 28 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Playhouse** 3:00—La Meri in "La Meri's Little Show." **Berkshire Music Barn** 8:30—Count Basie Orchestra. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	July 29 **South Mountain** 10:00—Young Audiences Concert. New Music String Quartet. **Jacob's Pillow** 4:00 and 9:00—Alicia Alonso and Erik Bruhn; Merce Cunningham & Company; Mariquita, Spanish dancer, East Coast debut. **Tanglewood** 8:30—Shed. Conductor: Charles Munch. *Suite, "Water Music"* Handel *Symphony No. 4 in D minor* Schumann *"Prayers of Kierkegaard"* Barber *(With chorus. Soloist: Leontyne Price)* *Symphony No. 4 in E minor* Brahms Continuing: Berkshire Playhouse, 3:00 (La Meri), 8:45 (play); Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 30 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Rudolf Serkin. *Beethoven* *Overture to "Egmont"* *Piano Concerto No. 5 ("Emperor")* *Symphony No. 3 ("Eroica")* **South Mountain** 4:00—New Music String Quartet. *String Quartet* Boccherini *String Quartet* Jerome Rosen *String Quartet, Op. 28* Anton von Webern *String Quartet in D major* Mozart **Berkshire Music Barn** 4:00—Richard Dyer-Bennet Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 31 **Tanglewood** 10:00—Chamber Music Hall, Dept. 1 Chamber Music. (Friends) 2:30—Boston Symphony Orchestra. Conductor: Pierre Monteux. Soloists, Isaac Stein and Gregor Piatigorsky. *Brahms* *Academic Festival Overture* *Concerto for Violin and Cello* *Symphony No. 1 in C minor* 8:30—Chamber Music Hall. Dept. 3. Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Teddy Charles Quartet. Continuing: Malden Bridge Playhouse, 7:00.	August 1 **Tanglewood** 8:30—Theater - Concert Hall. Depts. 2 and 4. Concert of Chorus and Opera. (Friends. Special tickets required) **Berkshire Playhouse** 8:45—"Edward My Son"	August 2 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer. **Williamstown Summer Theater** 8:40—"Tovarich." **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial" (Second week) Continuing: Berkshire Playhouse, 8:45.	August 3 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* **Jacob's Pillow** 9:00—Mia Slavenska and Adriano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer, East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 4 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Keith Lawrence, French music hall songs. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 5 **Tanglewood** 8:30—Shed. Koussevitzky Memorial. Boston Symphony Orchestra. Conductor: Leonard Bernstein. *Missa Solemnis* Beethoven *(With chorus and soloists)* Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 6 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 3:00—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Margaret Harshaw *"Fidelio," Act 2* Beethoven *Excerpts from "Gotterdammerung"* Wagner *Siegfried's Rhine Journey* *Siegfried's Death Music* *Immolation Scene* **South Mountain** 4:00—Sonata Recital. George Schick, piano. Alexander Schneider *Sonata in C major, K.296* Mozart *Sonata in A minor, Op. 137, No. 2* Schubert *Sonata in B flat, K.378* Mozart *Rondo in B minor, Op. 70* Schubert **Berkshire Music Barn** 4:00—Richard Dyer-Bennet. *Continuing:* Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 7 **Tanglewood** 10:00—Chamber Music Hall. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Eugene Istomin. *Beethoven* *Symphony No. 8 in F major* *Piano Concerto No. 4 in G major* *Symphony No. 5 in C minor* **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet Continuing: Malden Bridge Playhouse, 7:00.	August 8 **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet. **Tanglewood** 8:30—Theater - Concert Hall. Dept. 4 Opera. Including premiere of Mennini's "The Rope." (Friends. Special tickets required) **Berkshire Playhouse** 8:45—"The Tender Trap."	August 9 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required) **Williamstown Summer Theater** 8:40—"The Late George Apley" **Malden Bridge Playhouse** 8:45—"Here We Come Gathering" Continuing: Berkshire Playhouse, 8:45.	August 10 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* **Jacob's Pillow** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 11 **Tanglewood** Tanglewood on Parade. (Program to be announced) Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 12 **Tanglewood** 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Gregor Piatigorsky. *Variations on a Theme by Haydn* Brahms *"Schelomo" for Cello and Orchestra* Bloch *"La Mer"* Debussy *"Daphnis and Chloe," Suite 2* Ravel Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 13 **South Mountain** 4:00—New York Woodwind Quintet. George Schick, piano. *Sinfonia* Bernard Heiden *Allegro and Arioso* Ingolf Dahl *Quartet No. 4 in B flat* G. Rossini *Quintet in E flat, K.452* Mozart *Quintet* Hindemith **Berkshire Music Barn** 4:00—Richard Dyer-Bennet. **Tanglewood** 10:00—Shed. Boston Symphony Orchestra. Public rehearsal. 3:00—Shed. Dept. 1 Orchestra. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Overture to "The Flying Dutchman"* Wagner *Symphony No. 3 in F major* Brahms *Three Nocturnes* Debussy *Suite from "Der Rosenkavalier"* Staruss **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. French chansons and English madrigals. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 14 **Tanglewood** 10:00—Theater-Concert Hall. Dept. 1 Chamber Music. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Overture, "Leonore," No. 3* *Symphony No. 9 in D minor* *(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)* **Music Mountain** 4:00—Berkshire Quartet. Continuing: Malden Bridge Playhouse, 7:00.	August 15 **Berkshire Music Barn** 8:30—Dizzy Gillespie and his Quintet. **Berkshire Playhouse** 8:45—"Shadow and Substance." Shepperd Strudwick and Deirdre Owens.	August 16 **Williamstown Summer Theater** 8:40—To Be Announced. **Malden Bridge Playhouse** 8:45—"Sabrina Fair" Continuing: Berkshire Playhouse, 8:45.	August 17 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 18 **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Ragtime. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 19 **Jacob's Pillow** 4:00 and 9:00—Yvonne Patterson, Joan Van Order, Paul Sutherland in works by William Dollar; Iris Mabry, modern dancer; Ivy Kitchell, mime. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 20 **South Mountain** 4:00—Leontyne Price, soprano. George Schick, piano. Alexander Schneider. String Quintet and three percussions and harpsichord. *Chaconne for strings* Purcell *Chansons Madecasses, for voice, flute, violoncello and piano* Ravel *Lorca Romanzen* Killmayer *Salve Regina* Scarlatti **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. Italian early Baroque music. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Dixieland. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.
August 21 **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Folk Into Jazz Continuing: Malden Bridge Playhouse, 7:00.	August 22 **Berkshire Playhouse** 8:45—Shepperd Strudwick and Deirdre Owens in "Shadow and Substance."	Aust 23 **Malden Bridge Playhouse** 8:45—"Picnic" **Williamstown Summer Theater** 8:40—"The Rainmaker" Continuing: Berkshire Playhouse, 8:45.	August 24 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 25 **Music Inn** 8:30—Folk and Jazz Roundtable: Calypso. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 26 **Jacob's Pillow** 4:00 and 9:00—The Negro Dance Theater, Aubrey Hitchins, artistic director. World premiere of two new ballets. Ruth St. Denis in a new work, "Freedom." Xenia Zarina in dances of Siam, Bali, Burma and Persia. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 27 **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. William Byrd, sacred and secular works. **South Mountain** 4:00—Budapest String Quartet. *Quartet Dorico* Respighi *Quartet, Op. 7 (L008)* Bartok *Quartet, Op. 33, No. 2* Haydn **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Swing. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.
August 28 **Berkshire Music Barn** 8:30—Folk and Jazz Rondtable: Rhythm and Blues. Continuing Malden Bridge Playhouse, 7:00. **Music Mountain** 4:00—Berkshire Quartet.	August 29 **Berkshire Playhouse** 8:45—Thomas Coley, Shepperd Strudwick in "The Caine Mutiny Court Martial."	August 30 **Malden Bridge Playhouse** 8:45—"Picnic." (Second week). **Williamstown Summer Theater** 8:40—"Ondine" Century: Berkshire Playhouse, 8:45.	August 31 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	September 1 **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Afro-Cuban. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	September 2 **Jacob's Pillow** 4:00 and 9:00—Moscelyne Larkin and Michael Maule in "Carib Peddler" and classic pas de deux. Myra Kinch & Company in world premiere of new dance group works. The American Mime Theater, Paul J. Curtis, director. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	September 3 **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. The Virgin in Medieval and Renaissance Music. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Modern Jazz. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

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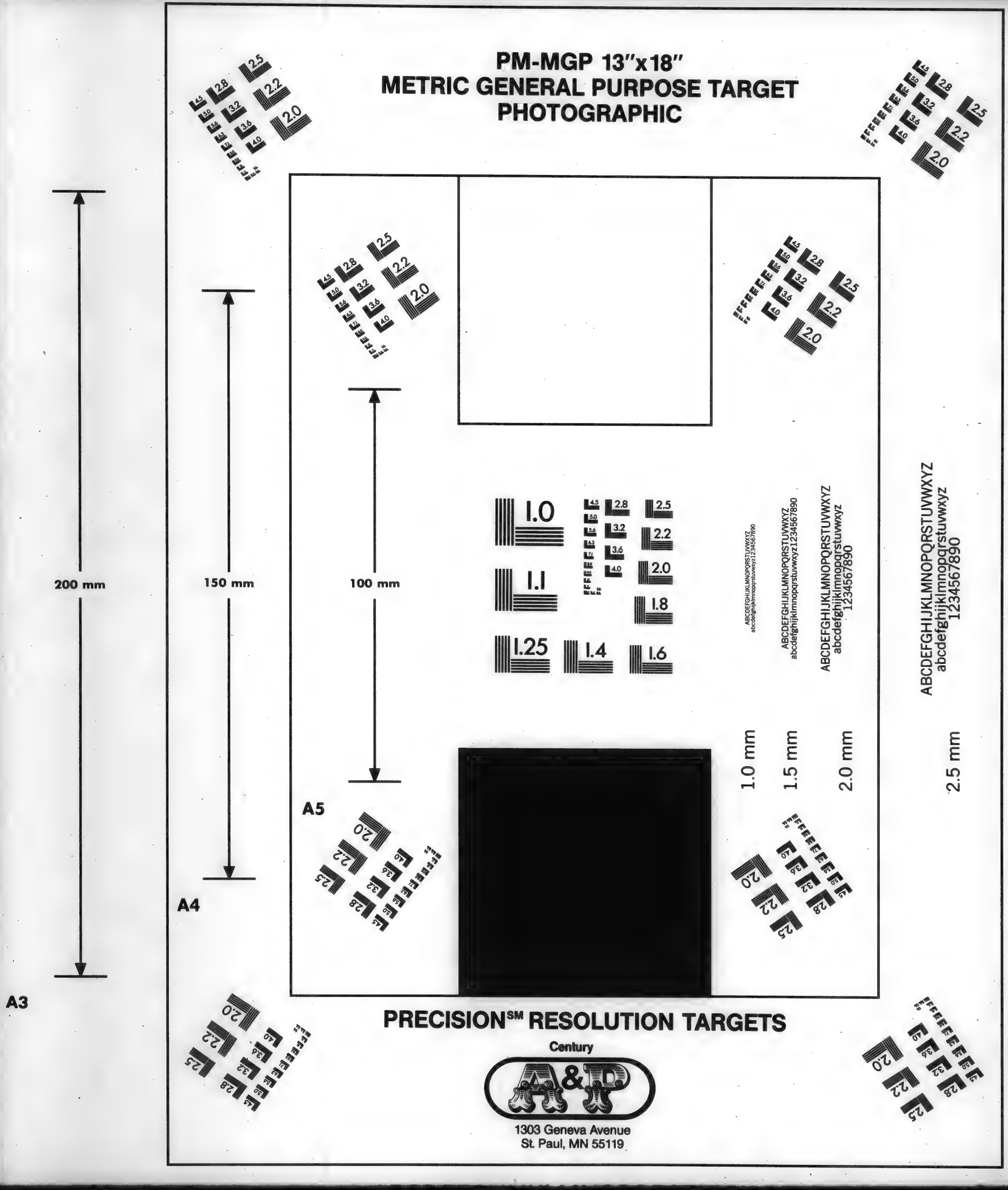

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PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

Berkshire Summer Calendar

Music, From Classic to Jazz, Summer Theaters and the Dance

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in *This Type.*

HOW TO GET THERE: TANGLEWOOD, o
Route 183 from center of town); SOUTH M
7 in Falls Village, Conn.; BERKSHIRE PL
BRIDGE PLAYHOUSE, on Route 66 betwe
MER THEATER, on Main Street in Willia

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
July 17 **Tanglewood** 10:00—Chamber Music Hall. Dept. 1 Chamber Music. (Friends) 2:30—Theater-Concert Hall. Conductor: Charles Munch. French Music *Suite from "Dardanus"* *Rameau* *Suite from "Pelleas et Melisande"* *Faure* *Pavane* *Faure* *Symphony No. 4* *Honegger* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. Assisting artist, José Echaniz, piano. *Quartet in B flat major* *Schubert* *Piano Quintet* *Turina* *Quartet in B flat major* *Brahms* **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Max Roach, Clifford Brown Quintet. **Contuing:** Malden Bridge Playhouse, 7:00; final performance of "Gigi."	**July 18** **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum **Berkshire Playhouse** 8:45—Francesca Bruning and Eleanor Wilson in "The Old Maid."	**July 19** **Williamstown Summer Theater** 8:40—"The Crucible" **Malden Bridge Playhouse** 8:45—"The Fifth Season" **Tanglewood** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. **Continuing:** Berkshire Playhouse, 8:45.	**July 20** **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* **Jacob's Pillow** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**July 21** **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Dave Brubeck Quartet. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**July 22** **Tanglewood** 8:30—Shed. Conductor: Charles Munch. Soloist: *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berk house, 8:45; Malden Bridge Playhouse, 8:45; W Summer Theater, 8:40.
July 24 **Tanglewood** 10:00—Chamber Music Hall. Department 1. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Symphony No. 1 in C major* *Symphony No 4 in B flat* *Symphony No. 6 ("Pastorale")* 8:30—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. Assisting artists, David Glazer, clarinet; Sylvia Deutscher, bassoon; John Barrows, French horn; Isadore Janowski, double bass. *Septet* *Beethoven* *Octet* *Schubert* **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Thelonius Monk Quartet. **Continuing:** Malden Bridge Playhouse, 7:00	**July 25** **Tanglewood** 8:30—Sedgwick Hall, Lenox. Forum. **Berkshire Playhouse** 8:45—"Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan.	**July 26** **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—The Wayfarers, folk songs. **Williamstown Summer Theater** 8:40—"Picnic" **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial" **Jacob's Pillow** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) **Continuing:** Berkshire Playhouse, 8:45.	**July 27** **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets.* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* **Continuing:** Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**July 28** **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Playhouse** 3:00—La Meri in "La Meri's Little Show." **Berkshire Music Barn** 8:30—Count Basie Orchestra. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	**July 29** **South Mountain** 10:00—Young Audiences Concert. New Mus Quartet. **Jacob's Pillow** 4:00 and 9:00—Alicia Alonso and Erik Bruhn; M ningham & Company; Mariquita, Spanish da Coast debut. **Tanglewood** 8:30—Shed. Conductor: Charles Munch. *Suite, "Water Music"* *Symphony No. 4 in D minor* *"Prayers of Kierkegaard"* *(With chorus. Soloist: Leontyne Price)* *Symphony No. 4 in E minor* **Continuing:** Berkshire Playhouse, 3:00 (La M (play); Malden Bridge Playhouse, 8:45; Wil Summer Theater, 8:40.
July 31 **Tanglewood** 10:00—Chamber Music Hall, Dept. 1 Chamber Music. (Friends) 2:30—Boston Symphony Orchestra. Conductor: Pierre Monteux. Soloists, Isaac Stein and Gregor Piatigorsky. *Brahms* *Academic Festival Overture* *Concerto for Violin and Cello* *Symphony No. 1 in C minor* 8:30—Chamber Music Hall. Dept. 3. Composers' Forum. (Friends) **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Teddy Charles Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	**August 1** **Tanglewood** 8:30—Theater - Concert Hall. Depts. 2 and 4. Concert of Chorus and Opera. (Friends. Special tickets required) **Berkshire Playhouse** 8:45—"Edward My Son"	**August 2** **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer. **Williamstown Summer Theater** 8:40—"Tovarich." **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial." (Second week) **Continuing:** Berkshire Playhouse, 8:45.	**August 3** **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* **Jacob's Pillow** 9:00—Mia Slavenska and Adriano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer, East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 4** **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Keith Lawrence, French music hall songs. **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 5** **Tanglewood** 8:30—Shed. Koussevitzky Memorial. Boston Sym chestra. Conductor: Leonard Bernstein. *Missa Solemnis* *(With chorus and soloists)* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berks house, 8:45; Malden Bridge Playhouse, 8:45; Wil Summer Theater, 8:40.
August 7 **Tanglewood** 10:00—Chamber Music Hall. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Eugene Istomin. *Beethoven* *Symphony No. 8 in F major* *Piano Concerto No. 4 in G major* *Symphony No. 5 in C minor* **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet **Continuing:** Malden Bridge Playhouse, 7:00.	**August 8** **Berkshire Music Barn** 8:30—Modern Jazz Workshop: Modern Jazz Quartet. **Tanglewood** 8:30—Theater - Concert Hall. Dept. 4 Opera. Including premiere of Mennini's "The Rope." (Friends. Special tickets required) **Berkshire Playhouse** 8:45—"The Tender Trap."	**August 9** **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends, Special tickets required) **Williamstown Summer Theater** 8:40—"The Late George Apley" **Malden Bridge Playhouse** 8:45—"Here We Come Gathering" **Continuing:** Berkshire Playhouse, 8:45.	**August 10** **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* **Jacob's Pillow** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 11** **Tanglewood** Tanglewood on Parade. (Program to be announced) **Continuing:** Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 12** **Tanglewood** 8:30—Shed. Boston Symphony Orchestra. Co Charles Munch. Soloist: Gregor Piatigorsky. *Variations on a Theme by Haydn* *"Schelomo" for Cello and Orchestra* *"La Mer"* *"Daphnis and Chloe," Suite 2* **Continuing:** Jacob's Pillow, 4:00 and 9:00; Berksh house, 8:45; Malden Bridge Playhouse, 8:45; Willi Summer Theater, 8:40.
August 14 **Tanglewood** 10:00—Theater-Concert Hall. Dept. 1 Chamber Music. (Friends) 2:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. *Beethoven* *Overture, "Leonore," No. 3* *Symphony No. 9 in D minor* *(With chorus and soloists: Adele Addison, Catherine Akos, David Lloyd, Donald Gramm)* **Music Mountain** 4:00—Berkshire Quartet. **Continuing:** Malden Bridge Playhouse, 7:00.	**August 15** **Berkshire Music Barn** 8:30—Dizzy Gillespie and his Quintet. **Berkshire Playhouse** 8:45—"Shadow and Substance." Shepperd Strudwick and Deirdre Owens.	**August 16** **Williamstown Summer Theater** 8:40—To Be Announced. **Malden Bridge Playhouse** 8:45—"Sabrina Fair" **Continuing:** Berkshire Playhouse, 8:45.	**August 17** **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 18** **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Ragtime. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 19** **Jacob's Pillow** 4:00 and 9:00—Yvonne Patterson, Joan Van Orde Sutherland in works by William Dollar; Iris Mabr ern dancer; Ivy Kitchell, mime. **Continuing:** Berkshire Playhouse, 8:45; Malden Playhouse, 8:45; Williamstown Summer Theater, 8
August 21 **Music Mountain** 4:00—Berkshire Quartet. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Folk Into Jazz **Continuing:** Malden Bridge Playhouse, 7:00.	**August 22** **Berkshire Playhouse** 8:45—Shepperd Strudwick and Deirdre Owens in "Shadow and Substance."	**Aunst 23** **Malden Bridge Playhouse** 8:45—"Picnic" **Williamstown Summer Theater** 8:40—"The Rainmaker" **Continuing:** Berkshire Playhouse, 8:45.	**August 24** **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 25** **Music Inn** 8:30—Folk and Jazz Roundtable: Calypso. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**August 26** **Jacob's Pillow** 4:00 and 9:00—The Negro Dance Theater, Aubrey artistic director. World premiere of two new balle St. Denis in a new work, "Freedom." Xenia Z dances of Siam, Bali, Burma and Persia. **Continuing:** Berkshire Playhouse, 8:45; Malden Playhouse, 8:45; Williamstown Summer Theater, 8
August 28 **Berkshire Music Barn** 8:30—Folk and Jazz Rondtable: Rhythm and Blues. **Continuing** Malden Bridge Playhouse, 7:00. **Music Mountain** 4:00—Berkshire Quartet.	**August 29** **Berkshire Playhouse** 8:45—Thomas Coley, Shepperd Strudwick in "The Caine Mutiny Court Martial."	**August 30** **Malden Bridge Playhouse** 8:45—"Picnic." (Second week). **Williamstown Summer Theater** 8:40—"Ondine" **Century:** Berkshire Playhouse, 8:45.	**August 31** **Continuing:** Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**September 1** **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Afro-Cuban. **Continuing:** Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	**September 2** **Jacob's Pillow** 4:00 and 9:00—Moscelyne Larkin and Michael M "Carib Peddler" and classic pas de deux. Myra K Company in world premiere of new dance group The American Mime Theater, Paul J. Curtis, directo **Continuing:** Berkshire Playhouse, 8:45; Malden Playhouse, 8:45; Williamstown Summer Theater, 8:

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Tuesday	Wednesday
July 19 **Williamstown Summer Theater** 8:40—"The Crucible" **Malden Bridge Playhouse** 8:45—"The Fifth Season" **Tanglewood** 8:30—Theater-Concert Hall. Dept. 2 Chorus, Small Choir. Continuing: Berkshire Playhouse, 8:45.	July 20 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall Isaac Stern and Alexander Zakin *Beethoven Violin Sonatas* *No. 2 in A major, Op. 12, No. 2* *No. 5 in F major, Op. 24 ("Spring")* *No. 7 in C minor, Op. 30, No. 2* **Jacob's Pillow** 9:00—Mary Ellen Moylan and Erik Bruhn in classic ballet pas de deux. Myra Kinch, modern dancer, in solos. Jean Leon Destiné & Company in dances of Haiti. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
July 26 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—The Wayfarers, folk songs. **Williamstown Summer Theater** 8:40—"Picnic" **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial" **Jacob's Pillow** 9:00—Alicia Alonso and Erik Bruhn and leading dancers of Royal Danish Ballet. (New program) Continuing: Berkshire Playhouse, 8:45.	July 27 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. New Music String Quartet. *Beethoven String Quartets.* *G major, Op. 18, No. 2* *E flat major, Op. 127* *A minor, Op. 132* Continuing: Jacob's Pillow, 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 2 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera Scenes. (Friends) **Berkshire Music Barn** 8:30—Carlos Montoya, Flamenco guitar; Trianita, Flamenco dancer. **Williamstown Summer Theater** 8:40—"Tovarich." **Malden Bridge Playhouse** 8:45—"The Caine Mutiny Court Martial." (Second week) Continuing: Berkshire Playhouse, 8:45.	August 3 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Rudolf Serkin. *Beethoven Piano Sonatas* *F major, Op. 10, No. 2* *D major, Op. 10, No. 3* *A minor, Op. 106 ("Hammerklavier")* **Jacob's Pillow** 9:00—Mia Slavenska and Adriano Vitale, ballet pas de deux. Birgit Akesson, Swedish dancer, East Coast debut. The Dance Drama Company (Emily Frankel and Mark Ryder). New dance group works by Bolender and Maslov. Josefina Garcia, dances of Latin America. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 9 **Tanglewood** 8:30—Theater-Concert Hall. Dept. 4 Opera. Including Mennini's "The Rope." (Friends. Special tickets required) **Williamstown Summer Theater** 8:40—"The Late George Apley" **Malden Bridge Playhouse** 8:45—"Here We Come Gathering" Continuing: Berkshire Playhouse, 8:45.	August 10 **Tanglewood** 8:30—Chamber Music. Theater-Concert Hall. Gregor Piatigorsky and Ralph Berkowitz. *Beethoven* *The Cello Sonatas* *F major, Op. 5, No. 1* *G minor, Op. 5, No. 2* *A major, Op. 69* *C major, Op. 102, No. 1* *D major, Op. 102, No. 2* **Jacob's Pillow** 9:00—Alexandra Danilova and partner, classic ballet pas de deux. Myra Kinch & Company in modern dance group works including "Giselle's Revenge" and "Angels of Puno." Priyagopal in Manipuri dances from India. Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 16 **Williamstown Summer Theater** 8:40—To Be Announced. **Malden Bridge Playhouse** 8:45—"Sabrina Fair" Continuing: Berkshire Playhouse, 8:45.	August 17 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
Auust 23 **Malden Bridge Playhouse** 8:45—"Picnic" **Williamstown Summer Theater** 8:40—"The Rainmaker" Continuing: Berkshire Playhouse, 8:45.	August 24 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.
August 30 **Malden Bridge Playhouse** 8:45—"Picnic." (Second week). **Williamstown Summer Theater** 8:40—"Ondine" Century: Berkshire Playhouse, 8:45.	August 31 Continuing: Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.

EAGLE
July 16 '55

NOTE: For an event listed under "Continuing," follow the week's schedule back to the nearest complete program, which will be under a head printed in ***This Type.***

HOW TO GET THERE: TANGLEWOOD, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); SOUTH MOUNTAIN, on Route 7 just south of Pittsfield; MUSIC MOUNTAIN, off Route 7 in Falls Village, Conn.; BERKSHIRE PLAYHOUSE, off Route 7 on Route 102 near center of Stockbridge; MALDEN BRIDGE PLAYHOUSE, on Route 66 between Chatham and Pittsfield-Albany Road (Route 20); WILLIAMSTOWN SUMMER THEATER, on Main Street in Williamstown; MUSIC INN, southeast of Tanglewood between Routes 7 and 183.

Thursday	Friday	Saturday
July 21 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Dave Brubeck Quartet. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 22 **Tanglewood** 8:30—Shed. Conductor: Charles Munch. Soloist: Isaac Stern. *Beethoven* *Overture to "Coriolan"* *Violin Concerto* *Symphony No. 7 in A major* Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 23 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Passacaglia and Fugue in C minor* *Bach-Respighi* *Symphony No. 2 in D major* *Beethoven* *Suite from "The Black Maskers"* *Sessions* *"Death and Transfiguration"* *Strauss* **Berkshire Music Barn** 4:00—Richard Dyer-Bennet Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
July 28 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Playhouse** 3:00—La Meri in "La Meri's Little Show." **Berkshire Music Barn** 8:30—Count Basie Orchestra. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Theater, 8:40.	July 29 **South Mountain** 10:00—Young Audiences Concert. New Music String Quartet. **Jacob's Pillow** 4:00 and 9:00—Alicia Alonso and Erik Bruhn; Merce Cunningham & Company; Mariquita, Spanish dancer, East Coast debut. **Tanglewood** 8:30—Shed. Conductor: Charles Munch. *Suite, "Water Music"* *Handel* *Symphony No. 4 in D minor* *Schumann* *"Prayers of Kierkegaard"* *Barber* *(With chorus. Soloist: Leontyne Price)* *Symphony No. 4 in E minor* *Brahms* Continuing: Berkshire Playhouse, 3:00 (La Meri), 8:45 (play); Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	July 30 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Rudolf Serkin. *Beethoven* *Overture to "Egmont"* *Piano Concerto No. 5 ("Emperor")* *Symphony No. 3 ("Eroica")* **South Mountain** 4:00—New Music String Quartet. *String Quartet* *Boccherini* *String Quartet* *Jerome Rosen* *String Quartet, Op. 28* *Anton von Webern* *String Quartet in D major* *Mozart* **Berkshire Music Barn** 4:00—Richard Dyer-Bennet Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 4 **Tanglewood** 8:30—Shed. Dept. 1 Orchestra. (Friends) **Berkshire Music Barn** 8:30—Keith Lawrence, French music hall songs. Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 5 **Tanglewood** 8:30—Shed. Koussevitzky Memorial. Boston Symphony Orchestra. Conductor: Leonard Bernstein. *Missa Solemnis* *Beethoven* *(With chorus and soloists)* Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 6 **Tanglewood** 10:00—Shed. Boston Symphony Orchestra, public rehearsal. 3:00—Chamber Music Hall. Dept. 3 Composers' Forum. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Margaret Harshaw *"Fidelio," Act 2* *Beethoven* *Excerpts from "Gotterdammerung"* *Wagner* *Siegfried's Rhine Journey* *Siegfried's Death Music* *Immolation Scene* **South Mountain** 4:00—Sonata Recital. George Schick, piano. Alexander Schneider *Sonata in C major, K.296* *Mozart* *Sonata in A minor, Op. 137, No. 2* *Schubert* *Sonata in B flat, K.378* *Mozart* *Rondo in B minor, Op. 70* *Schubert* **Berkshire Music Barn** 4:00—Richard Dyer-Bennet. *Continuing:* Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 11 **Tanglewood** Tanglewood on Parade. (Program to be announced) Continuing: Jacob's Pillow, 4:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 12 **Tanglewood** 8:30—Shed. Boston Symphony Orchestra. Conductor: Charles Munch. Soloist: Gregor Piatigorsky. *Variations on a Theme by Haydn* *Brahms* *"Schelomo" for Cello and Orchestra* *Bloch* *"La Mer"* *Debussy* *"Daphnis and Chloe," Suite 2* *Ravel* Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 13 **South Mountain** 4:00—New York Woodwind Quintet. George Schick, piano. *Sinfonia* *Bernard Heiden* *Allegro and Arioso* *Ingolf Dahl* *Quartet No. 4 in B flat* *G. Rossini* *Quintet in E flat, K.452* *Mozart* *Quintet* *Hindemith* **Berkshire Music Barn** 4:00—Richard Dyer-Bennet. **Tanglewood** 10:00—Shed. Boston Symphony Orchestra. Public rehearsal. 3:00—Shed. Dept. 1 Orchestra. (Friends) 8:30—Shed. Boston Symphony Orchestra. Conductor: Pierre Monteux. *Overture to "The Flying Dutchman"* *Wagner* *Symphony No. 3 in F major* *Brahms* *Three Nocturnes* *Debussy* *Suite from "Der Rosenkavalier"* *Staruss* **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. French chansons and English madrigals. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 2:40 and 8:40.
August 18 **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Ragtime. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 19 **Jacob's Pillow** 4:00 and 9:00—Yvonne Patterson, Joan Van Order, Paul Sutherland in works by William Dollar; Iris Mabry, modern dancer; Ivy Kitchell, mime. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 20 **South Mountain** 4:00—Leontyne Price, soprano. George Schick, piano. Alexander Schneider. String Quintet and three percussions and harpsichord. *Chaconne for strings* *Purcell* *Chansons Madecasses, for voice, flute, violoncello and piano* *Ravel* *Lorca Romanzen* *Killmayer* *Salve Regina* *Scarlatti* **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. Italian early Baroque music. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Dixieland. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.
August 25 **Music Inn** 8:30—Folk and Jazz Roundtable: Calypso. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 26 **Jacob's Pillow** 4:00 and 9:00—The Negro Dance Theater, Aubrey Hitchins, artistic director. World premiere of two new ballets. Ruth St. Denis in a new work, "Freedom." Xenia Zarina in dances of Siam, Bali, Burma and Persia. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	August 27 **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. William Byrd, sacred and secular works. **South Mountain** 4:00—Budapest String Quartet. *Quartet Dorico* *Respighi* *Quartet, Op. 7 (1908)* *Bartok* *Quartet, Op. 33, No. 2* *Haydn* **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Swing. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.
September 1 **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Afro-Cuban. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	September 2 **Jacob's Pillow** 4:00 and 9:00—Moscelyne Larkin and Michael Maule in "Carib Peddler" and classic pas de deux. Myra Kinch & Company in world premiere of new dance group works. The American Mime Theater, Paul J. Curtis, director. Continuing: Berkshire Playhouse, 8:45; Malden Bridge Playhouse, 8:45; Williamstown Summer Theater, 8:40.	September 3 **Pro Musica Antiqua** 8:30—Stockbridge Town Hall. The Virgin in Medieval and Renaissance Music. **Berkshire Music Barn** 8:30—Folk and Jazz Roundtable: Modern Jazz. Continuing: Jacob's Pillow, 4:00 and 9:00; Berkshire Playhouse, 2:30 and 8:45; Malden Bridge Playhouse, 2:30 and 8:45; Williamstown Summer Theater, 8:40.

Sunday Post
BOSTON, Mass.
Independent Democrat
Circ. 230,930

JUL 17 1955

German Composers At Tanglewood

By TUCKER KEISER

Aaron Copland, the distinguished American composer who heads the composition department at Tanglewood each summer, is taking his first leave of absence in a dozen years. Two other composers have been invited to take his place. The first is Roger Sessions with whom Mr. Copland produced the famous Copland-Sessions Concerts of the '20s. The other is Boris Blacher, a German whose music is just beginning to be heard in the United States.

During his summer in the Berkshires, Professor Blacher, visiting the United States for the first time, will be honored by a performance of his chamber opera, "Romeo and Juliet" under Boris Goldovsky's direction in the Theatre-Concert Hall on Monday evening, Aug. 1.

The composer has some reservations about a theatrical production of this piece, he told me over a second cup of coffee after breakfast last Saturday:

"Originally, "Romeo and Juliet" was a cantata, but soon after its first performance it was staged. Since then it has crossed the line into the operatic repertory. However, it was conceived as a concert piece, and I still think of it that way."

Herr Blacher flew to Tanglewood from his home in Berlin where he is director of the Hochschule fur Musik, an institution more like an American conservatory than a high school. During his topover in New York he had an opportunity to see "The Pajama Game," the Broadway musical hit with which he was delighted.

"We have nothing like American musical comedy in Europe," he stated. "It is a genre unique to the American stage and American music with music, dancing, and story fused into a perfect whole."

Of the young composers whom he is teaching this summer he would say little except that all have considerable talent, though he hastened to add that he had not worked with them long enough to really know their capabilities.

One bit of advice he offers to all his composition students: write extensively in every medium. He emphasizes the craftsmanship aspect of this vocation. The starving composer writing imperishable string quartets in a garret is a romantic and dated picture. Every composer should be able to turn out a score quickly for the mvies or the stage if the occasion demands or he should be able to write a symphony with skill and competence should a commission come along for that type of composition.

Eagle 6/19

Public Events

Tonight

8:30—Berkshire Music Center small choir chorus. Tanglewood theater, Lenox. (For BMC Friends)

8:40—"The Crucible." Williamstown summer theater.

8:45—"The Old Maid," Berkshire Playhouse, Stockbridge.

8:45—"The Fifth Season," Malden Bridge (N.Y.) Playhouse.

Tomorrow

2:30 p.m.—"The Old Maid." Berkshire Playhouse, Stockbridge.

Edward A. Taft of Boston is staying at the Lenox Club. Mr. Taft, a trustee of the Boston Symphony Orchestra, attended the concerts of the Berkshire Festival weekend at Tanglewood.

Silver Bowls Awarded

Silver bowls were presented to last year's winners of the "House Beautiful" awards, Mrs. Maxwell A. Croohe, for the conservative good taste of her traditional cottage, and to Miss Alice McNiff, for her modern cantilever-type house mostly of glass and stone.

At Mr. Horwitt's suggestion, the association voted to present similar bowls to Dr. Anson Phelps Stokes, as founder, to George E. Judd, for his cooperation when manager of the Boston Symphony Orchestra, and to the late Serge Koussevitzky, former director and conductor of the BSO. The latter bowl would be presented to Mrs. Koussevitzky.

Eagle 6/19

Soloists at St. Ann's

LENOX — Guest soloists at St. Ann's 10:30 Mass Sunday were Mrs. Natalie Scimonelli, of the opera department at Tanglewood, and Miss Christine Cardello of North Adams, a former Berkshire Music Center student.

The local choir director, Miss Adeline O. Johnson, invited Mrs. Scimonelli to sing. The soprano soloist originally came from Cape Cod and during World War II interrupted her musical career to join the WAVES. Mrs. Scimonelli, while singing on a Navy Hour broadcast from Washington, D.C., met her husband, Frank Scimonelli, a member of the United States Navy Band. The couple have four boys. She is the organist and choir director for the Navy and Marine Chapels at the Receiving Station in Arlington, Va.

Miss Cardello, who last year sang in the Metropolitan Opera at New York City, joined in a trio with Mrs. Scimonelli and Miss Jacuelyn Curette of Elizabeth, N.J.

Koussevitzky Memorial Service Sunday at 11

LENOX — The annual memorial service for the late Dr. Serge Koussevitzky will be held Sunday morning at 11 at the Church-on-the-Hill, Congregational; with a small choir and 16 instrumentalists from the Berkshire Music Center and the Rev. Dr. Harry Trust officiating.

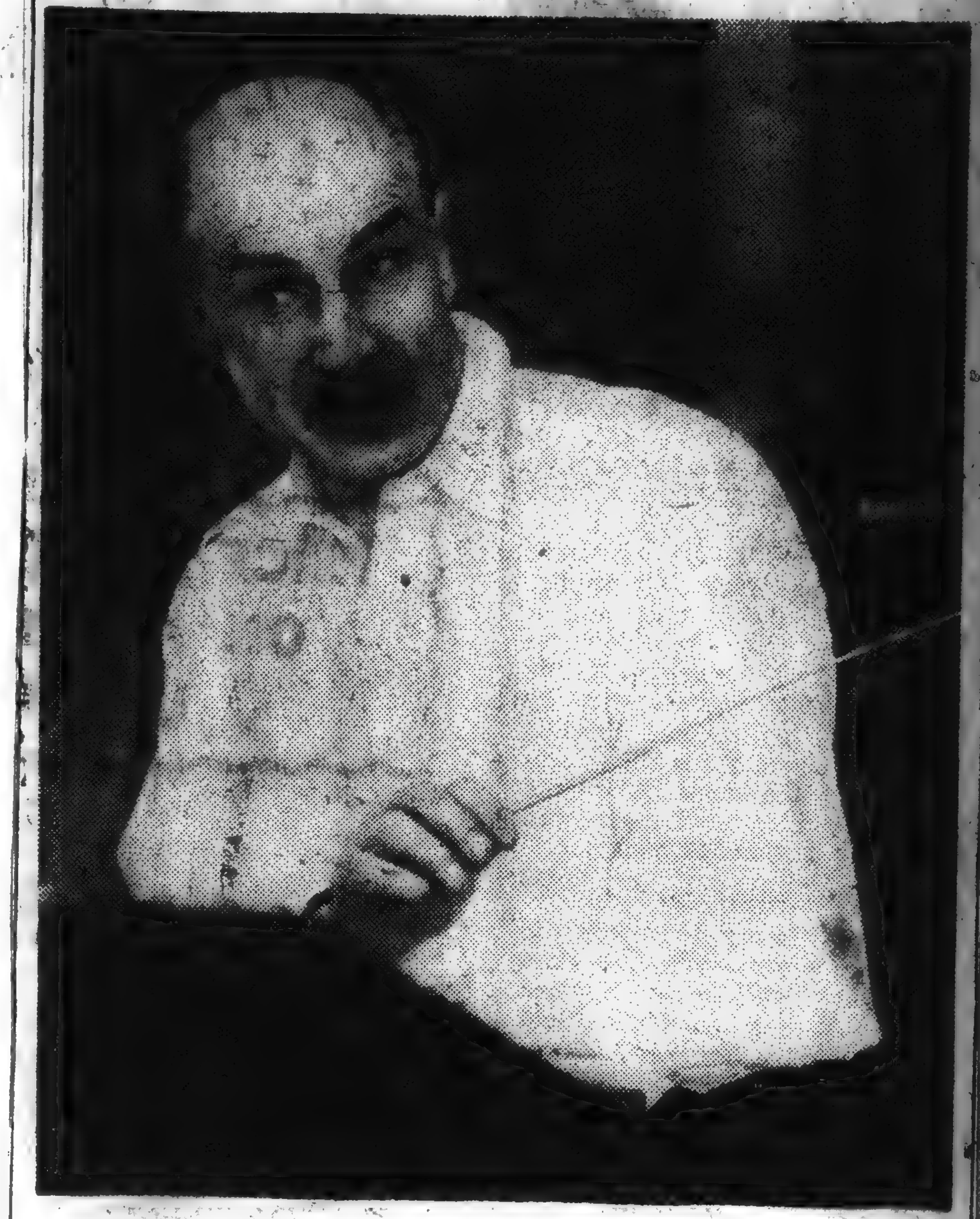
Dr. Koussevitzky, former director and conductor of the Boston Symphony Orchestra, is buried in the cemetery yard of this old New England Church. Mrs. Koussevitzky, his widow, members of her family and friends will attend the services.

Iva Dee Hiatt will conduct the opening piece, "Easter Contata" by Alan Hovhaness and Hugh Ross, head of the choral department at Tanglewood, will conduct "Song of the Soul" by Edmund Rubbra.

The organ prelude, "Cherabim Song" by Bertniansky and the postlude "Dona Nobis" by Mozart will be played by Miss Harriet Parsons Levinson.

Eagle 6/19

Students of Tanglewood Choir To Give First Concert Tonight



Manos

HUGH ROSS

TANGLEWOOD — The first concert by the Tanglewood choir made up of students from Department II of the Berkshire Music Center will be held tonight at 8:30 in the Theater Concert Hall. The event is open to members of the Friends of the Berkshire Music Center. Hugh Ross, head of the choral department of the Center, will conduct the first and last performances on tonight's program.

The program follows:

Warum Ist Das Licht Gegeben, Opus 7, No. 1 — Brahms
Hugh Ross, conductor.

O Admirable Commercium, — Joaquin Des Pres
Elaine Yano, Hilo, Hawaii, conductor.

Revelation Motet — Melchoir Franck
Ted Grame, Brooklyn, N.Y., conductor.

Il S'En Va Tard — Clement Janequin
Il Est Bel Et Bon — Passereau
Suzanna Robinson, New York, N.Y., conductor.

Tanzen und Springen — Hans Lee Hassler
Which Is the Properest Day to Sing? — Thomas Arne
John Atwood, Perry, N.Y., conductor.

Te Deum for mixed chorus and orchestra, K. 141 — Mozart
Kalman Novak, Cambridge, conductor.

Song of the Soul, Opus 78, for chorus, strings, harp and timpani. — Edmund Rubbra
Iva Dee Hiatt, conductor.

Four Motets (first performance). — Alan Hovhaness
Praise Ye the Lord.
Unto Thee, O God, Do We Give Thanks.
Vahe Aslanian, Salinas, Calif., conductor.
Keep Not Thou Silence, O God.
O God, Why Hast Thou Cast Us Off Forever?
Morton Gold, Roxbury, conductor.

Easter Cantata (first Tanglewood performance), for soprano, mixed chorus and orchestra — Alan Hovhaness
Marguerite Willauer, soprano.
Hugh Ross, conductor.

Eagle 6/19

In Brief . . .

It's to be hoped that a lot of local motorists will have the good sense to drop in on the Registry of Motor Vehicles mobile driving-skill clinic, which will be parked in front of Newberry's on North Street all day tomorrow. Finding out your weak points as a driver won't hurt your standing with the Registry, and it might well save you from coming a cropper on the highways . . . It should be added, however, that driving skill alone can't make a safe driver out of someone who lacks elementary respect for the rights of others—as was demonstrated by the teen-agers who raced police at 95 miles an hour into Lenox Sunday night. The best high school auto-driving course in the world isn't an adequate answer to that sort of problem. Jail is the real answer . . .

For a 2-in-1 combination of smart promotion and useful public service, Sammy Vincent's announcement that he will underwrite bus runs from Pittsfield to the Tanglewood concerts this year is hard to beat. Another case in point for anyone who might still be wondering how Sammy has come so far so fast on North Street . . . Coincidence or not, it's interesting that the City Council's special meeting on the parking lot bond issue question this evening will also include consideration of a $25,000 appropriation to prepare Crane Avenue for the heavy traffic it's expected to get when the Allendale Shopping Center opens. It goes to show that the new tax assessments created when business is pushed out of the congested central area aren't all gravy for the city by any means . . .

DRESS REHEARSAL
. . .finds celebrated conductor Charles Munch working in close cooperation with members of Boston Symphony.

-Left-
LOVELY
. . .grounds of Tanglewood were subject of this dramatic aerial camera study.

SAMUEL MAYES
. . .first cellist of the Boston Symphony, was soloist in last night's Charles Munch conducted concert.

MAESTROS CONVENE
These music greats are sharing the podium at Tanglewood this summer. Left to right, are: Charles Munch, Music Director of the Boston Symphony Orchestra; and guest conductors Pierre Monteux and Leonard Bernstein.

MARGARET HARSHAW
. . .soprano of the Metropolitan Opera will sing the Immolation scene from Wagner's "Gotterdammerung" at the shed concert of August 6.

HUGH ROSS
. . .is choral director of the Berkshire Music Festival.

GREGOR PIATIGORSKY
. . .noted cellist, will make three solo appearances during the current season.

TALKING IT OVER

Sibelius Selects Young Finn To Study in Berkshire Center

7/13

By EMMA VAN WORMER

The Koussevitzsky Music Foundation Siholarship for study in "Tanglewood," Lenox, Mass., during the Berkshire Music Center summer session is held by Eino Rautavaara, 26, Finnish composer nominated by the celebrated composer Jean Sibelius.

The world famous musician will observe his 90th birthday on Dec. 8 next, a date to be celebrated by the International Sibelius Festival Committee, with programs of Finnish music urged. Chairman of the committee is Mrs. Serge Koussevitzky, widow of the noted director of the Boston Symphony Orchestra and founder of the Berkshire Music Festival. The traveling expenses of Rautavaara to and from Finland are defrayed by the [illegible] Foundation of New York. The Berkshire Scholarship offers full living expenses to the recipient.

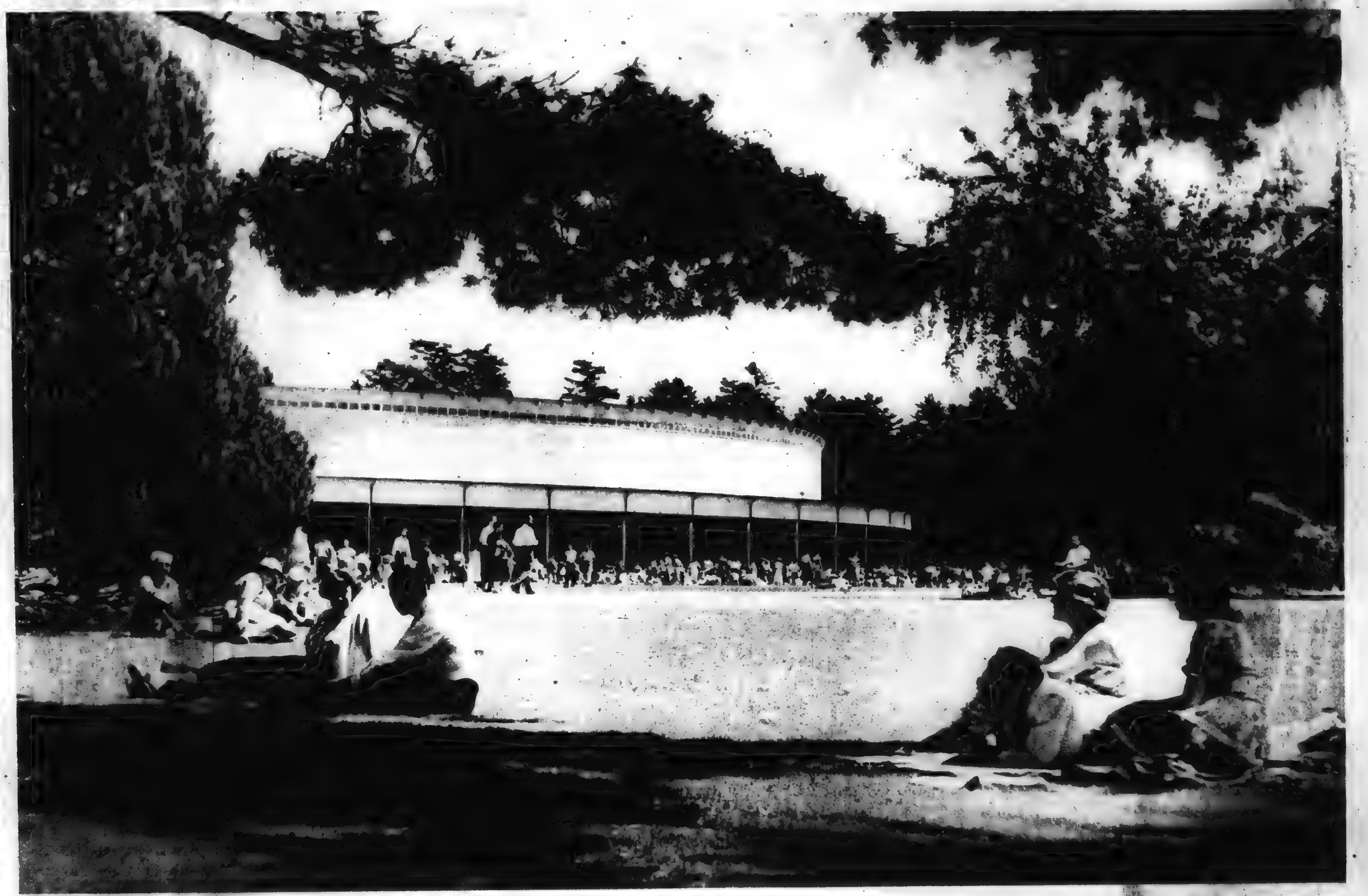
Rautavaara is studying composition with Dr. [illegible] Sessions of Princeton, N. J. and with the German composer Boris Blacher. Following the "Tanglewood" stay, arrangements are with the Julliard School of Music in New York City for Rautavaara to continue studies in America. His teacher, Dr. Sessions is widely known here, having visited frequently in the home of his brother-in-law and sister Mr. and Mrs. Paul Shipman Andrews in Taunton. A few seasons ago, Dr. Sessions was at the piano for one of his compositions, Prof. Louis Krasner of Syracuse University playing the violin.

BERKSHIRE MUSIC FESTIVAL

Thousands of music lovers from scattered sections of the nation are currently enjoying the music of the masters, as interpreted by the Boston Symphony Orchestra, in the beautiful setting of Tanglewood in the Berkshires. Three celebrated conductors, Charles Munch, Pierre Monteux, and Leonard Bernstein are sharing the podium at Tanglewood this season, and a galaxy of soloists are lending their specific talents to make the current Festival series a star-spangled adventure into the world of melody. Tanglewood personalities and scenes are presented in this roto feature.

TANGLEWOOD

. . . pines shade entrance to Festival grounds. Nathaniel Hawthorne penned poetic tribute to the lovely trees.



RELAXING

. . . on spacious Tanglewood lawns is a pleasant way in which to enjoy symphony concerts.

DORIOT ANTHONY DWYER

. . . was soloist at the opening chamber orchestra concert.

-Left-

LEONTYNE PRICE

. . . one of the stars of "Tanglewood On Parade," will be soloist on July 29 when Charles Munch will conduct the premiere of Samuel Barber's "The Prayers of Kierkegaard."

THOR JOHNSON

. . . noted young American conductor of the Cincinnati Symphony Orchestra, was guest conductor of the Boston Symphony's Chamber Orchestra at an early season concert. Series closes August 14.

Waterbury Republican Sun. July 17

Bernstein Scores Triumph At Concert In Tanglewood

By GEORGE MORGAN

It was a young man's evening at the Berkshire Festival in Tanglewood Friday. Those music lovers unacquainted with Leonard Bernstein's powers as an executant and as an interpreter were delighted and amazed to see and hear this talented composer of scores like "On The Town" and "Wonderful Town" not for concert hall purposes, conduct and perform Mozart. That the entire program was made up of choice compositions of that young genius of a century and a half ago added to the thrill and exhilaration of the evening.

After the opening Don Giovanni Overture, the only piece in which there was the tiniest roughness in the superb Boston Orchestra String tone, came an impeccable rendition of a great symphony, the one in C major called "Linz," magnificent vocalization by Mme. Jennie Tourel of three little known arias of extensive proportions and as climax the G major piano concerto with Mr Bernstein as soloist and conductor.

This unique piece with its delightful instrument action (woodwinds' strings and piano carry on with constant and amazing ingenuity), the superb Italianate melodies of the slow movement and the wonderful variations on a theme of disarming simplicity of the finale received a performance completely in the spirit of its creator.

The orchestra seemed as pleased as the audience in a young man's triumph in bringing to life this wealth of beauty and collaborated with the utmost spontaneity. The intensity and length of the applause indicated that the entire audience appreciated the extraordinary quality of this festival evening.

Counterpoint by Sparrows

NYHT 7/18

2,500 Hear Munch Present Tanglewood French Series

By Robert Bagar

LENOX, Mass., July 17.—From top to bottom this afternoon's orchestral program in the Theater-Concert Hall at Tanglewood was French, and all under the guidance of Charles Munch. A charming program it proved to be, on the whole. There was the Suite from the opera "Dardanus," by Rameau; "Le Tombeau de Couperin," of Ravel; the Pavane, Op. 50, of Fauré; Milhaud's "Serenade" and Honegger's Fourth Symphony.

There were some 2,500 listeners to this Gallic bouquet, quite a few of them inhaling its variegate fragrances from shady vantage points. Those who were in the hall itself, incidentally, were much less comfortable, what with the heat and poor ventilation.

Counterpoint by Sparrows

From the simple charms of Rameau to the more complicated ones of Honegger, the music unreeled happily and, one might add, with meticulous care. A battery of sparrows chirped gayly all through the Ravel "Couperin," thus adding a counterpoint unexpected yet entirely welcome in the country surroundings.

And the playing of that music, by the way—a fragrant and delicately tinted offering to an earlier brother-at-arms—just about summed up the conductor's especial talents in the rendering of French scores.

Perhaps some other works on the program had more substance, but surely not more grace or fragile beauty than the Ravel "Tombeau de Couperin." Its performance was wholly and deliciously palatable.

The Fauré work made a particular appeal to the senses and, here and there, to the emotions. And the early piece of Milhaud, which was composed in the '20s, is somewhat removed from that composer's later work in several respects—style, harmony, general demeanor. It had a certain freshness, however, though some of it does sound (if one may be permitted the term) old-hat.

Honegger's Symphony went extremely well, and it may be that Mr. Munch was thinking of the composer's programmatic idea——"to spend a summer in Switzerland, surrounded by affectionate friends. . . . This expectation instills in the composer an urge to create."

Boston Symphony Program

On Saturday evening the Theater-Concert Hall housed another program by the Boston Symphony. This was all Vivaldi, excepting Boccherini's Concerto for Cello in B-Flat Major, Op. 34. The soloist was Samuel Mayes, first cellist of the orchestra, who was in excellent fettle.

The Vivaldi works were the Concerto in D minor, Op. 3, No. 11; the Concerto Grosso B minor, for four violins and string orchestra, Op. 3, No. 10, and the "Gloria" for solo voices, chorus and orchestra. In the last work the two mentioned soloists were Sara Mae Endich, soprano, and Sadie McCollum, contralto. The Festival Chorus participated. Hugh Ross, as conductor, gave the work a well organized reading. Attendance on Saturday night totaled 4,064.

TANGLEWOOD MUSIC FITTING FOR WEATHER

Union 7/18

2510 Enjoy Chamber Concert Devoted to Works Of French Composers

By WILLARD M. CLARK

Tanglewood, July 17—"Music for hot weather" might well be the title of the program of music Charles Munch and the Boston Symphony Chamber Orchestra provided 2510 people who came to hear a chamber-music concert.

The program was devoted to the music of French composers and contained several works which Mr. Munch has made particularly his own. The opening work was a suite from the opera "Dardanus" by Rameau. Cool, contemplative and vivacious by turn, the four movements provided lovely melodies. The orchestra tone today was as fine as at any time during these concerts.

Mr. Munch seems to have a particular fondness for the orchestral suite "Le Tombeau de Couperin," by Ravel who caught exactly the precise and ordered classicism of the 18th Century as well as its delicately scented sweetness. Written first as a piano suite, Ravel later made an orchestral suite, omitting a fugue and a toccata. This is music of an other day when enjoyment was leisurely, even contemplative. It is also music which everyone may enjoy and there was no doubt that the audience enjoyed the splendid performance today.

Still in contemplative mood, Mr. Munch offered a very beautiful, sensitive reading of the "Pavane" by Faure. This music is in the mood of an elegy. From the opening theme for flute, handsomely played by Doriot Anthony Dwyer, to the finale, this music abounds in pure melody and gentle thoughts.

The first portion of the program concluded with a brilliant performance of Darius Milhaud's "Serenade," also known as "Symphony No. 3." It is comprised of three movements, with a gentle, wandering movement between to direct, pungent outer movements. Mr. Munch gave it all the orchestra had to give, particularly in the finale which abounds in the acid-sweet tonal texture so characteristic of the composer.

The final portion of the program was devoted to Honegger's "Symphony No. 4" which the composer intimates may be his last. Mr. Munch made this symphony known in the United States in 1948 while conducting a concert of the New York Philharmonic. Honegger has his devotees and his enemies, but there is little in this symphony to stir up a controversy. The writing is transparent and, above all, linear. It has moments of pure chamber music, but the finale makes full use of percussion. The audience seemed to enjoy the work, but the players were certainly well heated at its close.

The six chamber-orchestra concerts have drawn an audience of 18,180. Last season the same number of concerts drew a total of 16,650. The two chamber music concerts given thus far have had a total audience of 2550, against 2700 for two concerts in 1954. Undoubtedly weather conditions had much to do with the size of the audiences.

One of the highlights of the entire festival comes tomorrow night when the chamber music concert is given by Issac Stern, violinist, and his accompanist. They will be heard in three Beethoven sonatas for violin and piano.

Springfield Union 7/20/55

Folk Music Fe Many to Leno

By WILLARD M. CLARK

To many people Lenox means Tanglewood, and the Berkshire Music Festival. It is true that this is the largest musical activity here, but there are many others as well. For example, the other night we attended the first of 10 concerts to be given under the auspices of the Berkshire Folk-Music Festival held in the charming Sedgwick Hall of Lenox Library.

STUDENT ORCHESTRA

Back to Tanglewood again. We heard the second concert by the Student Orchestra of Department 1 of the Berkshire Music School and found it even more satisfying than the initial concert, given when the group had been together only four days.

This orchestra serves two purposes. It is a training orchestra and affords opportunity for the young student conductors to work with orchestra. At this concert, the student conductors were Kenneth Schermerhorn of Schenectady N. Y., and George Mester of Mexico City. They are students under Leonard Bernstein.

We are told the numbers they conduct are chosen for them. Mr. Schermerhorn conducted Brahms' "Tragic Overture," Mr. Mester did the last two movements of the fifth symphony by Shostakovitch. Surely this is a good-sized order for conductors and orchestra.

Orchestra Is Good

This student orchestra is good. There are some outstanding players in it, particularly among the brass and winds. They have begun to achieve unity and responsiveness that augurs well for the concerts to come. Both conductors carried off their assignments well, Mr. Mester achieving excellent results in the finale of the Shostakovitch symphony.

While the orchestra played well for both conductors, it really got under way when Charles Munch put it through Schubert's "Unfinished" symphony and "The Sorcerer's Apprentice," by Dukas. Mr. Munch apparently has a way with young people with the result that there was no sense of tension but a spirit of oneness between players and conductor. What opportunities young musicians have these days! The students are a serious lot here. We have talked to many of them. They live music day and night and they love it.

Private contractors capture elephants in southeastern East Pakistan by means of a keddah, a circular stockade 20 yards in diameter, with reinforced walls of heavy logs 12 to 15 feet high. Beaters drive the wild elephants into the corral.

IE NEW YORK TIMES, MONDAY, JULY 18, 1

Music: Munch Conducts

Boston Symphony Heard in French and Italian Works at Tanglewood

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 17—The concert by the Boston Symphony Orchestra that Charles Munch conducted at Tanglewood this afternoon demonstrated anew the conductor's affinity for French music and his great skill in bringing it to life.

It was a varied French program, ranging from an orchestral suite from Rameau's eighteenth century opera "Dardanus" to Honegger's Fourth Symphony, subtitled "Delicate Basilienses."

Also heard were Ravel's "Le Tombeau de Couperin," Fauré's "Pavane" and the brash, breezy "Serenade" that Darius Milhaud composed in 1920-21. It is sometimes called his third symphony for small orchestra.

●

Mr. Munch and the Bostonians proved themselves to be fluent in the wide variety of musical styles heard on this afternoon's program. A particular delight was their performance of the Milhaud score. Written at a time when its composer was never happier than when writing in two or three keys simultaneously, the "Serenade" employs polytonality, odd, engaging rhythmic complexities and unusually colorful percussion section.

Among the bucolic joys of hearing music in this outdoor setting should be mentioned the performance of sparrows and robins, in vigorous competition with the Boston Symphony Orchestra, throughout "Le Tombeau de Couperin." It would be hard to imagine a pleasanter tribute to the playing of the Boston woodwinds.

●

An Italian program last night offered the Boccherini 'Cello Concerto in B flat, with Samuel Mayes as soloist, and the Vivaldi "Gloria" for chorus and orchestra.

Mr. Mayes' fluent playing, accurate intonation and fine resonant tone made the 'cello concerto one of the evening's highilghts. The admirable performance of the solo 'cellist was matched by sympathetic collaboration on the part of Mr. Munch and the orchestra.

The "Gloria," conducted by Hugh Ross, displayed the sonorous, well-balanced tone of the Berkshire Festival Chorus. The solos were admirably sung by Sara Mae Endich, soprano, and Sadie McCollum, contralto.

Two Vivaldi concerti grossi, in D minor, op. 3, No. 11, and in B minor, for four violins and string orchestra, were ably performed under Mr. Munch's direction to round out the pleasant evening of Italian music.

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Programs At Tanglewood Please Large Audiences

An unusually fine and not often performed program was the pleasure of 4,064 music lovers who ignored the steamy weather to attend the next to the last concert in the theater concert hall series at Tanglewood.

Almost exclusively devoted to the works of Antonio Vivaldi, an eighteenth century composer and one who in his time was more celebrated than his German contemporary Bach, and until 1911 [illegible] virtually unrecognized indeed had many of his works attributed to Johann Sebastian Bach or his son. Friedmann, it was an evening of rare and satisfying music.

The first concerto grosso scored for strings and organ continuo from the fugal and strongly melodic introduction of the violins carried into the violas and cellos to the crisp allegro was a solid work to be digested many times over. Again this prodigious composer gave us a second concerto for four violins with string orchestra to embellish and create a background for what one might consider an overstatement of violins, but which proved to be completely engrossing in the rhythmic and melodic virtuosity of these instruments. Bach, at one time scored this for four harpsichords, an interesting treatment to consider and listen to.

For many the highlight of the evening might have been the playing of Boccherini's cello concerto in B-flat opus No. 34, by Samuel Mayes, first cellist of the Boston Symphony. Although Mr. Mayes is an exceptional cellist with a warm and rhapsodically tender tone, a master of the bow incomparable among many, the music never quite fulfills its promises, many moments of real beauty and sprightly rhythm only to be lost in too much diversification.

The evening closed with another Vivaldi work, brilliant and contemplative, a choral setting of the Gloria, spasmodically conducted by Hugh Ross and ably sung by the Berkshire Chorus, with the assistance of Sarah Mae Endich, soprano, and Sadie McCollum, contralto.

Sunday afternoon a small but enthusiatic audience of 2150 enjoyed a varied program expertly played by the chamber orchestra of the Boston Symphony and conducted by Charles Munch, most especially The Tombeau de Couperin" first composed for piano by Ravel in memory of his friends killed in the First World War. Here Mr. Munch easily and expertly evoked the delicacy and grace of the eighteenth century Ravel wrote into his memorial suite. Much of the applause was extended to Ralph Gomberg, excellent oboist of the Symphony.

The first number might be called a tribute to a musical theorist and composer who was determined to become recognized in the operatic field, and finally succeded at the age of 50, in 1733, the Dardanus suite being one of many operas and ballets he composed from then on.

Faure's Pavane, unlike the stately "Earl of Salisbury," by Gibbons, was most interesting for its flowing movement and underlying steady pulse.

A lovely Serenade of Milhaud, in three movements, two bright and quick and one rather tranquil, brought into play in the final movement the many small percussion instruments making it delightful to hear.

The second half of the program comprised the "Fourth Symphony of Honegger. Unlike many of his works it is pleasantly lucid and reminiscent, dissonances are surprisingly harmonic and acceptable, and the composer's ingeniuous instrumentation helps one to accept his latest symphony as one to be heard again and again.

A feature of the Shed series starting next Friday evening will be music by Beethoven, including his nine symphonies, Fidelio in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis." — M. deB. B.

Chamber Concert Opens '55 Festival At Tanglewood

The opening concert of the 1955 Berkshire Festival will be given tonight in the famed theater-concert hall at Tangle wood, Lenox, at 8:30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week festival most of the prin cipal work of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis." and the five cello sonatas.

Inaugurated last season, the Wednesday evening chamber music concerts have a low admis sion charge of $2 and $3 and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music Center. Last season [illegible] attended the six concerts, an average of 1,358 per concert or well over the 1,200 seating capacity, and the total receipts were $14,007.00.

At tonight's concert the Kroll String Quartet (William Kroll and Louis Graeler, violins; David Mankovitz, viola; Avron Twerdowsky, cello) will play one quartet from each of Beethoven's three big Periods: the Quartet No. 4 in C Minor (Early), the "Serioso" Quartet in F Minor Opus 95 (Middle) and the great C Sharp Minor, Opus 131 (Late).

As the official quartet of the Musicians' Guild in New York, the Kroll String Quartet has given nearly 50 town hall recitals since it was founded by William Kroll in 1945, in addition to its annual tours. The group also appeared at last season's series of Wednesday evening chamber music concerts at Tanglewood, on August 4, playing quartets by Haydn, Hindemith and Ravel. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been head of the violin and chamber music departments at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes School of Music in New York since 1943.

Gazette —

Northampton

Chamber Program 'Satisfying If Not Always Brilliant'

For some reason chamber music does not appeal to all music lovers, amateur or otherwise, and therefore much enjoyment is lost by missing the too few concerts of such music available hereabouts.

The fifth program in the Theatre-Concert Hall Series at Tanglewood was a most enjoyable one of three Beethoven trios played competently by the Beaux Arts Trio. A comparatively new trio, it consists of Menahem Pressler, a young and promising pianist from Israeli, who, it is hoped, will learn to sublimate his distracting mannerisms, made more noticeable by the almost too calm facade of the other two players, the technically able violinist, Daniel Guilet, concertmaster of the NBC Symphony, and Bernard Greenhouse, a well-known concert cellist and faculty members of the Juilliard School in New York.

On the whole, the performance was satisfying if not always brilliant. At times the tonal coloring and smooth phrasing reached an artistic perfection, but too often the interpretation was academic and contrived. The trios were well chosen for the development of the trio form as carried forward by Beethoven and completed by Brahms, the absolute master of the piano trio.

The first trio, Mozartian in flavor and appeal, Op. 1, No. 3, calls for a pianist of delicate but sure technique, especially in the andante, its theme introduced by the piano and most of its variations embellished and carried through in the piano part. One is well aware that Mr. Pressler is devoted to the playing of chamber music by the frequent and almost tortuous contractions of his facial endowments. Perhaps if he listened more with his ears and less with his eyes the results would be more gratifying musically and more pleasing visually both to his listeners and his fellow performers.

The aplty named Ghost trio was the second offering, so-called because of the haunting and eerily breathless quality of the largo movement. Here again one felt the need of more color and tonal variations, though the musical performance was of excellent quality and finesse.

Beethoven's maturity in trio form reached its fullest with the final "Archduke" trio; from the beautiful first movement, part of its theme to be heard later in the violin and piano sonata of Cesar Franck, through the richly melodious and harmonic andante cantabile to the spirited allegro and the insistent presto a beautiful blending finally of these three instruments, piano, violin and cello.

Friday night will see the return of Leonard Bernstein, conducting the chamber orchestra in an all-Mozart program, with Jennie Tourel, famous mezzo-soprano singing three arias, two from the opera "Idomeneo." — M. deB. B.

10—Mon. July 18 1955 ★

Final Concerts To Be Given In Lenox Tonight And Sunday

The two final programs in this season's Berkshire Festival series of chamber orchestra concerts by members of the Boston Symphony Orchestra will be given in the Theater-Concert hall at Tanglewood, Lenox, tonight at 8:30 and tomorrow afternoon at 2:30. For these two programs Charles Munch has chosen works by Italian and French composers, respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi—his Concerti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspiration), and the "Gloria" Mass in D Major (which Hugh Ross will conduct). The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Mr. Mayes joined the Boston Symphony Orchestra as solo cellist at the start of the 1948-1949 season, Serge Koussevitzky's last season as conductor. Previously he had been solo cellist of the Philadelphia Orchestra for a decade, having joined that orchestra at the age of 19. He is the grandson of a Cherokee Indian and his father was a first cousin to Will Rogers. He has performed in recital, with orchestra and in chamber music ensembles in most of our principal cities. Last season he introduced the new Cello Concerto by Kabalevsky to American audiences.

Sunday's all-French concert, which will also be conducted by Mr. Munch, will be comprised of a suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin"; the Pavane by Gabriel Faure; Milhaud's "Serenade" for Small Orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Commencing next weekend (July 22 and 23 evenings, July 24 afternoon), the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6,000-seat Music Shed, which Mr. Munch will open on Friday evening (July 22) with an all-Beethoven program with Isaac Stern as violin soloist.

Remaining seats for these two concerts, as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be given in the Shed, which will also seat the lawn audience.

Thor Johnson Handles Baton At Tanglewood

Saturday night at Tanglewood was one seemingly dedicated to the letter H. A hot humid night, harmoniously made up of Handel, Haydn and Hindemith. Thor Johnson, youthful conductor of the Cincinnati Symphony Orchestra, was guest interpreter of the evening and showed himself to be more than able as alternate to the celebrated Boston Symphony orchestra director, Charles Munch.

We could not stay to hear the final word, Haydn's "Symphony in B Flat Major, No. 8, but feel sure that Mr. Johnson and members of the famed orchestra gave all they could summon in spite of the warmth of the evening.

The large first Saturday night audience of this season, totaling 3,000, many of whom were enthroned outside on the spacious green lawns, were very enthusiastic over Mr. Johnson's approach and treatment of the works in the first half of the program.

Handel's Concerto Grosso for string orchestra, in B Minor, Op. 6, No. 12, opened the program. This last of the concerti grossi of Handel has a brightness, buoyancy and grace which Mr. Johnson outlined in an expansive freshness of manner which was aided and abetted by the concertino and string orchestra. Haydn's Symbolic Concertante for Violin, Cello, Oboe and Bassoon, Op. 84, contained some very pleasurable listening mainly in a variety of tonal combinations in the solo instruments.

At the start of the second movement there is a short duet between the violin and bassoon which was intriguing indeed. Der Schwanendreher, Concerto on Old Folk Melodies for Viola and Small Orchestra, by Paul Hindemith was chiefly remarkable, not in itself as much as, for the artistically beautiful viola playing of Joseph De Pasquale, first violist with the Boston Symphony Orchestra.

Here, as in the Haydn work, a duet between the soloist and, in this case, the harpist was very nice, making up partially for a difficult first movement. The third movement was the most robust of the three and slightly less enjoyable than the second. Hindemith has among his compositions others with more audience appeal.

Sunday afternoon's performance of Bach's B Minor Mass with the Harvard Glee Club and Radcliffe Choral Society, soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm and accompanied by an ensemble made up of first desk performers of the Boston Symphony, was an immensely rewarding endeavor.—F. M. R.

CLAREMONT, N. H.
EAGLE
Circ. D. 3,895
JUN 30 1955

Berkshire Music Festival Set For Opening Concerts

LENOX, June 30 — Charles Munch, music director of the Boston Symphony orchestra, arrives in New York tomorrow by Air France from his home in Paris.

Mr. Munch will immediately prepare for his summer duties as conductor of the Berkshire Festival. This year marks his fifth summer at Tanglewood, and as director of the Berksire Music center, the summer school of music maintained by the orchestra in connection with the festival.

Mr. Munch will give his first concert a week from tomorrow, with a chamber orchestra of Boston Symphony players, in the Theatre-Concert hall at Tanglewood at 8:30 p. m., a program of Bach, Stravinsky and Mozart, with Doriot Anthony Dwyer, the Boston Symphony's first flutist, as soloist. On Sunday afternoon, July 10, his program with the chamber orchestra is the Bach Mass in B minor, with the Harvard Glee club and Radcliffe Choral society, and soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass. The Saturday evening July 9 Festival concert works by Handel, Haydn and [illegible] Boston [illegible] eph de Pasquale [illegible] conducted by [illegible] director [illegible] phony [illegible] conducting [illegible]

The first student concert will be held Thursday July [illegible] 30 p. m. [illegible] Music Shed, when the symphony orchestra of 100 students of Department I under Leonard Bernstein's tutelage, will perform Copland's "Outdoor Overture," Debussy's "Afternoon of a Faun", Prokofieff's "Peter and the Wolf", and Davorak's Symphony [illegible] with Mr. Bernstein conducting [illegible] student conductors [illegible] selections. The first student chamber music concert will be held in the Chamber Music Hall Sunday, July 10, at 10 a. m. The public may attend these and other student concerts through contributions to the society of Friends of the Berkshire Music center.

MILLBROOK, N. Y.
ROUND TABLE
Circ. W. 673
JUN 30 1955

Charles Munch, music director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of western Massachusetts, during the six-week season, July 6 August 14 [illegible]

Mr. Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival now in its thirteenth session.

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Record (e)
CHELSEA, Mass.
Independent
Circ. 5,432

JUL 18 1955

One-Day Trip Tips

The Massachusetts Department of Commerce has compiled the following list of additional one-day trips that can be enjoyed by both young and old alike:

Music Festival

Boston Symphony Orchestra performs at famous Tanglewood Music Festival. Evenings, July 22 and 23. Afternoon, July 24. Lenox, Rts. 9 or 20.

Beach Party and Clambake

Old-fashioned New England beach party and evening clambake. Magnolia Beach, Magnolia, Rte. 127.

Festival of the Arts

Cape Ann Festival of the Arts, opening July 23 and featuring International Dance Festival, at Gloucester High school. Rte. 127.

Costume Ball

A chance for all to show creative ability at Beachcombers Costume Ball, Provincetown Town Hall. Evening of July 22. Rte. 3 to 6.

Chicken Barbecues

Take your pick. Saturday, July 25, West Carver, Rte. 44, at 3 p.m. and Wareham, Rte. 6 at 5 p.m. Sunday, July 24, noon, at both Raynham, Rte. 44, and Walpole, Mass.

Auction Sales

Match your wits with professional Yankee auctioneers every Friday evening at Northampton and every Wednesday evening at Westhampton, Rte. 9.

Army Tours

Special public tours every Thursday at Otis Air Force Base, Rte. 28, Cape Cod; Anti-aircraft practise every Wednesday, Wellfleet, Rte. 6.

Kiddies Train Ride

Daily through scenic cranberry bogs over quaint Edaville Railroad, South Carver, Rts. 3 to 44 to 58.

WASHINGTON, D. C.
Post & Times Herald

JUL 10 1955

On Music and Summer

By Paul Hume

SUMMERTIME was once a time for music to drop dead.

Back in the days when orchestras and opera companies were comfortably subsidized, and neither phonograph records nor the radio made the slightest difference to those who made up most of this country's concertgoers, the months from May to October were generally barren of the sounds of Beethoven and Wagner, Verdi and Mozart.

Hume.

There were exceptions, of course. Bayreuth had its international voyagers dating back to 1876, and Salzburg, under the direction of Lilli Lehmann, was becoming the music center it still is.

In this country, too, programs of music sprang up, sometimes dignified with the title of festival, as in the case of the opera festivals at Ravinia Park, north of Chicago, where for 20 years, some of the greatest and most unusual opera heard in this country was given.

The oldest of the current orchestral series is the list of concerts given at New York's Lewisohn Stadium, which began in 1918. Since then most of the country's major symphonies have become involved in the regular production of music in the hottest months of the year.

CERTAIN names have more recently become synonyms for the finest in music to be heard between May and June. The Boston Symphony plays regularly in the Shed at Tanglewood in the Berkshires, with an opening series of programs dedicated to the music of Handel, Haydn, Bach, Mozart and their classical counterparts. These openers are heard in the Theater-Concert Hall.

The big concerts in the Shed began under the Koussevitsky aegis, and followed the desirable pattern of presenting music of considerable novelty. In recent years they have turned into nothing more than imitations of the winter programs, with the most standard works imaginable filling the bills.

A NEW site for music in June, July and August has arisen in strength and high standards in Aspen, Colo. Benefitting from a location of scenic splendor, the Aspen Festival, through ups and downs in artistic direction, has turned its attention to solo, chamber and orchestral music.

From now through Sept. 4, its programs, given on Wednesdays, Saturdays and Sundays, are dotted with Hindemith, Stravinsky, Prokofieff, Milhaud, Kodaly and Dello Joio, with Haydn and Mozart, with Mirouze and Ibert, Reger, Webern, Monteverdi and Britten, and a toss of Bartok. Its resident artists form both solo and orchestral programs.

Both Aspen and Tanglewood have full summer school sessions as the backbone of their operation.

THIS is also a feature of two new festivals this year. At Stratford, in Ontario, Canada, the first music festival will endeavor to follow in the footsteps of last summer's successful drama session. Under the distinguished leadership of Boyd Neel, an orchestra will be the pivotal attraction that will include such renowned figures as singers Elisabeth Schwartzkopf and Aksel Schiotz, violinist Alexander Schneider, and pianist Glenn Gould. Gould, a very young man, was highly admired in a Washington recital this year.

Wisely, Stratford's orchestral programs will use chiefly the music of 18th and 20th centuries. Vivaldi, Bach and Elizabethan music will find place together with Britten, Strauss, and Schoenberg.

If you are interested in combining your vacation travels with your favorite avocation or recreation, music awaits you in many corners of the country from Cincinnati's operatic Zoo to Hollywood's resounding Bowl.

News
FAIRFIELD, Conn.
Weekly Independent
Circ. 2,850

JUL 14 1955

BERKSHIRE FESTIVAL TRIP

The Berkshire Festival at Tanglewood in Lenox, Mass., will be the next Sunday trip planned for YWCA members and their friends. On July 24 the group will leave by chartered bus from the YMCA at 9:00 a.m., and will attend the festival concert by the Boston Symphony Orchestra in the afternoon. Charles Munch will conduct the Beethoven program.

Sunday Courant
HARTFORD, Conn.
Republican
Circ. 130,826

JUL 17 1955

Major Concerts At Tanglewood Open This Week

The main series of Berkshire Music Festival concerts, given by Charles Munch and the Boston Symphony Orchestra, will open at the Shed at Tanglewood, Lenox, Mass., Friday, at 8:30 o'clock.

There will be similar performances Saturday evening at 8:30 and Sunday afternoon at 2:30, and each successive Friday, Saturday and Sunday through the weekend of August 14.

Music by Beethoven will be featured at this year's Festival concerts. The programs this week include

Friday — Overture: to "Coriolan;" Violin Concerto with Isaac Stren, soloist; Symphony No. 7; all by Beethoven.

Saturday — (Pierre Monteux, guest conductor) Passacaglia and Fugue, Respighi; Symphony No. 2, Beethoven; Suite from "The Black Masquers," Roger Sessions; "Death and Transfiguration," Strauss.

Sunday — Symphony No. 1. No. 4, and No. 6, all by Beethoven.

Springfield Union

JULY 21, 1955

1853 HEAR DUET OF PIANO-VIOLIN AT TANGLEWOOD

Beethoven Sonatas Played In Third of Chamber Music Series

By WILLARD M. CLARK

Tanglewood, July 20—The third concert in the chamber music series was given tonight in the Theater-Concert Hall by Issac Stern, violinist, and Alexander Zakin, pianist. It may well go down in Berkshire festival annals as one of the great concerts in its history.

Both musicians were in top form and they were playing music for which they had a real affection; namely, three sonatas for violin and piano by Beethoven. An audience of 1853 turned out to hear this recital amid ideal weather conditions.

Vivid Imagination

Beethoven wrote 10 sonatas for violin and piano, the first eight within a period of four years. These sonatas do not represent the creative best of the composer. It is known that most of them were written as a result of commissions, rather than for satisfaction of personal inclinations. There is, however, within these sonatas the vivid imagination, careful craftsmanship and the ever present inventiveness which are marks of the composer.

Messers Stern and Zakin opened the program with a delightful performance of the "Sonata in A Major, OP. 12, No. 2," a work of great charm placed between two sonatas written in the grand manner. The A Major Sonata is simple, tuneful and youthful. The two artists tossed off the opening, lilting, waltz-like movement with relish and they brought to the andante movement a spirit something less than grave, yet wonderfully contrasted to the outer movements. The final rondo was captivating in its gentleness.

The second sonata was the familiar "Sonata in F Major, No. 5, OP. 24" which bears the title "Der Frehling" of "Spring." It has long been one of our favorite sonatas for violin and piano, but we have seldom heard it played with such humor and sparkle. This was music written to enchant, rather than to impress, the listener and that was the result of the Issac Stern, Alexander Zakin performance.

Unity of Thought

For the final sonata they turned to the treasurable "Sonata in C Minor, OP. 30, No. 2." If the "Krentzer" sonata is the most brilliant of the Beethoven Sonatas, certainly the C Minor is not far behind. The performance was also on the grand scale. There was the tortuous conflict and stark drama of the two outer movements and tender sentiment, almost idyllic, in the inner movements.

It takes a long artistic association for two musicians to achieve the unity of thought and expression achieved by Stern and Zakin. If sometimes during the evening Mr. Zakin's playing seemed to lack color and be on the heavy side, we are inclined to blame the instrument more than the piano, for we have heard Mr. Zakin, the poet, on numerous occasions.

There was real audience satisfaction in this recital and well there should be for when two fine artists get together to play the music they love, the result can only be a delight to the ear.

There are 6000 camera clubs in the United States.

GREENVILLE, N.Y.
LOCAL

JULY 6, 1955

Charles Munch, Music Director for the past [illegible] years of the Boston Symphony Orchestra, conducts con[illegible] Symphony at the annual Berkshire Festival in the hills of Western Massachusetts, during the six-week season, July 8 - August 14.

Mr. Munch is also Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth season.

[illegible]ASS.
[illegible]ING)

Vacation Boom Seen in Bay State

If the Fourth of July week-end is any criterion, Massachusetts should experience one of its most successful years as a Summer vacationland.

Commissioner Richard Preston of the Department of Commerce said yesterday that reports from the various state resort areas show record-breaking travel over the holiday week-end.

Martha's Vineyard, Nantucket and Plymouth were hosts to the largest groups of tourists, with accommodations running to 90 per cent of capacity.

Cape Cod experienced "the second largest Fourth of July crowd in its history," according to Norman Cook, executive secretary of the Chamber of Commerce.

The Jazz Festival at Lenox, the Stockbridge and Williamstown Summer theatres and the formal opening of the Berkshire Music Festival at Tanglewood brought out capacity audiences there, John Downing, executive secretary of the Berkshire Hills Conference, Inc., reported.

Advance reservations at Cape Ann and Gloucester hotels and inns is unusually heavy for July and August, L. J. Hart, executive secretary of the Gloucester Chamber of Commerce said.

Similar optimistic reports were received from other beach areas and resorts.

NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 11 1955

Berkshire Festival:

Bach Mass Thrilling

Munch's Humility Stands Out During Tanglewood Offering

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., JULY 11.—One of the greatest pieces of music, Bach's B Minor Mass, received reverent treatment from Charles Munch, 35 members of the Boston Symphony, and 85 members of the Harvard Glee Club and Radcliffe Choral Society yesterday afternoon, one of the most humid days in Berkshire Festival history.

A crowd of 3,585 people attended 1,200 inside the theatre-concert hall and the remainder on the lawn and benches outside. They grew ecstatic about the performance.

High in Humility

As the work unfolded, the performance worked into its eloquence, attaining indescribable beauty in the three choruses at the heart of the "Credo." Here in the "Et Incarnatus Est," the "Crucifixul and "Et Resurrexit" everybody rose to Bach's singular inspiration: the devout humility of the first two sections, then the wonderful spirit of jubilation of the last.

The contrasts of Munch's pacing the slower parts deliberatively and the allegros rapidly might be open to question, had there not emerged a consistent pattern of interpretation both understandable and convincing.

Contributing to the general atmosphere was the fact that orchestra and chorus were small-sized, but far beyond this, Munch's own humility was the dominant factor.

A group of good voices made the solos palatable, if not especially distinguished. They were sung by Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Donald Gramm, bass.

The young singers of the chorus sang in exultation when called upon by their dynamic conductor. The soprano quality was notably fine. The instrumental solos were excellently played.

Thor Johnson made his official Tanglewood debut conducting the Saturday night concert, attended by 2,800 people. In a program opening with Handel's Concerto Grosso, opus 6, No. 12, Featuring Haydn's "Sinfonie Concertante" for violin, cello, oboe and bassoon and his Symphony No. 98, and including as a contrast Hindemith's "Der Schwanendreher," he gave a nicely-fashioned, well-disciplined performance. He senses the class style without quite conveying its essence, winning respect in doing so.

Joseph De Pasquale, first viola of the orchestra, gave an excellent account of the solo part of the Hindemith. It was a tribute to his musicianship and grasp of material.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 82,692

JUL 9 1955

Beaux Arts Trio to Play Beethoven at Tanglewood

JENNIE TOUREL
Festival Soloist

A program by the Beaux Arts Trio and three concerts by a chamber orchestra of members of the Boston Symphony will be presented in the second week of the Berkshire Festival concerts at Tanglewood.

The Beaux Arts Trio, composed of Daniel Guilet, violin; Bernard Greenhouse, cello, and Menahem Pressler, piano, will offer a program of Beethoven trios at 8:30 p. m. Wednesday.

The first of the three concerts by the chamber orchestra at 8:30 p. m. Friday will mark the return to the Tanglewood podium of American composer-conductor-pianist Leonard Bernstein after a year's leave of absence.

Mr. Bernstein will conduct an all-Mozart program, with Jennie Tourel, mezzo-soprano, as soloist. Miss Tourel will sing three arias, two of them from "Idomeneo." Mr. Bernstein will double as soloist in the Piano Concerto in G.

Charles Munch, music director of the Boston Symphony, will conduct concerts next Saturday night and Sunday afternoon.

The chamber orchestra will perform 18th-Century Italian music of Vivaldi and Boccherini next Saturday. Highlights of the program will be the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist, and Vivaldi's "Gloria," which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival Chorus.

The July 17 concert, all French orchestral music, will consist of selections from Rameau, Ravel, Faure, Milhaud and Honegger.

News (e)
FRAMINGHAM, Mass.
Independent
Circ. 10,441

JUL 18 1955

Many Bay State Events Listed

The following list of some of the many current Bay State events has been compiled for you by the Massachusetts Department of Commerce as a public service.

Music Festival: Boston Symphony Orchestra performs at famous Tanglewood Music Festival. Evenings, July 22, 23. Afternoon, July 24. Lenox, Rts. 9 or 20.

Beach Party and Clambake: Old-fashioned New England beach party and evening clambake, Magnolia Beach, Magnolia, Rte. 127.

Festival of the Arts: Cape Ann Festival of the Arts opens July 23, features International Dance Festival. Gloucester High school. Rte. 127.

Costume Ball: Chance for all to show creative ability at Beachcombers' Costume Ball, Provincetown Town hall. Evening, July 22. Rte. 3 to 6.

Chicken Barbecues: Take your pick—Saturday, July 25, West Carver, Rte. 44, at 3 p. m., and Wareham, Rte. 6, at 5 p.m.; Sunday, July 24, noon, at both Raynham, Rte. 44, and Walpole.

Auction Sales: Match wits with professional Yankee auctioneers, evenings, every Friday, at Northampton; every Wednesday at Westhampton. Rte. 9.

Army Tours: Special public tours every Thursday at Otis Air Force Base. Rte. 28, Cape Cod. Anti-aircraft practice every Wednesday, Wellfleet, Rte. 6.

Kiddies' Train Ride: Daily through scenic cranberry bogs over quaint Edaville Railroad, South Carver, Rtes. 3 to 44 to 58.

POUGHKEEPSIE, N. Y.
NEW YORKER
Circ. D. 25,388 - S. 25,685

JUL 8 1955

Concert Slated At Berkshire Festival

Tonight at 8:30 o'clock, the first of six Chamber Orchestra programs by members of the Boston Symphony orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival in the theater-concert hall at Tanglewood, Lenox, Mass.

This season, the six concerts in this series, will be given in the first two weekends of the festival with programs on Friday, and Saturday nights and Sunday afternoon.

* * * *

AT TONIGHT'S concert, Mr. Munch, in his first appearance on the Tanglewood podium this summer, will conduct two works by Bach, the Sinfonia from the "Easter" Oratorio and the Suite in B minor for flute and strings, along with Stravinsky's music for the ballet "Orpheus" and Mozart's Symphony No. 38 in D major. Soloist in the the Bach suite will be Doriot Anthony Dwyer, first flutist of the Boston Symphony orchestra and a faculty member of the Berkshire Music center.

BOSTON, MASS.
HERALD
Circ. D. 130,559 - S. 248,071

JUL 6 1955

Berkshire Festival Opening Tonight

The opening concert of the 1955 Berkshire Festival will be given tonight in the famed Theater-Concert Hall at Tanglewood, Lenox, Mass. at 8:30, when the Kroll String Quartet will play three quartets by Beethoven. During the course of the six-week Festival most of the principal works of Beethoven will be performed, including all nine symphonies, three concertos, Act II of the opera "Fidelio" in concert form, the "Missa Solemnis," and the five cello sonatas.

Inaugurated alst season, the Wednesday evening Chamber Music concerts have a low admission charge of $2 and $3 and are designed to augment the three performances which in former years were donated annually by the late Mrs. Elizabeth Sprague Coolidge for the benefit of the Berkshire Music Center. Last season 8,150 attended the six concerts, an average of 1,358 per concert, or well over the 1,200 seating capacity, and the total receipts were $14,007.00. From this sum the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center benefitted by a total of $7,850.00.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 17 1955

HANDEL AND HAYDN ON BSO'S PROGRAM

The Berkshire Festival Concert with the Boston Symphony Orchestra conducted by Thor Johnson will offer Handel's Concerto Grosso No. 12 and Haydn's "Symphonie Concertante" tomorrow (8.15-1 EDT)

Isaac Stern, violinist, will be guest soloist on the Telephone Hour tomorrow. His selections include the first movement of Mendelssohn's Concerto in E minor and Kreisler's "Sicilienne and Rigaudon". . .

On the same evening, the Cities Service Band of America, conducted by Paul Lavalle, will offer Basile's "Big Time March" and selections from Rodgers' "Oklahoma!"

TOLEDO, OHIO
BLADE
Circ. D. 190,545 - S. 163,283

JUL 3 1955

Tanglewood Opening Due Wednesday

Special to The Blade

LENOX, Mass., July 2—Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to Aug. 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts commences Wednesday evening with an all-Beethoven program by the Kroll String Quartet. On Friday evening, Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

* * *

THE SATURDAY evening chamber orchestra concert of Handel, Haydn and Hindemith, with the orchestra's first violist, Joseph de Pasquale, as soloist, will be directed by Thor Johnson, conductor of the Cincinnati Symphony Orchestra. On Sunday afternoon, Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200-seat Theatre-Concert Hall at Tanglewood; evenings at 8:30; Sunday afternoons at 2:30.

* * *

AS IN 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts within the 6-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts. Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles.

Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22-Aug. 14, when 12 weekend concerts are held in the 6,000-seat Music Shed, erected in 1938, and open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood; at night, under the stars, or in Sunday sunshine.

The festival concerts for 1955 will feature the music of Beethoven, including all nine symponies; "Fidelio" (Act III) in concert performance; the violin concerto; two piano concerti; three overtures, the "Missa Solemnis" (in memory of Serge Koussevetsky), and on the Wednesday evening series, a representative range of Beethoven's string quartets, trios and violin, piano and 'cello sonatas.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 17 1955

Full Boston Symphony In Music Shed This Week

Charles Munch to Conduct All-Beethoven Program Friday Night With Isaac Stern Soloist; Pierre Monteux to Conduct Saturday Night Concert

Lenox, July 16—The Berkshire Festival concerts at Tanglewood, move into high gear next week when the entire 104-piece Boston Symohony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on Aug. 14, under the direction of Charles Munch, the symphony's music director.

Stern and Zakin

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theater-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

A feature of Mr. Monteux's concert is the Tanglewood première of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10.00 a. m. (July 23), for which the nominal charge is made of $1 for the benefit of the Orchestra's Pension Fund. The complete programs are:

Wed. July 20-8.30 p. m.—Theater-Concert Hall—Chamber Music:
Violin Sonatas, No. 2 in A major, Op. 12, No. 2 .... Beethoven
No. 5 in F major, Op. 24 ("Spring")
No. 7 in C minor, Op. 30, No. 2
Isaac Stern and Alexander Zakin

Fri. July 22-8.30 p. m.—Music Shed—Boston Symphony Orchestra:
Overture to "Coriolan" .... Beethoven
Violin Concerto, Soloist: Isaac Stern
Symphony No. 7, in A major
Charles Munch, conductor.

Sat. July 23-8.30 p. m.—Music Shed—Boston Symphony Orchestra:
Passacaglia and Fugue in C minor .... Respighi:
Symphony No. 2, in D major . Beethoven:
Suite from "The Black Maskers" Sessions:
"Death and Transfiguration" .. Strauss:
Pierre Monteux, conductor

Sun. July 24-2.30 p. m.—Music Shed—Boston Symphony Orchestra:
Symphony No. 1, in C major .. Beethoven:
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Charles Munch, conductor

Bach-Mozart Concerts

This weekend's final "Bach-Mozart" chamber concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theater-Concert Hall are:

Sat. July 16: Charles Munch conducting a program of Italian Music. Vivaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Conyerto for Celo, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Ruth McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer school.

Sun. July 17: Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus"; Ravel "Le Tombeau de Couperin"; Faure: Pavane: Milhaud: Serenade; Honegger; Symphony No. 4.

ALL MANGANESE IMPORTED

Los Angeles—The United States consumes more than 1,500,000 tons of manganese ore, of which 1,300,000 tons must be imported.

Sunday Republican
SPRINGFIELD, Mass.
Independent
Circ. 106,753

JUL 17 1955

Famed Conductors

These two celebrated conductors, Pierre Monteux (left) and Charles Munch, will lead the Boston Symphony Orchestra this week in the season's first two concerts in the Music Shed at Tanglewood. Munch, music director of the Boston Symphony, is to conduct an all-Beethoven program Friday night, while Monteux will appear as guest conductor Saturday night, first of his three appearances at Lenox this season.

BURLINGTON, VT.
NEWS
Circ. D. 7,126

JUL 3 1955

Tanglewood Festival Opening

Special Sunday News Report

LENOX, Mass. — Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood of the annual Berkshire Festival of the Boston Symphony Orchestra, led by its music director Charles Munch.

[illegible] summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to Aug. 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales."

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening with an all-Beethoven program by the Kroll String Quartet. On Friday evening, Munch will conduct a chamber orchestra of Boston Symphony players in a program of Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyer, as soloist.

Former Student to Conduct

The Saturday evening chamber orchestra concert of Handel, Hayln and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Symphony in conjunction with its Berkshire Festival concerts.

On Sunday afternoon, July 10, Munch will lead the chamber orchestra in [illegible] Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

These concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200-seat theatre-concert hall at Tanglewood, evenings at 8:30 and Sunday afternoons at 2:30.

Total of 24 Concerts

As in 1954, an all-time record attendance year at the Berkshire Festival, when it became necessary to accommodate its growing crowds of music lovers with more concerts within the six-week framework of the Festival, the 1955 Berkshire Festival again consists of 24 concerts.

Six Wednesday evenings are devoted to the chamber music of Beethoven, with performances by noted ensembles and soloists.

Following the first two weekends of chamber orchestra concerts, the full 104-piece Boston Symphony Orchestra moves to Tanglewood for the Berkshire Festival's final four weekends, July 22 to Aug. 14, when 12 weekend concerts are held in the 6,000-seat music shed, open on three sides so the thousands extra who attend may hear the orchestra on the spacious lawns of Tanglewood, at night under the stars or in Sunday sunshine.

Sunday Telegram
WORCESTER, Mass.
Republican
Circ. 103,999

JUL 17 1955

Here Is The Kaleidoscope

ON MONDAY at the Craft Center on Highland street the second in a series of three Summer sessions will begin. The six-week program will offer one three-hour class a week with the trained professional staff of the center. Instruction will be offered in wood-working, metalcraft, pottery, jewelry, enameling, and weaving. Private lessons in weaving will also be offered. With such a variety available, it would be difficult to choose one particular craft to follow, and a class in any offers the opportunity to acquire a new interest and a new skill. The coming session will run until Aug. 26, and the final class program in the Summer series will begin Aug. 29. Students may attend a morning, afternoon or evening class.

On Friday the first of four weekend concert series in the Music Shed at Tanglewood will be given by the Boston Symphony Orchestra. Three concerts will be given each weekend, on Friday and Saturday evenings and Sunday afternoon. It is an unforgettable musical experience to hear the orchestra play in the huge open Music Shed in the beautiful pastoral setting of Tanglewood at Lenox, and this year's concert theme, "A Season of Beethoven," will lhave a special attraction for many listeners.

Tonight at 7 the Little Symphony will end its Summer concert series in Institute Park. Pleasant weather has favored the four previous Sunday evening concerts, and we hope the weatherman will keep up the good record for tonight's concluding program.

Post (e)
BRIDGEPORT, Conn.
Independent
Circ. 76,589

JUL 15 1955

'YW' MEMBERS TO VISIT BERKSHIRE FESTIVAL

The Berkshire Festival in Tanglewood in Lenox, Mass., will be the destination of the next in the series of Sunday trips for YWCA members, which has been scheduled for July 24.

Members will leave by chartered bus at 9:00 a.m. from the YWCA building. The concert on Sunday afternoon will be a Beethoven program performed by the Boston Symphony Orchestra under the direction of Charles Munch.

Reservations for the trip may be made now at the YWCA information desk, 263 Golden Hill street, and are open to family members and friends of YWCA members also.

Sunday Post
BRIDGEPORT, Conn.
Independent
Circ. 61,159

JUL 17 1955

YWCA SCHEDULES TRIP TO BERKSHIRE FESTIVAL

YWCA members and friends will attend the Berkshire Festival concert at Tanglewood in Lenox, Mass., next Sunday afternoon, when Charles Munch will conduct the Beethoven concert. The group will leave by bus from the YWCA at 9 a.m.

This is the third in a series of Sunday tours to nearby places and programs planned during the summer by the Bridgeport YWCA for its members and their families and friends.

Reservations for the July 24 trip as well as for the tour to the Mystic seaport Aug. 7 are now open at the YWCA information desk, 263 Golden Hill street.

Free Press
SPRINGFIELD, Mass.
Weekly Democrat
Circ. 7,100

JUL 16 1955

The School Committee is one of the biggest attractions for prospective politicians. There is no salary involved, but there are plenty of candidates . . . William J. Hession, referee in bankruptcy for United States District Court, will hold hearings Wednesday and Thursday at the Federal Building . . . The new store of Bailey-Wagner on Riverale Road, West Springfield will be previewed Saturday night by city and town officials, other merchants and suppliers. The store will officially open Monday, July 18 . . . A feud may have been started between Rep. Thomas T. Gray and the Election Commission. Gray called it "disgraceful" that he was refused a free copy of the Election Commission's list by streets of residents over 20. He said he has received one free in past years but this week he was refused a set on grounds he isn't a candidate . . . Package Machinery in East Longmeadow has laid off some of its workers . . . The Springfield Symphony chorus will appear at Tanglewood on August 14 . . . Springfield officially is moving to cut school-construction costs through revision of structural regulations now forcing these costs well beyond the level in other cities . . . The Division of Employment Security in this city is seeking to recruit fifty persons 14 and over for seasonal work on the tobacco farms of the areas . . . Thomas J. Donnelly of 36 Martel Road, who is seeking the Democratic nomination for the School Committee from Ward 8, filed his nomination papers in the Election Commission . . . Springfield's six million dollar hospital, in full operation, has no facilities to administer first aid to accident victims . . . Initial claims for unemployment compensation filed at the Employment Security office here during the past two weeks show a drop from the claims filed during a similar period last year. . . Councilmen from five different wards are seeking playground improvements for their districts in letters received by the Park Commission . . . Search for ways to block a proposed fare increase for the Street Railway Company is under way in earnest in the city . . . At the rate of new parking lots being constructed in the downtown area, they will outnumber the buildings within a few years.

[221]

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 19 1955

BERKSHIRE FETE UNDERWAY

SUMMER SCHOOL RECESS—Ralph Berkowitz, pianist and dean of the Berkshire Music Center at Tanglewood, Lenox, sits with Elanor Siranossian and Barbara Dinger, both of Watertown; Charles R. Connors of Roxbury and Edwin Thayer of Weymouth. Some 32 Greater Bostonians are students at the center, run in conjunction with the famed Berkshire Music Festival, and Connors and Thayer are members of the school orchestra.

REHEARSAL—Director of the Music Center is Charles Munch, for six years the leader of the Boston Symphony. ~~Now in its~~ 13th season, the Berkshire Festival continues through Aug. 13. His school has 405 students from 38 states and 18 foreign countries.

Music

Hovhaness Cantata Thrills Audience At First Tanglewood Choir Concert

By A. D. HORNE

ALAN HOVHANESS' "Easter Cantata" closed last night's first concert of the Tanglewood student choir on a note of high excitement. The composer, a student at the Berkshire Music Center in 1941, was present to hear the first performance of any of his work on a Tanglewood program, and to share with conductor Hugh Ross, soprano Marguerite Willauer, the chorus and orchestra a prolonged, enthusiastic ovation.

The cantata, composed for Easter, 1953, proved the high spot in the program that included a survey of choral music from Des Pres to Mozart and Brahms, and contained the first performance of Hovhaness' "Four Motets" under student conductors Vahe Aslanian and Morton Gold.

* * *

THE WORKS of Hovhaness and the "Song of the Soul" by English contemporary Edmund Rubbra followed the intermission, and were introduced by Mr. Ross with remarks about the stature of both composers and their limited recognition by American audiences. Mr. Rubbra's psalm, with accompaniment by a string orchestra, harp and tympani, will most probably remain unrecognized despite the conducting of Miss Iva Dee Hiatt last night. The Hovhaness motets were disappointingly traditional, or even reactionary, on first hearing.

But the cantata was a brilliant success. Its instrumental portions are richly oriental, full of wailing oboes, bells and harp. Its solo sections, as sung by Miss Willauer, were nothing short of thrilling. And its choral sections were direct and effective.

* * *

IT IS a short work, too absorbing to time, and Mr. Ross, an eloquent figure with a variety of conductorial gestures that included a good baseball swing, brought it to a brilliant finish. As he had predicted in his remarks, the Hovhaness work made a hit with the audience, which no more than half filled the Theater-Concert Hall.

Mr. Ross opened the program with Brahms' "Warum Ist das Licht Gegeben," and introduced a group of early works led by student conductors Elaine Yano, Ted Grame, Suzanna Robinson and John Atwood. Kalman Novak, who on Sunday night conducted a group of three poems set for small chorus by student composer Emma Lou Diemer, last night led the full chorus and accompanying strings and organ in the Mozart "Te Deum." Heinz Perez was concertmaster.

Movie Timetable

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 16 1955

Final Concerts To Be Given In Lenox Tonight And Sunday

The two final programs in this season's Berkshire Festival series of chamber orchestra concerts by members of the Boston Symphony Orchestra will be given in the Theater-Concert hall at Tanglewood, Lenox, tonight at 8:30 and tomorrow afternoon at 2:30. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi—his Concerti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspiration), and the "Gloria" Mass in D Major (which Hugh Ross will conduct). The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Mr. Mayes joined the Boston Symphony Orchestra as solo cellist at the start of the 1948-1949 season, Serge Koussevitzky's last season as conductor. Previously he had been solo cellist of the Philadelphia Orchestra for a decade, having joined that orchestra at the age of 19. He is the grandson of a Cherokee Indian and his father was a first cousin to Will Rogers. He has performed in recital, with orchestra and in chamber music ensembles in most of our principal cities. Last season he introduced the new Cello Concerto by Kabalevsky to American audiences.

Sunday's all-French concert, which will also be conducted by Mr. Munch, will be comprised of a suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin"; the Pavane by Gabriel Faure; Milhaud's "Serenade" for Small Orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Commencing next weekend (July 22 and 23 evenings, July 24 afternoon), the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6,000-seat Music Shed, which Mr. Munch will open on Friday evening (July 22) with an all-Beethoven program with Isaac Stern as violin soloist.

Remaining seats for these two concerts, as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office and telephone reservations are accepted—Lenox 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be given in the Shed, which will also seat lawn audience.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 16 1955

One Day Trip Tips

The following list of some of the many current Bay State events has been compiled by the Massachusetts Department of Commerce as a public service.

MUSIC FESTIVAL — Boston Symphony Orchestra performs at famous Tanglewood Music Festival. Evenings, July 22, 23. Afternoon, July 24. Lenox, Route 9 or 20.

BEACH PARTY AND CLAMBAKE — Old-fashioned New England beach party and evening clambake. Magnolia Beach, Magnolia, Route 127.

FESTIVL OF THE ARTS — Cape Ann Festival of the Arts opens July 23, features International Dance Festival. Gloucester High School. Route 127.

COSTUME BALL — Chance for all to show creative ability at Beachcombers Costume Ball, Provincetown Town Hall. Evening, July 22. Route 3 to 6.

CHICKEN BARBECUES — Take your pick—Saturday, July 25, West Carver, Route 44 at 3 p. m. and Wareham, Route 6 at 5 p. m.; Sunday, July 24, noon, at both Raynham, Route 44, and Walpole.

AUCTION SALES — Match wits with professional Yankee auctioneers evenings every Friday at Northampton; every Wednesday at Westhampton. Route 9.

ARMY TOURS—Special public tours every Thursday at Otis Air Force Base. Route 28, Cape Cod; Anti-aircraft practice every Wednesday, Wellfleet, Route 6.

KIDDIES TRAIN RIDE — Daily through scenic cranberry bogs over quaint Edaville Railroad. South Carver, Routes 3 to 44 to 58.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 15 1955

Siber and Abate To Exhibit Art At Tanglewood

Lenox, July 14—Paintings of the weather, by Berkshire artist Helmut C. Siber of Mill River, will be on exhibition during the coming week, from Saturday, July 16 until July 23, in the glassed exhibition hall, main gate, at Tanglewood, in conjunction with the Berkshire Festival concerts of the Boston Symphony Orchestra.

Commencing this week end, and continuing through the close of the festival on Aug. 14, the Tanglewood formal gardens will also display five large pieces of outdoor sculpture by Peter Abate of Brookline, whose Carrara marble work, "The Pearl," attracted much favorable comment at Tanglewood last summer.

These exhibitions, as well as succeeding weekly shows of paintings, sculpture and photographs, have been arranged through the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Eagle Wed July 20

Manos

AREA STUDENTS attending the Berkshire Music Center at Tanglewood this summer chat on the campus with Rosario Mazzeo, bass clarinetist of the Boston Symphony Orchestra, at left. Seated on the bench with him are Jayn Frances Rosenfeld of Pittsfield and Max Anthony Watras of Chicopee, clarinetist of the student orchestra, and kneeling, Robert Paige Ceeley of Williamstown, who is studying composition with Roger Sessions.

Tanglewood Tales

Schermerhorn Conducts Tomorrow

Tomorrow's symphony concert by the student orchestra in the Tanglewood Music Shed will give the audience of Friends a first opportunity to see Kenneth D. Schermerhorn, of Schenectady, N.Y., conduct since it was announced last week he had been awarded the Koussevitzky Memorial Scholarship raised by Berkshire residents for a student of conducting. He will lead the orchestra in two movements of Prokofieff's violin concerto, with Paul Gurevich, of the Bronx, N.Y., as soloist.

A high light of the program will be "A Survivor From Warsaw," a work for orchestra, narrator and chorus, composed by the late Arnold Schoenberg, commissioned in 1947 by the Koussevitzky Music Foundation and dedicated to the memory of Natalie Koussevitzky, first wife of the late conductor of the Boston Symphony Orchestra. Prepared under the direction of Leonard Bernstein, it will be conducted by Arthur Winograd, a student of the Berkshire Music Center last summer, who will be making his first appearance of the season on the Shed podium. A former cellist with the Juilliard String Quartet, from 1946 until this year, he traveled with the ensemble in 1951 through Italy, [illegible], France, Switzerland and West Germany. He is 35, a native of New York City, and started to study music at the age of 14.

Stern, Zakin To Be Heard At Festival Recital Tonight

TANGLEWOOD—The third week of concerts in the 1955 Berkshire Festival begins tonight with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theater-Concert Hall at 8:30. Three sonatas for violin and piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F Major, Opus 24 (the "Spring" Sonata); and C Minor, Opus 30, No. 2. This will be the third in the series of six Wednesday evening Chamber Music concerts devoted to Beethoven this season. Future programs will be given by the New Music Quartet (July 27), Rudolf Serkin (Aug. 3) and Gregor Piatigorsky and Ralph Berkowitz (Aug. 10).

Donating Services

Mr. Stern, who is donating his services for the benefit of the Tanglewood Revolving Scholarship Fund, returned last fall from his second round-the-world tour in 16 months. Since last November he has played in more than 50 American cities while on his 13th coast-to-coast tour. In April he played with Charles Munch and the Boston Symphony Orchestra the American premiere of Leonard Bernstein's new "Serenade" for solo violin, strings, harp and percussion. He has just returned from his fourth series of appearances in Israel, having also appeared as soloist with the Israel Philharmonic Orchestra on its European tour in May.

In addition to tonight's appearance in the Chamber Music series, Mr. Stern will be soloist with the full Boston Symphony Orchestra in two Festival concerts in the Music Shed: in Beethoven's Violin Concerto Friday evening, under the direction of Charles Munch, and in Brahms' Double Concerto for Violin and Cello, with Gregor Piatigorsky, on Sunday afternoon, July 31, Pierre Monteux conducting.

Shed Concert Friday

On Friday evening in the Music Shed the first of this season's 12 concerts by the full 104-piece Boston Symphony Orchestra will be given. Charles Munch will conduct an all-Beethoven program comprised of the Overture to "Coriolan" and the Seventh Symphony, in addition to the violin concerto with Mr. Stern. Saturday evening at 8:30, Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss, and also the Suite from "The Black Maskers" by Roger Sessions, who is teaching composition at the Berkshire Music Center this summer. Sunday afternoon Mr. Munch will return, again to conduct an all-Beethoven concert of three symphonies—the first, fourth and sixth.

Remaining seats for tonight's concert, as well as all succeeding ones during the Berkshire Festival, which ends Aug. 14, may be obtained at the Tanglewood box office.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326
JUL 18 1955

2,510 Hear Final Tanglewood Small Orchestra Concert

An audience of 2,510 at Tanglewood, Lenox, yesterday afternoon heard the sixth and last concert this season of the small orchestra of Boston Symphony orchestra musicians. Charles Munch directed the program of music by French composers.

The opening work was a suite from Rameau's opera, "Dardanus." This was followed by Ravel's "Le Tombeau de Couperin," an orchestral suite. Then came Faure's "Pavane" and Darius Milhaud's "Serenade," also known as his Symphony No. 3.

The final portion of the program was devoted to Honegger's Symphony No. 4.

A total of 9,703 persons attended the small orchestra concerts at Tanglewood during the week-end. Saturday night's concert, attended by 4,064, featured the music of Antonio Vivaldi. Works performed included the "Concerto Grosso in D Minor," "Concerto Grosso in B Minor" and the "Gloria" for solo voices, chorus and orchestra. In addition, Samuel Mayes, first cellist, played Boccherini's "Concerto for Violin-cello in B-Flat Major."

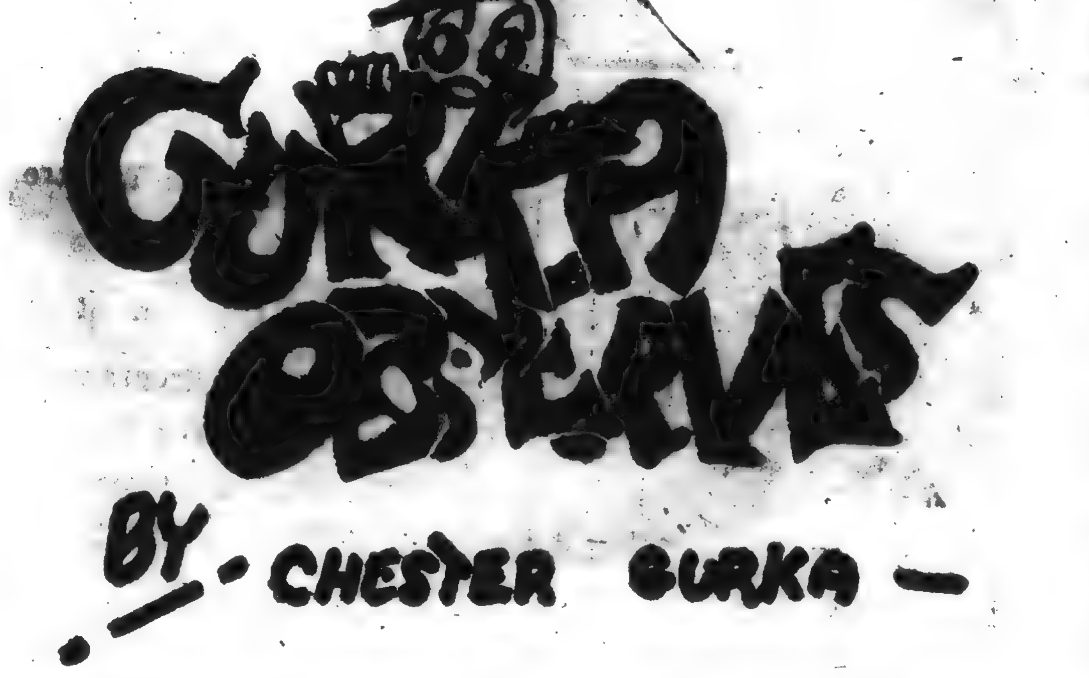
Mr. Munch directed the Vivaldi concerti and Hugh Rooss, "Gloria."

An audience of 3,129 was present Friday night for a Mozart concert directed by Leonard Bernstein.

A chamber music concert will take place Wednesday night and the first of 12 major symphony concerts Friday night.

News (e)
AMESBURY, Mass.
Independent
Circ. 2,515

JUL 16 1955



The Automobile Club of America today came to the defense of the much maligned woman driver.

"They may not be more experienced drivers than men," said W. H. Heineke, executive vice president of the Club, "but they tend to be the safer ones."

The Club suggested that husbands let their wives share in the driving on long-distance vacation trips, because "over the long journeys women are likely to stay more alert."

Mr. Heineke cited a Pennsylvania Turnpike accident survey which disclosed that women drivers don't fall asleep at the wheel as often as men.

The study also revealed that older drivers — those 46 and older— have few falling asleep accidents; those in the 16 to 25 age bracket were responsible for 35.5 percent of such mishaps.

The Club offered the following recommendations for long-trip highway vacationists: stop for a rest and coffee every 100 miles; change drivers after every stop; don't pass on hills or curves; keep a space about 150 feet between you and the car ahead; avoid alcohol if you're driving; never drive when drowsy; and, of course, keep within the speed limits.

the United States his adopted land many years ago. He was appointed musical director of Columbia Broadcasting System because of his outstanding work in various radio concert series. His guest appearances include performances with the New York Philharmonic Orchestra, Montreal Symphony, Toronto Symphony and others.

The program:

Sarabande & Saltarello from Suite in Ancient Style, by Antonini.

Concerto in F, No. 14, piano and strings (Bach), Grace Castagnetta, piano.

Summer & Winter, from The Seasons (Vivaldi), Totenberg, violin.

Hymn & Fuguing Tune (Cowell).

Concerto No. 2 for violin and strings (Hovhaness), Totenberg.

Rhapsodia Sinfonica (Turina), Miss Castagnetta.

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Costume Ball — Chance for all to show creative ability at Beachcombers Costume Ball, Provincetown Town Hall, Evening, July 22. Route 3 to 6.

Chicken Barbecues — Take your pick — Saturday, July 25, West Carver, Route 44 at 3 p.m., and Wareham, Route 6 at 5 p.m.; Sunday, July 24, noon, at both Raynham, Route 44 and Walpole, Mass.

Auction Sales — Match wits with professional Yankee auctioneers evenings every Friday at Northampton; every Wednesday at Westhampton. Route 9.

Army Tours — Special public tours every Thursday at Otis Air Force Base, Route 28, Cape Cod; Anti-aircraft practice every Wednesday, Wellfleet, Route 6.

Kiddies Train Ride — Daily through scenic cranberry bogs over quaint Edaville Railroad, South Carver. Routes 3 to 44 to 58.

Berkshire Eagle; Wed July 20

Tanglewood on Parade Group Maps Plans for Benefit Aug. 11

"Tanglewood on Parade," the annual benefit by the Boston Symphony Orchestra for the Berkshire Music Center, its summer music school at Tanglewood, will be held this year on Thursday, Aug. 11.

At a meeting at Tanglewood yesterday, the following committee officers were named: Mrs. Serge Koussevitzky, Lenox chairman; Mrs. Bruce Sanborn, Lenox and St. Paul, Minn., vice-chairman; Miss Margo Miller, Pittsfield, secretary.

Committee Head

Heading the committee for the sale of boxes is Miss Gertrude Robinson Smith, Stockbridge, chairman, and Mrs. Thomas D. Perry Jr., Hingham, vice-chairman. Mrs. Bruce Sanborn is in charge of door prizes.

Holders of box and reserved seats are invited to a special performance of a one-act opera in the formal gardens at Tanglewood at 4 p.m. on Aug. 11, preceding the evening's full program. Boris Goldovsky, head of the opera department, will announce his program and cast soon.

Student Concerts

At 6 p.m. all five departments of the Berkshire Music Center—student symphony orchestra, chamber music, opera, choral and Study Group, — will give simultaneous demonstrations. During dinner a choir concert will be given on the steps of the Berkshire Music Center's administration building.

The program for the evening concert at 8:30 p.m. in the Music Shed by the Boston Symphony Orchestra and noted guest artists will be announced shortly. At the close of the concert, door prizes will be drawn. Dancing on the lawn will end the festivities.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 16 1955

Bernstein Polished In Mozart Offering

By EVANS CLINCHY

Lenox, Mass. — Leonard Bernstein conducted an all-Mozart program here last night at Tanglewood, and he conducted it elegantly.

He also played the piano, the G Major Piano Concerto, K. 453. The piece was conducted by Mr. Bernstein from the piano, and he also accompanied Jennie Tourek, a fine soprano, in one of her three Mozart arias.

* * *

AS A PIANIST, Mr. Bernstein has a fine, light Mozartean touch. In the concerto he tended to drag and romanticize the slow movement a bit, but otherwise his playing had all the sting and wit that one could ask for.

I suspect, however, that he is a better Mozart conductor than player. His program last night contained the "Don Giovanni" Overture and the "Linz" Symphony beside the piano concerto. He brought to each of these a suavity mixed with just the right touch of intense feeling that was most charming to both the ear and heart.

Here there was no tendency to dramatize himself as a conductor in the manner in which he appeared to dramatize Bernstein the pianist. It is no mean feat to conduct from the piano, and perhaps he became a little bit lost doing both jobs at once. Certainly the members of the Boston Symphony's chamber orchestra tended to lose their normal cool perfection.

Otherwise, they played exquisitively throughout the entire evening.

* * *

MISS TOUREL, who certainly is a soprano of the highest caliber, sang her three arias with great security and with appealing roundness of tone.

The arias included one from "Idomeneo," a rondo entitled "Al desio, di chi t'adorata," and a scene and rondo "Non, temer, amato bene." This last had the piano obligato by Mr. Bernstein, and all used orchestral accompaniment.

On the whole and with Mr. Bernstein's forgivable dramatics aside, it was a most pleasant evening of Mozart. All of the music was lovely, much of it unusual. And it was well- performed.

A large crowd for the Theater Concert Hall was in attendance, and even though the night was cloudy, the weather was not too warm, and the music could be heard quite clearly both inside and outside the hall.

Tanglewood Tales

Stern to Be Heard Twice This Week

Violinist Isaac Stern, who makes the first of three Tanglewood appearances on Berkshire Festival programs this summer tonight, in a program of Beethoven sonatas with Alexander Zakin, is staying at Elm Court, Lenox, with his wife and mother, and Mr. Zakin. Between his concert tonight in the Theater-Concert Hall and his Friday performance of the Beethoven violin concerto with Charles Munch and the Boston Symphony Orchestra in the Tanglewood Music Shed, Mr. Stern will rehearse with cellist Leonard Rose and pianist Eugene Istomin for several concerts he will give later this month in Chicago. Mr. Istomin is a Festival soloist in Beethoven's concerto No. 4 on Sunday Aug. 7.

* * *

Gregor Piatrigorsky Arriving July 28

Gregor Piatigorsky is expected at Elm Court, Thursday, July 28, to commence the classes he will hold in chamber music at the Berkshire Music Center during its final two weeks. The eminent cellist appears three times on Festival programs this summer, playing the Brahms Concerto for violin and cello with Isaac Stern on Sunday afternoon, July 31; giving a sonata program with Ralph Berkowitz Wednesday evening, Aug. 10, and performing Ernest Bloch's "Schelomo" Friday, Aug. 12.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 16 1955

4th Small Orchestra Concert At Tanglewood Draws 3,129

An audience of 3,129 at Tanglewood, Lenox, last evening heard the fourth of the six concerts by small orchestra of Boston symphony musicians in the theater-concert hall.

Bernstein Conducts

Leonard Bernstein, head of the department of orchestra conducting at the Berkshire Music center, led the orchestra in a program devoted entirely to the works of Mozart.

This evening, in the second of this week-end's series of small concerts, Charles Munch will conduct the orchestra in the works of two Italian composers, Vivaldi and Boccerini, while tomorrow afternoon he will lead the musicians through an all-French program. Sunday's music will close the series of preliminary concerts.

Next week the 1955 Berkshire Music festival goes into its major phase as the full 104-member Boston Symphony orchestra under Mr. Munch's direction begins a schedule of 12 concerts in the huge Tanglewood music shed. These will be given on Friday and Saturday evenings at 8.30 and Sunday afternoons at 2.30 for four successive weeks. The Wednesday evening chamber music concerts in the theater-concert hall will continue through the rest of the festival season.

On last evening's Mozart program were the overture to "Don Giovanni," the C major symphony (K.425), and the piano concerto in G major in which Mr. Bernstein served as soloist, conducting the orchestra at the same time from the keyboard. The program also included three Mozart arias by Jennie Tourel, mezzo-soprano.

Representing Boccerini on this evening's program is the concerto for 'cello with Samuel Mayes of the Boston orchestra as soloist, while the Vivaldi works are two concerti grossi and the Gloria in which the Music center chorus directed by Hugh Ross will take part.

Tomorrow afternoon's program consists of Rameau's "Darndanus" suite, Ravel's "Le Tombeau de Couperin," Faure's Pavane, Milhaud's Serenade, and Honegger's Fourth symphony.

Eagle Wed. July 20

Tanglewood Tales

Students To Perform Works of Teachers

Music by two members of the Berkshire Music Center will be given on student programs later this summer. Guest composer Boris Blacher's Divertimento for Flute, Oboe, Clarinet and Bassoon, Opus 38, will be performed by students of Department I, at the Sunday morning Chamber Music concert of Aug. 7. Ingolf Dahl, associate professor of music of the University of Southern California, who heads Tanglewood's Study Group (Department V), will conduct the student symphony orchestra at its final concert, Saturday afternoon Aug. 13, in his own composition, "The Tower of St. Barbara," which was commissioned by the Louisville (Ky.) Philharmonic Orchestra, and performed there and by the National Orchestral Assn. under Leon Barzin in New York City.

* * *

Blacher's First Night Spent in Orchestra Pit

Boris Blacher, director of Berlin's Hochschule fur Musik, who is guest composer at Tanglewood, had one night in New York before coming to Tanglewood to teach composition at the Berkshire Music Center. The distinguished composer revealed in an interview this week that he had spent his first evening in the U.S. in the orchestra pit of the St. James Theater on Broadway, watching from that vantage a performance of the musical comedy hit, "The Pajama Game." Professor Blacher had a relative in the pit orchestra, and volunteered "to play the celeste, or something . . . but they all seemed quite busy, so I had nothing to do."

* * *

Malcolm Bernstein To Sing Dual Roles

Beethoven's "Fidelio," Act II of which will be given in concert form by the Boston Symphony Orchestra in Tanglewood's Music Shed on Saturday evening, Aug. 6, will utilize three students of the orchestra's summer music school, the Berkshire Music Center, as soloists, assisting Metropolitan Opera soprano Margaret Harshaw, tenor David Lloyd and baritone Mac Morgan. The dual roles of Pizzaro and Don Fernando have gone to Malcolm Bernstein, of Baltimore, baritone in his second year with the Tanglewood opera department. In 1954 student opera productions he was the grandfather in Aaron Copland's "The Tender Land" and Geronte in Gounod's "Le Medicin Malgre Lui," and sang the bass solo in Bach's Magnificat, which Hugh Ross conducted. The roles of Marzelline and Jaquino are to be sung by Christine Cardillo of North Adams, a sister of Pasquale Cardillo, clarinetist in the Boston Symphony Orchestra; and Arthur Schoep, of New York, of the staff of the Tanglewood opera department. Miss Cardillo was a finalist in the Metropolitan Opera auditions of the air, studied at Tanglewood in 1953, and has just returned to the campus after two years of vocal study in Milan, on a Fulbright scolarship. Mr. Schoep will make his Berkshire Festival debut a week earlier in a solo role in Samuel Barber's "Prayers of Kierkegaard," on Mr. Munch's concert of July 29.

* * *

Springfield Chorus To Sing at Shed Aug. 14

Seventy members of the chorus of the Springfield Symphony Orchestra, have been invited by Charles Munch, music director of the Boston Symphony to appear with the orchestra, the Festival Chorus of the students of the Berkshire Music Center, and soloists Adele Addison, Catherine Akos, David Lloyd and Donald Gramm in the Festival concert performance of Beethoven's Ninth Symphony, with which the Berkshire Festival will close at Tanglewood on Sunday afternoon, Aug. 14. The Spirngfield chorus, which took part in the Berlioz "Requiem" in a Festival concert last year, is being trained by Hugh Ross, head of the Tanglewood choral department, and his assistant, John Krueger, of Youngstown, Ohio.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 19 1955

Isaac Stern, violinist, will be heard in a program of three Beethoven sonatas with Alexander Zakin Wednesday evening in the Theater-Concert Hall in Tanglewood, Lenox.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 16 1955

Berkshire Festival Schedules 12 Concerts

TANGLEWOOD, Lenox, July 16—The Berkshire Festival concerts move into high gear next week when the entire 104-piece Boston Symphony Orchestra, having completed its Spring and early Summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston, moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed, which will continue until the conclusion of the Festival on August 14, under the direction of music director.
Charles Munch, the symphony's

Again this year 12 concerts will be performed in the 6000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the 12 Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9197.

A feature of the Shed series in1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Miss Solemnis" (in memory of Serge Koussevitsky, late Music Director of the orchestra).

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theater-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

Suite Is Feature

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers," by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor Music at Princeton University, is guest teacher of composition at Tanglewood this Summer.

Evening concerts at Tanglewood are at 8.30 p. m.; the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 23), for which the nominal charge is made of $1.00 for the benefit of the orchestra's pension fund.

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theater-Concert Hall are: Sat. July 16: Charles Munch conducting a program of Italian Music. Vilvaldi: Concerto Grosso in D, Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Concerto for Cello, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Ruth McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's Summer music school. Sun. July 17: Charles Munch conducting a program of French Music: Rameau: Suite from "Dadanus"; Ravel "Le Tombeau de Couperin"; Faure: Pavane: Milhaud: Serenade Honegger, Symphony No. 4.

3 Beethoven Quartets

The fourth week of Berkshire Festival concerts will commence with a program of three Beethoven quartets by the New Music String Quartet (Wednesday July 27 in the Theatre-Concert Hall). In the Music Shed, Charles Munch will conduct the Boston Symphony Orchestra Friday evening (July 29) in a program of Handel, Schumann, Samuel Barber and Brahms, with Leontyne Price, soprano, as soloist; and Saturday evening (July 30) Mr. Munch directs an all-Beethoven program, with Rudolf Serkin, pianist, as soloist. The Sunday afternon (July 31) Music Shed concert is an an all-Brahms program by the Boston Symphony with Pierre Monteux as guest conductor, and Isaac Stern and Gregor Piatigorsky as soloists.

During the coming week a number of concerts will be given by students of the Berkshire Music Center, now in the midst of its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances: Sunday morning chamber music by Department I students (10 a. m., July 17, and 24, Chamber Music Hall); Sunday evening composers' forums by Department III students (8:30 p. m., July 17 and 24, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8.30 p. m., July 18 and 25, Sedgewick Hall, Lenox): a choral concert by the small choir of Department II students (8:30 p. m., July 19, Theater-Concert Hall); symphony concert by the student orchestra of Department I (8:30 p. m., July 21 Music Shed).

Tickets are available at the Tanglewood box office for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friend's Society, will be mailed on request. For the convenience of Festival patrons, the Berkshire Hill Conference, Pittsfield 26, Mass will supply a list of hotel, motel, or guest house accommodations in the Berkshires and through the co-operation of local chambers of commerce and similar organizations, will endeavor to secure reservations

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TYPICAL SCENE AT TANGLEWOOD CONCERT

LENOX—The Berkshire Festival of the Boston Symphony Orchestra enters its second week of the season Sunday. The six-week festival of 24 concerts ends August 14. Audiences during the 1954 season averaged 2275 persons in the Theater Concert Hall and 9197 persons at performances in the huge music shed. The Boston Symphony has participated in 16 of the 18 Summer programs.

Press (e)
BRISTOL, Conn.
Indep. Republican
Circ. 12,101

JUL 16 1955

BERKSHIRE FESTIVAL

As time goes, an eighteenth anniversary is not particularly unusual; yet when the Berkshire Music Center started its first season at Tanglewood in 1937 even its enthusiasts were not prepared for the huge success it has met from its inauguration.

The summertime program at Lenox is one of the bright cultural features of American life and has been so from the start. The beautiful setting in the Berkshires adds immeasurably to the entertaining aspects of the festival.

When the idea of holding the festival was first broached, some of the enthusiasts expressed the hope that sometime Tanglewood would become famous as a sort of American Salzburg. It has done better than that. It has become a focal point of world music for this season of the year.

The sponsors and the people of Western Massachusetts, who have taken immense community pride in the festival, have heard the plaudits of musical greats and the audience, made up of those from all walks of life with the common binding quality being appreciation of good music.

The eminent conductor, Dr. Charles Munsch, who spoke at the conclusion of opening exercises, possibly expressed a most accurate feeling of those interested in Tanglewood when he said, "I hope with all my heart that our festival here in the beautiful Berkshire Hills, under this guidance, will be a blessing that will unite all those who make music and those who listen to it—in a noble and fervent communion.

Those who have attended the festival in the past will attest to the fact that, so far, Dr. Munch's hopes have been more than fulfilled.

PATERSON, N. J.
CALL
Circ. D. 30,501

JUN 27 1955

Janiec To Conduct Premiere Of Opera At Berkshire Fest

PASSAIC—Henry Janiec, son of Mr. and Mrs. Walter Janiec, 186 Columbia Ave., a native of this city, will conduct the premiere performances of the new opera, "The Rope," by Louis Meninni at the Berkshire Music Festival in Tanglewood, Mass., Aug. 8 and 9.

The Festival of Tanglewood, as it is popularly called, is a six-week series of concerts and operatic performances sponsored by the Boston Symphony Orchestra.

In addition to his operatic duties, Janiec will be an assistant conductor of the Tanglewood Symphony for the second year, assisting Leonard Bernstein, famous young composer-conductor in the Thursday evening orchestral series. In a similar post last year, Janiec conducted with such men as Jean Morel, Richard Burgin, Thomas Schippers, Arthur Fiedler and Charles Munch, conductor of the Boston Symphony.

Janiec is regular conductor of the Spartanburg Symphony Orchestra and professor of piano and conducting at Cinverse College, Spartanburg, S. C. He is also a string supervisor in the city schools and serves as musical director for the Spartanburg Little Theater. He has also served as guest conductor of the Boston Pops Orchestra, the South Carolina Opera Workshop and various opera companies and orchestras in the South.

He graduated from Passaic schools and received musical training from George Keller, of Paterson. He recieved his bachelor and mastor of music education degrees from Oberlin College. His brother is Edward Janiec, director of the Chopin Singing Society.

American (e)
WATERBURY, Conn.
Independent
Circ. 39,951

JUL 12 1955

Finnish Composer Coming To U.S.

Lenox, Mass., July 12—(UP)—Eino Rautavarra, 26, a Finnish composer, will study at the Berkshire Music Center this summer under the sponsorship of his famed countryman, Jan Sibelius.

Rautavarra is one of 33 students from foreign nations who entered the school's 13th session at Tanglewood.

Rautavarra has composed several works, including a "Requiem In Our Time" which won him the Thor Johnson Prize, an award donated by the conductor of the Cincinnati Symphony Orchestra.

Rautavarra will study at Tanglewood under Roger Sessions and Boris Blacher, a contemporary German composer.

PASSAIC, N. J.
HERALD-NEWS
Circ. D. 57,740

JUN 23 1955

Henry Janiec to Conduct Premiere of New Opera

To Serve as Assistant Conductor Of Tanglewood Symphony for Second Year

Henry Janiec, native of Passaic, will conduct the premiere performances of the new opera, "The Rope", by Louis Meninni at the Berkshire Music Festival in Tanglewood, Mass., August 8-9.

Henry Janiec

To Assist With Symphony

The new work was commissioned by the Koussevitzky Foundation and will be directed by Boris Goldovsky, director of the Boston Opera Company and intermission commentator for the Metropolitan Opera broadcasts.

The Berkshire Festival, or Tanglewood as it is popularly called, is a six-week series of concerts and operatic performances sponsored by the Boston Symphony Orchestra and directed by Charles Munch and Aaron Copland.

In addition to his operatic duties, Mr. Janiec will be an assistant conductor of the Tanglewood Symphony for the second year. He will assist Leonard Bernstein, famous young composer-conductor, in the Thursday evening orchestral series. Last year in this post, Janiec conducted with such men as Jean Morel, Richard Burgin, Thomas Schippers, Arthur Fiedler, and Charles Munch, conductor of the Boston Symphony.

Professor At Converse College

Mr. Janiec is regular conductor of the Spartanburg Symphony Orchestra and professor of piano and conducting at Converse College in Spartanburg, S. C.

He is also a string supervisor in the City Schools, and serves as musical director for the Spartanburg Little Theater where he has conducted the first national community production of such shows as "Carousel", "Allegro", and "Kiss Me, Kate".

He has also served as guest conductor of the Boston Pops Orchestra, the South Carolina Opera Workshop, and various opera companies and orchestras in the South. Last season he directed the sound track of the movie short-subject "Escape".

Mr. Janiec received his bachelor and master of music education degrees from Oberlin College after graduation from Passai High School and local musical training with George Keller, of Paterson. He is the son of Mr. and Mrs. Walter Janiec, 186 Columbia Avenue, Passaic, and the brother of Edward Janiec, director of the Chopin Singing Society.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUL 1 5 1959

Concert Center Of The Berkshires

anglewood at Lenox, Mass., once a fabulous residential estate, an the locale in which Nathaniel Hawthorne wrote "Tanglewoo Tales", is once again a center for music lovers as the 18th annua Berkshire Festival gets under way. With its summer music schoo a number of varied concerts each week, and the coming serie of 12 concerts by the Boston Symphony Orchestra, this year' Festival may well break last year's attendance of 135,775.

Transcript (e)
NORTH ADAMS, Mass.
Independent
Circ. 13,326

JUL 1 5 1959

Tanglewood Student Conductor Grant Goes To Schenectady Man

The annual Berkshire county scholarship to a conductor student of the Berkshire Music center, the Boston Symphony orchestra's summer music school at Tanglewood, Lenox, has been awarded to Kenneth D. Schermerhorn, 25, of Schenectady, it was announced today.

To Express Gratitude

The scholarship was instituted last year by Tanglewood's neighboring residents of Berkshire county to express their gratitude for concerts of symphony music performed by students of the Berkshire Music center who train under the American composer-conductor, Leonard Bernstein.

The scholarship was organized as a memorial to the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who instituted student symphony concerts at Tanglewood in 1940. The programs are led by talented young conductors, training for leadership of the world's symphonic orchestras. Graduates from the Tanglewood podium have included such distinguished conductors as Mr. Bernstein, Thor Johnson (Cincinnati), Walter Hendl (Dallas), Lukas Foss (Los Angeles), Eleazar de Carvalho (Rio de Janeiro), Robert Whitney (Louisville), Richard Bales (National Gallery, Washington, D. C.), Thomas Schippers (New York city and Metropolitan opera companies), Robert Zeller (Sadler's Wells ballet), Herman Herz (Duluth).

The scholarship committee, headed by Mrs. William M. Crane of Richmond, in 1954 raised $5,000 from more than 135 donors toward a $15,000 goal to establish an annual scholarship to attract student conductors to Tanglewood. Its present value is $500, which covers the student's tuition and living expenses at the Berkshire Music center.

Make Debut

Kenneth Schermerhorn, to whom the conducting scholarship has been awarded for the present season, made his debut on the music shed podium at Tanglewood last night, opening a student concert program with Brahms' "Tragic Overture." He is one of several student conductors who share portions of the summer symphony evenings, working under Bernstein, who recommended that Schermerhorn receive the scholarship.

In 1950, following three years of music study at the New England Conservatory of Music in Boston, and private work with Roger Voisin, first trumpet, and Gaston DuFresne, bass player of the Boston symphony, Schermerhorn attended the Berkshire Music center as a trumpet player in the student orchestra and came under Leonard Bernstein's jurisdiction. The following season he spent with the Kansas City, Mo., Symphony, conducted by Hans Schweiger.

During two years in the army, ending a few weeks ago, Schermerhorn first played in a Seventh army symphony orchestra, then was made conductor of a 70-piece soldier orchestra that gave 80 concerts in eight foreign countries. He met Bernstein in Italy in April and Bernstein urged him to return to Tanglewood this summer after ending his service.

Republican (m)
WATERBURY, Conn.
Independent
Circ. 21,295

JUL 12 195

Fine Job Offered On Bach's Mass

Those interested in the choral tradition in America, in musical standards and achievements among American college students as illustrated by undergraduates from two institutions of learning on the river Charles or in the continuing substantial contributions to civilization in these United States made by the Boston Symphony Orchestra in its Berkshire Festival, or in all three, will be glad to hear of the climactic concert, Sunday afternoon, of the festival's first week.

Johann Sebastian Bach's great Mass in D minor received a performance of authority, brilliant and deeply reverent, forceful and tenderly intimate as the sections of this work of mystic grandeur and beauty demand. The Boston Symphony, reduced in size for the occasion, the Harvard Glee Club and the Radcliffe Choral Society, Adele Addison, soprano, Florence Kopleff, contralto, John McCollum, tenor and Donald Gramm, bass, were the performers whom Charles Munch, the conductor, directed in this great re-creation.

Description of the excellent work of the choristers must be limited to the inspiring heights of the Credo; the tenderly simple Et Incarnatus Est, the intensely yearning sadness of the Crucifixus with its Et Sepultus Est, one of the supreme moments in music, and the brilliant outburst of Easter gladness, not at all diminished by the trumpets soaring to high D's, of the Resurrexit. Trained by G. Wallace Woodworth, their security and enthusiasm were a joy to hear and to behold; a contributing factor to their achievement was the fact that this was their fifth concert performance of the Mass this season. Mention must be made of the need in occasional passages for more fullness in the tenor section, greater depth in the bass, that the addition of the voices of older men would have prov

The contributions of all the so ists were on the high plane s by the conductor, the orchestra and the chorus but notice must be taken of the final solo section, Agnus Dei, reserved by Bach for the alto; Miss Kopleff filled its sweeping phrases with the atmosphere of peace and reconciliation. The obligato passages of the concert master, the flute, horn and oboi d'Amore soloists were distinguished and Power Biggs' organ continuous were most discreet, those of Daniel Pinkham on the harpsichord full of vigor and brightness.

The soloists joined the chorus in the Dona Nobis Pacem, in breadth and austerity more a song of praise than of prayer, to bring to a close a memorable afternoon of music.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 1 8 1955

All-French Program Heard at Tanglewood

By GEORGE W. STOWE

Lenox, Mass.—Charles Munch, as a modernist, swears unswerving allegiance to French contemporaries. Representative of his interests are Milhaud and Honegger, who concluded the All-French program in the Theater-Concert Hall Sunday afternoon.

* * *

SINCE THIS is a Beethoven season at Tanglewood we should be happy, I suppose, with the four contemporary works Munch is conducting. But the shade of Koussevitsky still hovers over these concerts and reminds us of his sponsorship of young and aspiring talents. What better forum can they have than this world-renowned festival?

As for Honegger, he has already become a respectable modernist. He has easily outlived the sensationalism of "Pacific 231," that symphonic depiction of a steam engine; he has even escaped his designation as one of the "French Six," except in the musical textbooks.

His orchestral syntax, of course, still challenges the average listener because of a texture that is polyphonically involved and structurally difficult to comprehend. He will never supplant Beethoven in popularity, although he has a strong minority of adherents.

However, there is nothing particularly forbidding about the Fourth Symphony, which Munch and the Bostonians performed yesterday afternoon. Compared to his dissonant Symphonie Liturgique, this essay is extremely palatable, even if overlaid with gentle melancholy—or nostalgia, if you will, since it is subtitled "Baslerian Delights."

* * *

MR. MUNCH was unassailably in his element with this music and the chamber orchestra explored its niceties with unaccustomed refinement and exemplary rapport. This same praise could be leveled at the entire performance yesterday afternoon.

Rameau's Suite from the opera, "Dardanus," was the quintessence of 18th Century elegance and exhibited the orchestra's capacity for beautifully balanced playing. This same could be said for Ravel's "Le Tombeau de Couperin," which is an old favorite of Munch's. It had a scintillant wit and delightful confluence, homage alike to Couperin and to Ravel.

Coming after the Hellenic purity of Faure's "Pavane" (Op. 50), Milhaud's "Serenade" (also known as Symphony No. 3 for Small Orchestra) signified a descent to more earthy pleasures. There is a carnival atmosphere to this music, most evident in the blatant finale that utilizes a battery of percussion instruments.

Like Villa-Lobos, Milhaud is an inexhaustible source of music. His output encompasses almost every style of writing and he has experimented in practically every medium. His Serenade may not be one of his most significant efforts, but this did not prevent the Bostonians from giving it a handsome performance.

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Walter Janiec,
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Louis Meninni at
Aug. 8 and 9.
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Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 14,200

JUL 14 1955

Second Week of Berkshire Festival Concerts

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., includes three concerts by a chamber orchestra of members of the Boston Symphony on Friday and Saturday evenings (July 15 and 16) and Sunday afternoon (July 17).

The Friday evening program marks the return to the Tanglewood podium of noted young American composer-conductor-pianist Leonard Bernstein. Mr. Bernstein has chosen an all-Mozart program, with Jennie Tourel, Mezzo-Soprano, singing three arias, two from "Idomeneo," with Mr. Bernstein doubling as soloist in the Piano Concerto in G major.

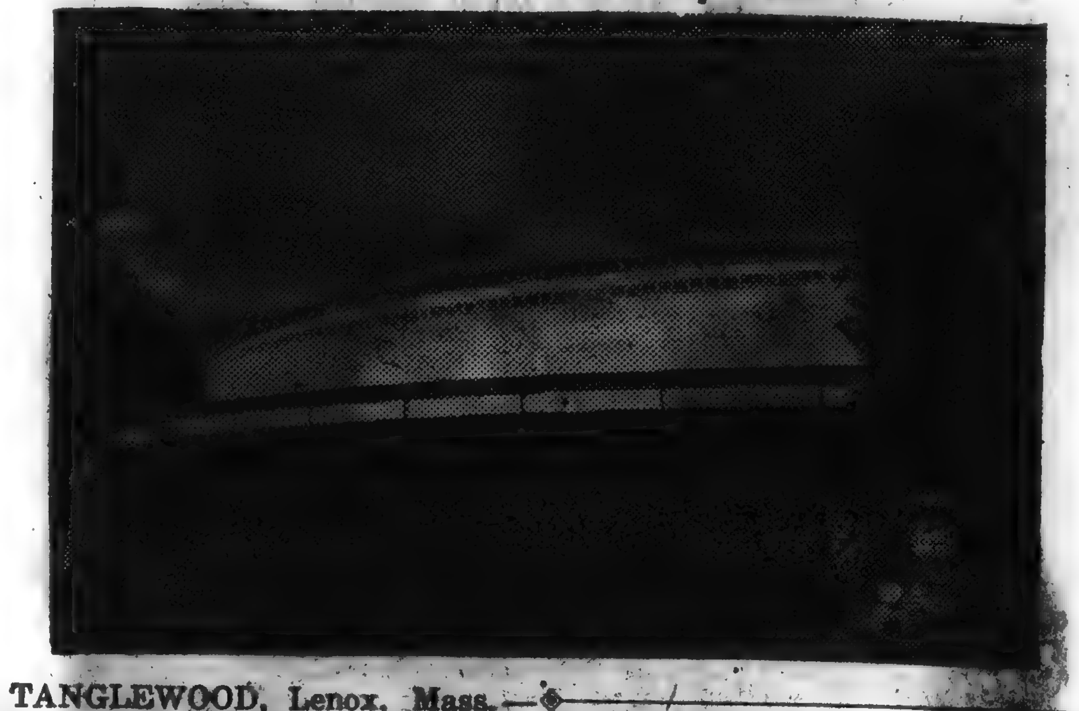
Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini.

The third week of Berkshire Festival concerts will commence with Isaac Stern and Alexander Zakin in three Beethoven violin sonatas (Wed. July 20 in the Theatre-Concert Hall). The entire 104-piece Boston Symphony Orchestra will inaugurate the season's concerts in the 6,000-seat Music Shed on Friday, July 22 when Charles Munch will give an all-Beethoven program, with Isaac Stern as soloist in the violin concerto. Pierre Monteux will conduct an orchestra program of Bach, Beethoven, Sessions and Richard Strauss on Sat. evening July 23, and Mr. Munch's Sunday afternoon concert July 24, will comprise Beethoven's first, fourth, and sixth symphonies.

Jewish Civic Leader
WORCESTER, Mass.
Weekly Non-Partisan
Circ. 14,200

JUL 14 1955

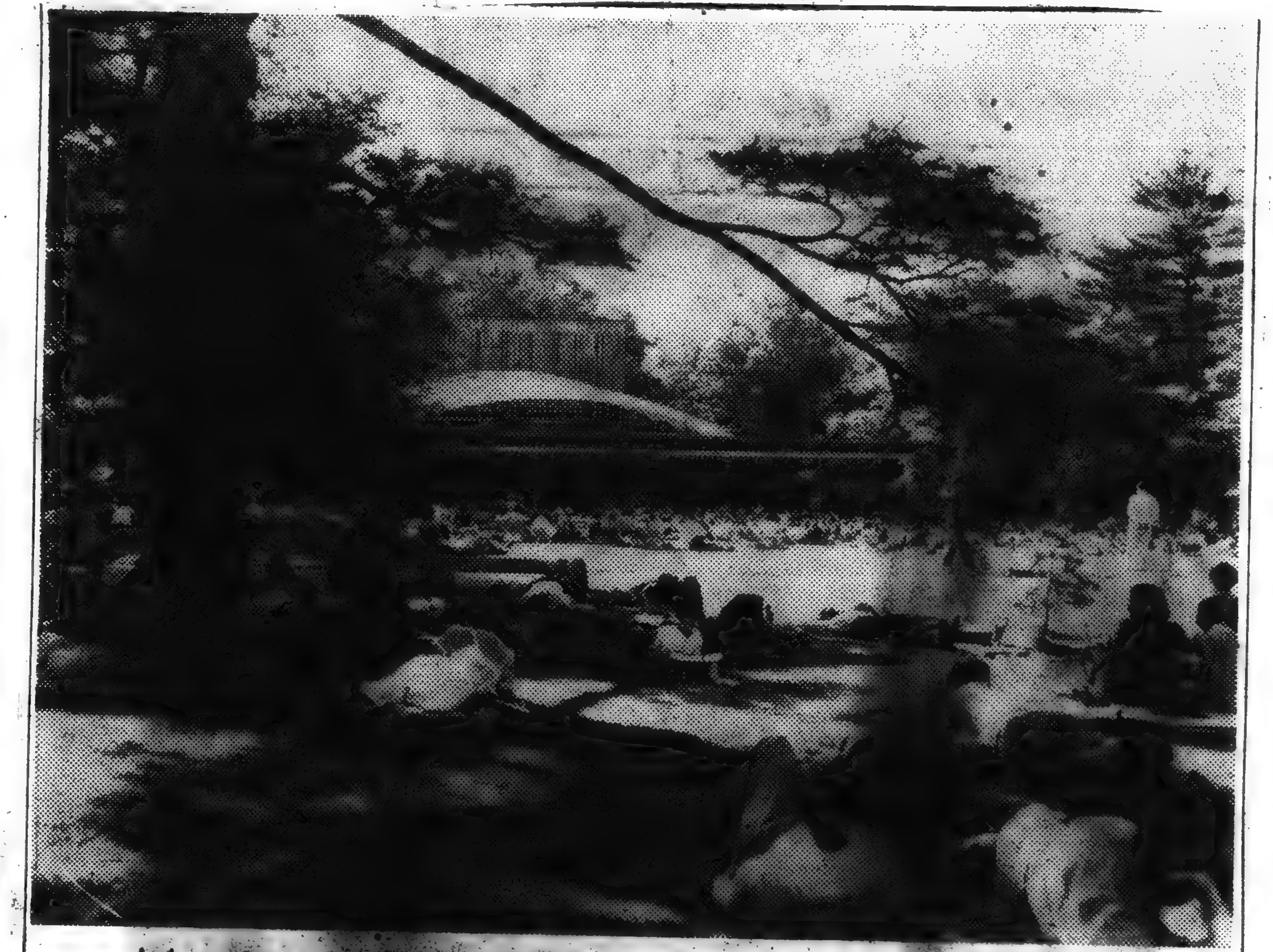
Tanglewood Opens



TANGLEWOOD, Lenox, Mass.—The Berkshire Festival of the Boston Symphony Orchestra, the 16th season of 24 concerts in the hills of Western Massachusetts in which the orchestra has participated, runs for six weeks, July 6-August 14. Record-breaking attendance of 135,775 was recorded in 1954. The huge Music Shed (capacity 6,000) attracted an average of 9,197 persons with crowds overflowing on the spacious lawns.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 16 1955



Music Does Things to U.S. Posture

UNDER THE PINES at Tanglewood music shed in Lenox, Mass., music lovers assume every position from prone to supine as they listen to Boston Symphony. Shed holds 6,000 persons. Lawn sprawlers often bring attendance to 10,000.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

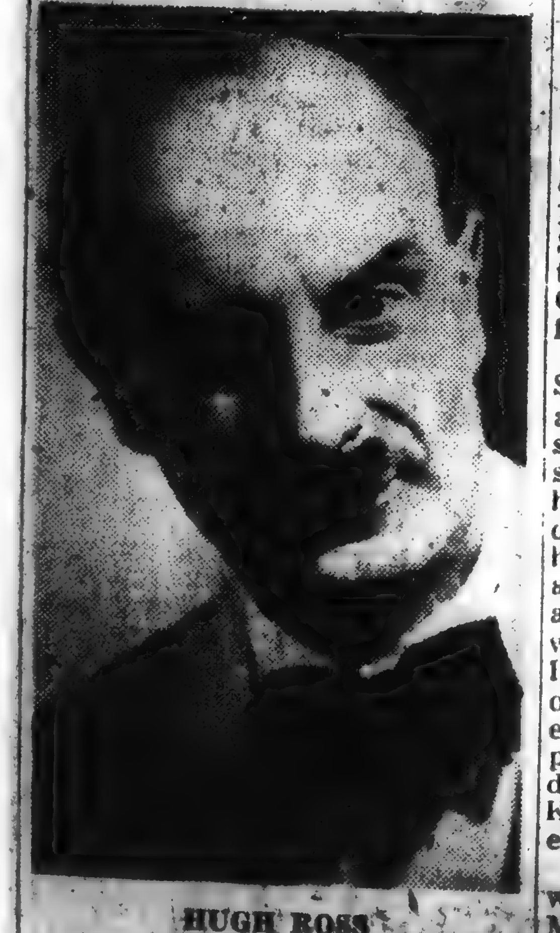
JUL 16 1955

CHAMBER MUSIC OVER WEEK END AT TANGLEWOOD

Tomorrow's Concert Concludes First Series; Shed Events Begin Friday

The two final programs in this season's Berkshire Festival series of chamber orchestra concerts by members of the Boston Symphony Orchestra will be given in the theater-concert hall at Tanglewood, Lenox, tonight at 8.30 and tomorrow afternoon at 2.30. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi—his Concerti Grossi Numbers 10 and 11 from the Opus 3 set called "L'Estro Armonico" (Harmonic Inspiration), and the "Gloria" Mass in D Major (which Hugh Ross will conduct). The Berkshire Festival Chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire Music Center. In addition to the Vivaldi works, the concert will also include Boccherini's Cello Concerto in B Flat, with the Boston Symphony's first cellist, Samuel Mayes, as soloist. All but the D Minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.



HUGH ROSS

Mr. Mayes joined the Boston Symphony Orchestra as solo cellist at the start of the 1948-1949 season, Serge Koussevitzky's last season as conductor. Previously he had been solo cellist of the Philadelphia Orchestra for a decade, having joined that orchestra at the age of 19. He is the grandson of a Cherokee Indian and his father was a first cousin to Will Rogers. He has performed in recital, with orchestra and in chamber music ensembles in most of our principal cities. Last season he introduced the new Cello Concerto by Kabalevsky to American audiences.

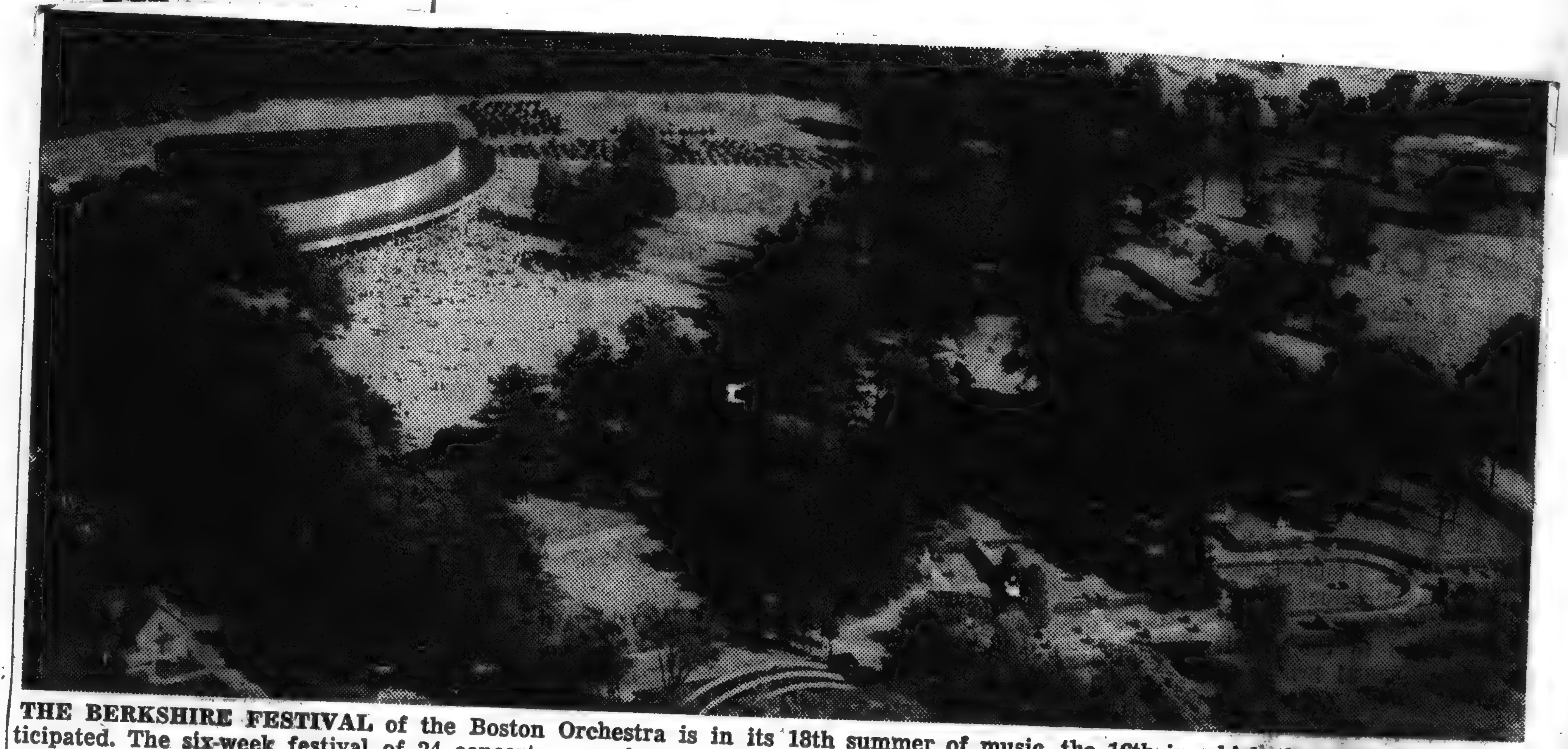
Tomorrow's all-French concert, which will also be conducted by Mr. Munch, will be comprised of a suite from the opera "Dardanus" by Rameau; Ravel's orchestral suite, "Le Tombeau de Couperin;" the pavane by Gabriel Faure; Milhaud's "Serenade" for small orchestra (also known as the Symphony No. 3); and the Symphony No. 4 by Artur Honegger. The Faure, Milhaud and Honegger compositions will be performed for the first time at Tanglewood.

Commencing next week end (22d and 23d evenings, 24th afternoon), the entire 104-piece Boston Symphony Orchestra will assemble at Tanglewood to inaugurate the season's concerts in the 6000-seat Music Shed, which Mr. Munch will open on Friday evening with an all-Beethoven program with Isaac Stern as violin soloist.

Remaining seats for these two concerts, as well as all succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood boxoffice, and telephone reservations are accepted, Lenox 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be given in the Shed, which will also seat the lawn audience.

Transcript-Telegram (e)
HOLYOKE, Mass.
Independent Republican
Circ. 26,246

JUL 16 1955



THE BERKSHIRE FESTIVAL of the Boston Orchestra is in its 18th summer of music, the 16th in which the orchestra has participated. The six-week festival of 24 concerts runs from July 6-August 14.

Tanglewood Programs Hit High Gear Next Week

The Berkshire Festival concerts at Tanglewood, Lenox, move into high gear next week when the entire 104-piece Boston Symphony Orchestra, moves over to the hills to inaugurate the annual series of weekend concerts in the music shed, under the direction of Charles Munch, the symphony's music director.

Again this year twelve concerts will be performed in the 6,000-seat music shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broke, the twelve Shed concerts attracted an audience of 129,925 persons, for an average attendance of [illegible].

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late Music Director of the Orchestra).

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wed. (July 20) in the Theatre-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss on Sat. (July 23), conducted by Pierre Monteux.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 23), for which the nominal charge is made of $1.00, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

Wed. July 20, Beethoven: Violin Sonatas - No. 2 in A major, Op. 12, No. 2; No. 5 in F major, Op. 24 ("Spring"); No. 7 in C minor, Op. 30, No. 2; Isaac Stern and Alexander Zakin.

Fri. July 22, Beethoven: Overture to "Coriolan", Violin Concerto, Soloist: Isaac Stern, Symphony No. 7 in A major; Charles Munch, Conductor.

Sat. July 23, Respighi: Passacaglia and Fugue in C minor, Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers"; Strauss: "Death and Transfiguration"; Pierre Monteux, conductor.

Sun. July 24, Beethoven: Symphony No. 1, in C major; Symphony No. 4, in B-flat; Symphony No. 6 ("Pastorale") Charles Munch, Conductor.

This weekend's final "Bach-Mozart" chamber orchestra concerts by members of the Boston Symphony Orchestra, in Tanglewood's Theatre-Concert Hall are: Sat. July 16: Charles Munch conducting a program of Italian Music. Vivaldi: Concerto Grosso in D. Op. 3, No. 11; Vivaldi Concerto Grosso in B minor, Op. 3, No. 10; Boccherini, Concerto for Cello, with Samuel Mayes as soloist; and Vivaldi, Gloria, with the Festival Chorus of Berkshire Music Center Students, soloists Saramae Endich, soprano, and Sadie Rith McCollum, Mezzo-soprano, conducted by Hugh Ross, head of the choral department of the Boston Symphony's summer music school Sun. July 17: Charles Munch conducting a program of French Music: Rameau: Suite from "Dardanus"; Ravel "Le Tombeau de Couperin"; Faure: Pavane; Milhaud: Serenade; Honegger; Symphony No. 4.

During the coming week a number of concerts will be given by students of the Berkshire Music Center, now in the midst of its 13th session at Tanglewood. Friends of the music school who make a voluntary contribution to its support are invited to the following performances: Sunday morning chamber music by Department I students (10 a.m., July 17, and 24, Chamber Music Hall); Sunday evening composers' forums by Department III students (8:30 p.m., July 17 and 24, Chamber Music Hall); forums by staff members, Berkshire Music Center, moderated by Ralph Berkowitz, Dean (8:30 p.m., July 18 and 25, Sedgewick Hall, Lenox); a choral concert by the small choir of Department II students (8:30 p.m., July 19, Theatre-Concert Hall); symphony concert by the student orchestra of Department I (8:30 p.m., July 21, Music Shed.)

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, 600.

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 15 1955

Conductors Talk Things Over

Three of the best-known symphony conductors in the world talk things over during an informal conference at the Berkshire Music Festival. Left to right, they are Charles Munch, music director of the Boston Symphony, Pierre Monteux, and Leonard Bernstein, guest conductors at Tanglewood. Mr. Bernstein conducts the all-Mozart program in the chamber music series this evening, with Soprano Jennie Tourel as soloist. Tomorrow evening, and Sunday afternoon, Mr. Munch will conduct concerts of Italian and French music, respectively.

Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629

JUL 15 1955

Let's Take a Ride

Tanglewood and Berkshire Hills

By STUART O. HALE

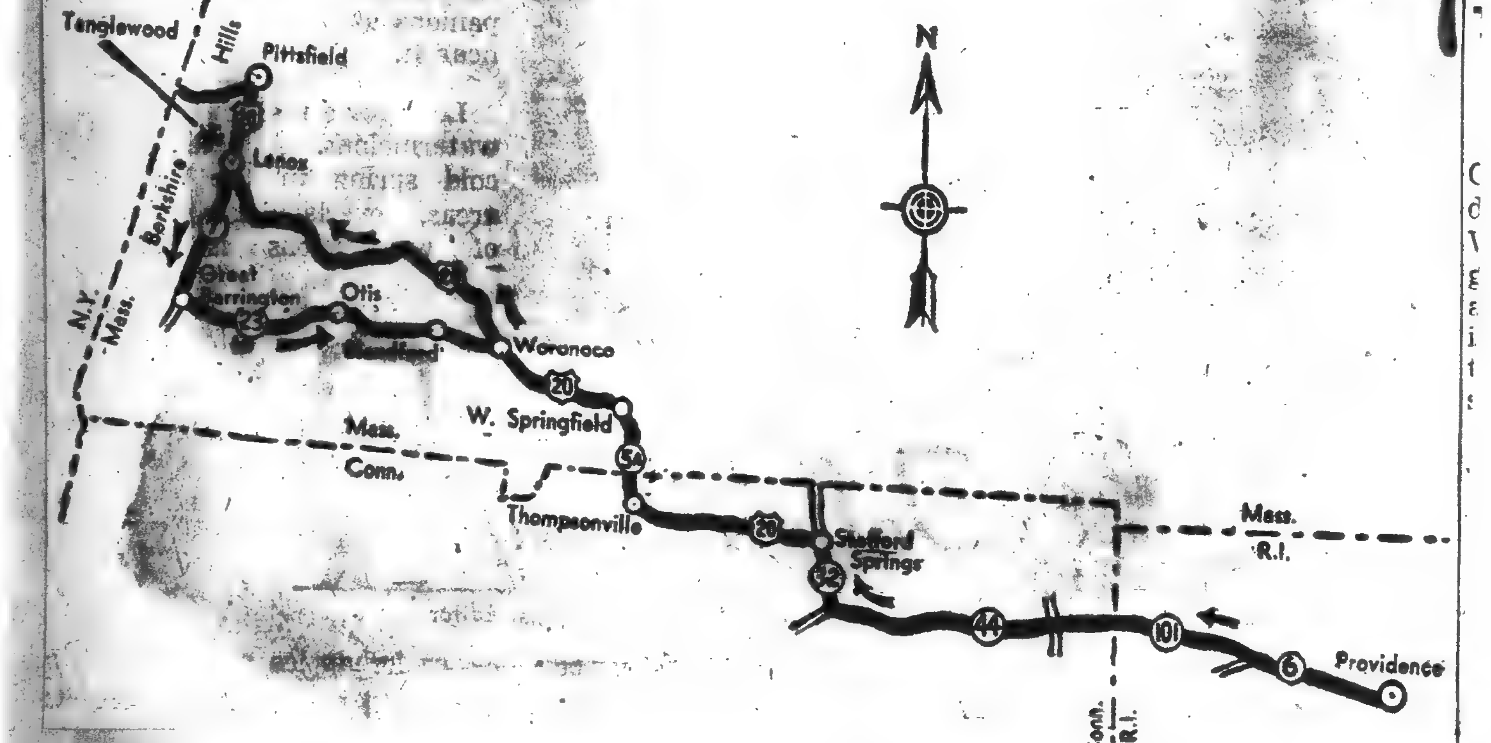
At the back of the formal garden a violinist worked over and over on a tricky cadenza; alone on the concert stage in the cavernous shed a youth made rippling music on a xylophone; under a towering elm a bass viol thrummed.

And all around were the green, moist, enchanted Berkshire hills.

This was Tanglewood, summer home of the Boston Symphony and for six weeks home also for some 405 students of music, working in an atmosphere which isn't duplicated anywhere in the country.

Many Rhode Islanders know Tanglewood and travel every summer the 150 miles which separate Providence from picturesque Lenox, Mass. Several young Rhode Islanders are among the summer students.

Some Concert-Goers Pay $2 admission to the grounds, bring a picnic lunch and sit on the grass outside the shed.



Memorable Adventure

It's easy to get there and a memorable adventure to stay even for a day. Don't pass it by only because you have no interest in serious music. The region can appeal to every taste. And you might find that lack of interest in music of the "long hair" variety evaporating.

Tanglewood pulls a tremendous audience during its six-week session. Last year total attendance reached 135,000.

The best route from Providence, about 300 miles roundtrip, is out Hartford Avenue and over Route 6 to the intersection with Route 101. Take 101, then Route 44, turning right on the cut-off for the Wilbur Cross Parkway. Shortly before reaching the parkway turn right on Route 32 and drive to Stafford Springs. Then Route 20 into Thompsonville.

Drive past the Bigelow-Sanford plant and cross the steel bridge over the Connecticut River. Take Route 5A north to its intersection with U.S. 20 west of Springfield. U.S. 20 will take you into the heart of the Berkshires and directly into Lenox. It's a beautiful road, curving through the foothills of the Berkshires and climbing a small mountain pass called Jacob's Ladder. The air gets cooler and the trees grow taller as you roll along.

Time-Softened Mountains

There's a well-groomed look about the Berkshires; the old mountains softened by time support forests untouched by hurricane or fire which seem to carpet the hills and valleys. The distant hills have the appearance of being neatly sheared with giant clippers.

Don't go with your pockets empty. You'll need money for meals, lodging and tickets to the musical fare offered at Tanglewood. To be safe you should write ahead for room reservations — the Berkshire Hills Conference in Pittsfield will help you—and count on paying about $8 for a double room in a guest house or $10 to $12 in a motel.

There are housekeeping cabins in the Pittsfield area, just seven miles north of Lenox, and numerous inns and hotels where more expensive American plan accommodations can be obtained. Campsites are available in nearby Pittsfield State Forest at $1 a day, but reservations should be made in advance.

Four Days of Concerts

At Tanglewood you have a choice of four days during which public concerts are presented. On Wednesday evenings small instrumental groups or soloists are featured in the theater. The full symphony concerts take place on Friday and Saturday nights, starting next week, and Sunday afternoons at 2:30.

It will cost you $1 to attend the rehearsals Saturday morning and your concert ticket will take from $2.50 to $6.50, depending on seating location in the shed, which can hold 6,000 persons. Many concert-goers pay only $2.00 for admission to the grounds, bring a picnic lunch and blanket and sit on the grass outside the shed.

The chamber music concerts on Wednesday evenings cost $2 and $3 according to location.

Tanglewood is a special jewel, but it would be unfair to say this great open-air music center is more than one facet of the Berkshire region. The area has been a major summer resort for years and has developed a many-sided cultural life as well. There's a famed summer theater in Stockbridge, close by, an outstanding art and natural history museum in Pittsfield, a modern dance colony at Jacob's Pillow, more music at South Mountain, between Lenox and Pittsfield, where the Elizabeth Sprague Coolidge Temple of Music is located.

There are lakes, Pontoosuc and Onota, at the outskirts of Pittsfield, and Mahkeenac, which forms a southern background for Tanglewood. Opposite the entrance to Tanglewood a dirt road leads to the Pleasant Valley Wildlife Sanctuary, operated by the Massachusetts Audubon Society. Its eight miles of forest trails, a small natural history museum and a restaurant should interest the naturalist in the family.

View Toward Hudson

No mileage was included for trips over the back roads around Lenox and Pittsfield in this tour, but don't hesitate to strike out over any road that looks interesting. They are all good. Before you leave, drive on west out of Pittsfield over Route 20 to the top of the pass at the Massachusetts-New York line. Here the Berkshires roll away and recede toward the Hudson River and Albany.

On the way back to Providence pick a new route if you have time. Put a road map on the seat beside you and drive over some of the back roads down through the hills toward the coast. My homeward route was down Route 7 to Great Barrington, then left on Route 23 to Otis, Blandford and Woronoco. Here the road adjoins U.S. 20 and I retraced the way back to Rhode Island.

Boston Herald
7/22/55

First Shed Concert At Lenox Tonight

The 1955 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, tonight, from the intimate Theater-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 104-piece Boston Symphony Orchestra will be given at 8:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct an all-Beethoven program consisting of the Overture to "Coriolan," the Violin Concerto with Isaac Stern as soloist, and the Seventh Symphony. This season, as last, there will be 12 concerts in the Shed by the full Boston Symphony Orchestra, with the difference that all 12 are now concentrated in the final four week-ends of the Festival, on Friday and Saturday evenings and Sunday afternoons.

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Tribune
7/22

Sp. Union 7/22/55

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Journal (m)
PROVIDENCE, R. I.
Independent
Circ. 48,629

JUL 15 1959

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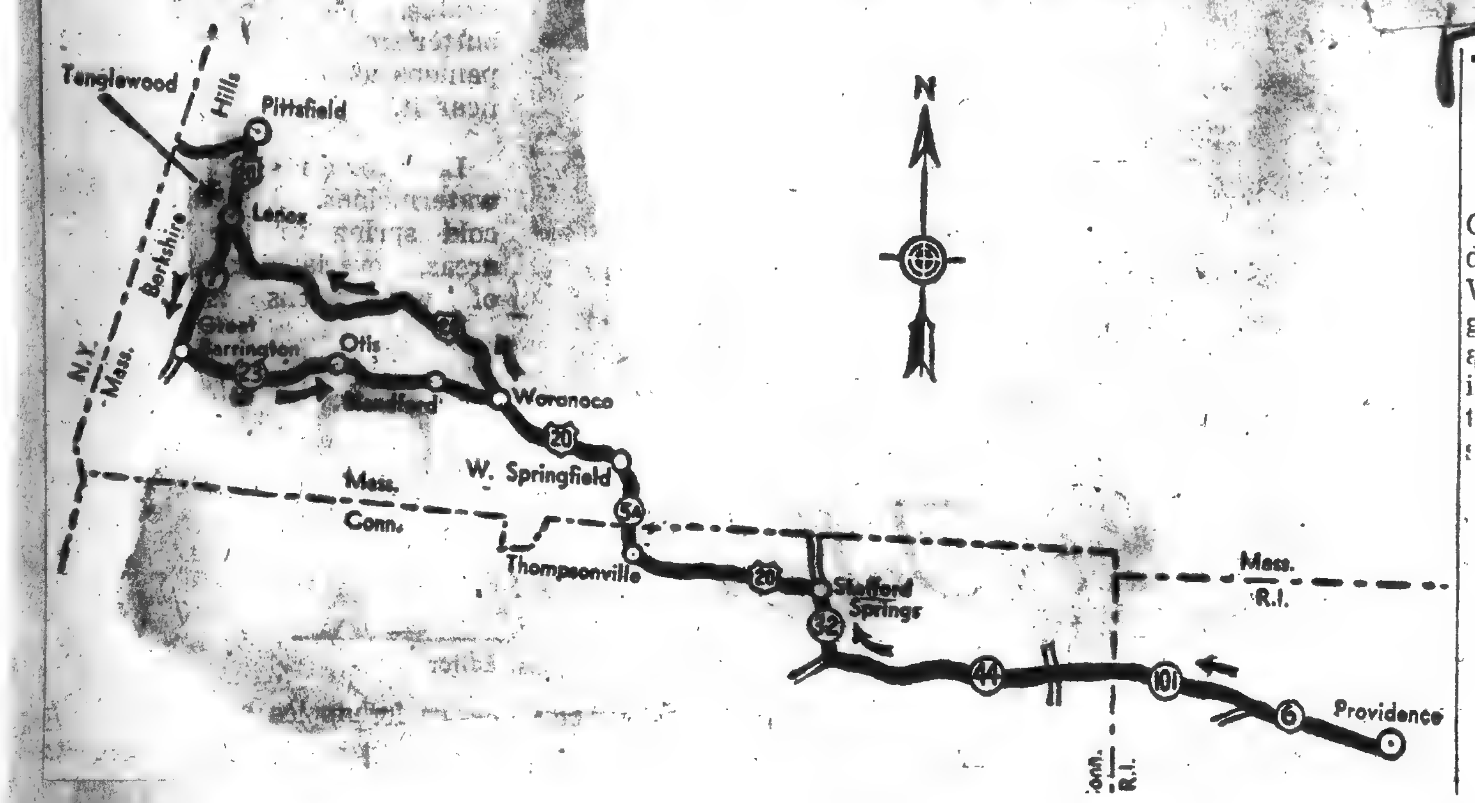

since the urge is not quite so strong, you look twice at the price. Still you buy.

On a third marketing trip you notice that apples are marked down. Your appetitie by now is pretty well satisfied. But this is a bargain. And you still like apples. Again you buy.

This time you get your fill. You won't eat another apple for a while, you are sure of that. By this time apples are such a drug on the market that they are being dumped. [illegible] working in an atmosphere which isn't duplicated anywhere in the country.

Many Rhode Islanders know Tanglewood and travel every summer the 150 miles which separate Providence from picturesque Lenox, Mass. Several young Rhode Islanders are among the summer students.

Memorable Adventure

It's easy to get there and a memorable adventure to stay even for a day. Don't pass it by only because you have no interest in serious music. The region can appeal to every taste. And you might find that lack of interest in music of the "long hair" variety evaporating.

Tanglewood pulls a tremendous audience during its six-week session. Last year total attendance reached 135,000.

The best route from Providence, about 300 miles roundtrip, is out Hartford Avenue and over Route 6 to the intersection with Route 101. Take 101, then Route 44, turning right on the cut-off for the Wilbur Cross Parkway. Shortly before reaching the parkway turn right on Route 32 and drive to Stafford Springs. Then Route 20 into Thompsonville.

Drive past the Bigelow-Sanford plant and cross the steel bridge over the Connecticut River. Take Route 5A north to its intersection with U.S. 20 west of Springfield. U.S. 20 will take you into the heart of the Berkshires and directly into Lenox. It's a beautiful road, curving through the foothills of the Berkshires and climbing a small mountain pass called Jacob's Ladder. The air gets cooler and the trees grow taller as you roll along.

Time-Softened Mountains

There's a well-groomed look about the Berkshires; the old mountains softened by time support forests untouched by hurricane or fire which seem to carpet the hills and valleys. The distant hills have the appearance of being neatly sheared with giant clippers.

Don't go with your pockets empty. You'll need money for meals, lodging and tickets to the musical fare offered at Tanglewood. To be safe you should write ahead for room reservations — the Berkshire Hills Conference in Pittsfield will help you—and count on paying about $8 for a double room in a guest house or $10 to $12 in a motel.

There are housekeeping cabins in the Pittsfield area, just seven miles north of Lenox, and numerous inns and hotels where more expensive American plan accommodations can be obtained. Campsites are available in nearby Pittsfield State Forest at $1 a day, but reservations should be made in advance.

Four Days of Concerts

At Tanglewood you have a choice of four days during which public concerts are presented. On Wednesday evenings small instrumental groups or soloists are featured in the theater. The full symphony concerts take place on Friday and Saturday nights, starting next week, and Sunday afternoons at 2:30.

It will cost you $1 to attend the rehearsals Saturday morning and your concert ticket will take from $2.50 to $6.50, depending on seat-

kshire Hills

ing location in the shed, which can hold 6,000 persons. Many concert-goers pay only $2.00 for admission to the grounds, bring a picnic lunch and blanket and sit on the grass outside the shed.

The chamber music concerts on Wednesday evenings cost $2 and $3 according to location.

Tanglewood is a special jewel, but it would be unfair to say this great open-air music center is more than one facet of the Berkshire region. The area has been a major summer resort for years and has developed a many-sided cultural life as well. There's a famed summer theater in Stockbridge, close by, an outstanding art and natural history museum in Pittsfield, a modern dance colony at Jacob's Pillow, more music at South Mountain, between Lenox and Pittsfield, where the Elizabeth Sprague Coolidge Temple of Music is located.

There are lakes, Pontoosuc and Onota, at the outskirts of Pittsfield, and Mahkeenac, which forms a southern background for Tanglewood. Opposite the entrance to Tanglewood a dirt road leads to the Pleasant Valley Wildlife Sanctuary, operated by the Massachusetts Audubon Society. Its eight miles of forest trails, a small natural history museum and a restaurant should interest the naturalist in the family.

View Toward Hudson

No mileage was included for trips over the back roads around Lenox and Pittsfield in this tour, but don't hesitate to strike out over any road that looks interesting. They are all good. Before you leave, drive on west out of Pittsfield over Route 20 to the top of the pass at the Massachusetts-New York line. Here the Berkshires roll away and recede toward the Hudson River and Albany.

On the way back to Providence pick a new route if you have time. Put a road map on the seat beside you and drive over some of the back roads down through the hills toward the coast. My homeward route was down Route 7 to Great Barrington, then left on Route 23 to Otis, Blandford and Woronoco. Here the road adjoins U.S. 20 and I retraced the way back to Rhode Island.

Boston Herald
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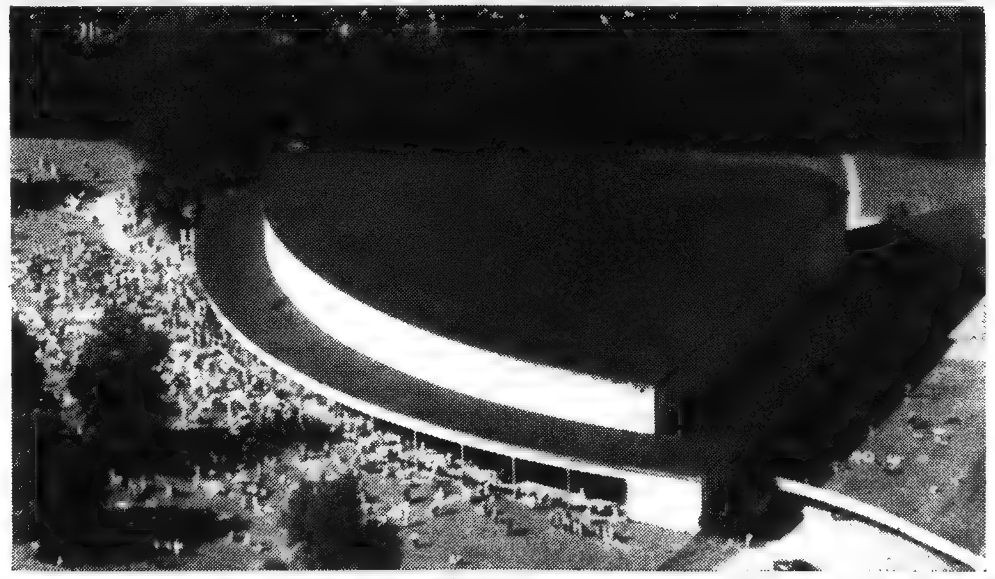

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Mr. Askwith was not available for comment.

Mr. Askwith has been at various times chairman of the Westchester County Commuters Group of Larchmont and the Westchester Commuters Committee. Individually and as a representative he has appeared before the Interstate Commerce Commission and the New York State Public Service Commission to oppose rate increases for a number of railroads.

Opposed Freight Rise

In 1951 Mr. Askwith appeared before the I. C. C. to oppose the railroads' petition for the seventh freight increase they had obtained since the end of World War II. A reported who attended the I. C. C. hearing described Mr. Askwith as "a one-man crusade" against railroads and remarked that "the railroads would no doubt like to hve him run over by the 5:27."

In 1948, Mr. Askwith, who is said to have made a hobby of studying railroad balance sheets, told the I. C. C. that it should stop being "Santa Claus and wet nurse" to the railroad industry. Asked whom he represented, he told the commission: "I represent everybody." It was brought out by the commission that Mr. Askwith at that time owned stocks and bonds in thirteen railroads. He said, however, that "as an investor in railroad securities myself, I am not at all thrilled by the prospect that my dividends may be greater if the railroads force another boost in living costs on the American people."

Mr. Askwith promoted the "garden of a million tulip bulbs" for the New York World Fair and he has been publicity director for Lewis & Conger.

Starts $20,000,000 Program

Yesterday in Branford, Conn., near New Haven, Mr. McGinnis drove a gold-plated spike into a tie on the main line of the New Haven to inaugurate a five-year $20,000,000 program in which welded rails will eventually replace the old jointed rails on the main line from New York to Boston.

Mr. McGinnis said "this is the first major program of welded rail on any railroad in the East." The seamless rails, comprising strips of 1,560 feet long made by welding standard 39-foot rail lengths, were brought to Branford on a train of forty flat cars.

The eastbound track from New Haven to Kingston, R. I., a distance of eighty-one miles, will be the first to have welded rails. Mr. McGinnis said 28 per cent of the cost of rail maintenance was due to repairs of the rail joints. These will be eliminated under the program, as will the familiar clickety-clack of train wheels passing over the joints.

P. S. C. Probing New Haven Road

An immediate investigation of the New Haven Railroad has been ordered by the New York State Public Service Commission, it was disclosed yesterday by Norman Cousins, editor of "The Saturday Review." On Monday Mr. Cousins, a New Haven commuter, asked for a prompt investigation of alleged train delays, equipment breakdowns and passenger overcrowding.

Mr. Cousins said he had received a letter yesterday from William Allen, executive secretary of the commission, saying: "This matter will be handled by our railroad section and will be the subject of an immediate investigation."

New Haven Faces Dining Car Strike

Dining car employees on the New Haven Railroad have voted to strike, Dudley Washington, general chairman of Local 370, Hotel and Restaurant Employes and Bartenders Union, A. F. L., announced yesterday. He said that the strike, if approved by the parent union, might begin any time after Aug. 2.

The union said all operations of the railroad, including commuter service, were faced with a complete shutdown in the event of a strike, because all the other rail unions had promised to support the dining car employees. The issue in the threeatened strike, the union said, involves hiring policies. The union is demanding that the railroad stop hiring waitresses while waiters, some with fifteen years seniority, are without work.

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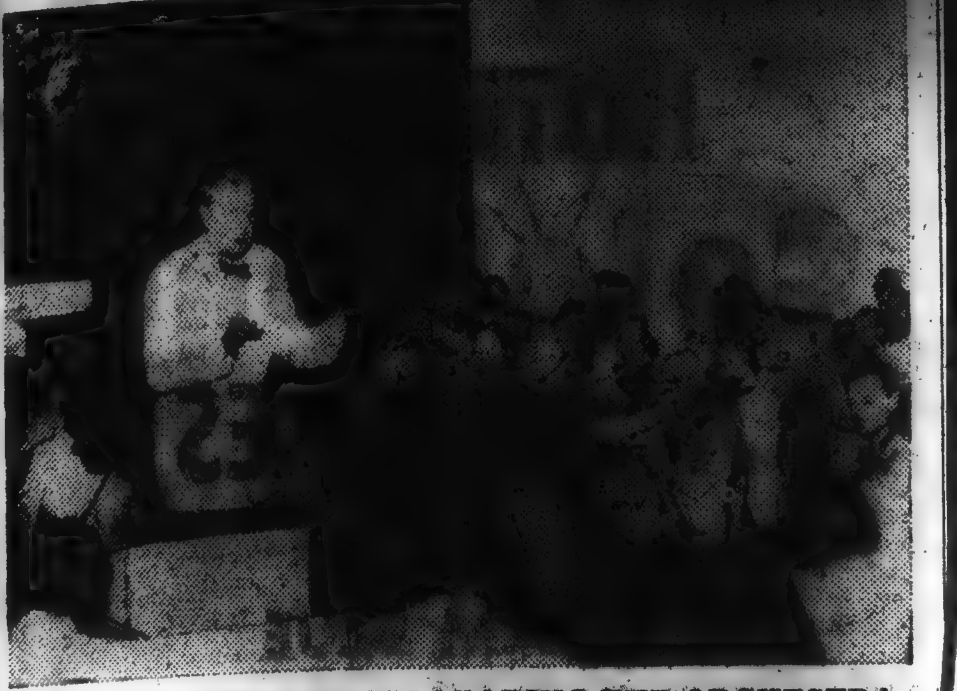

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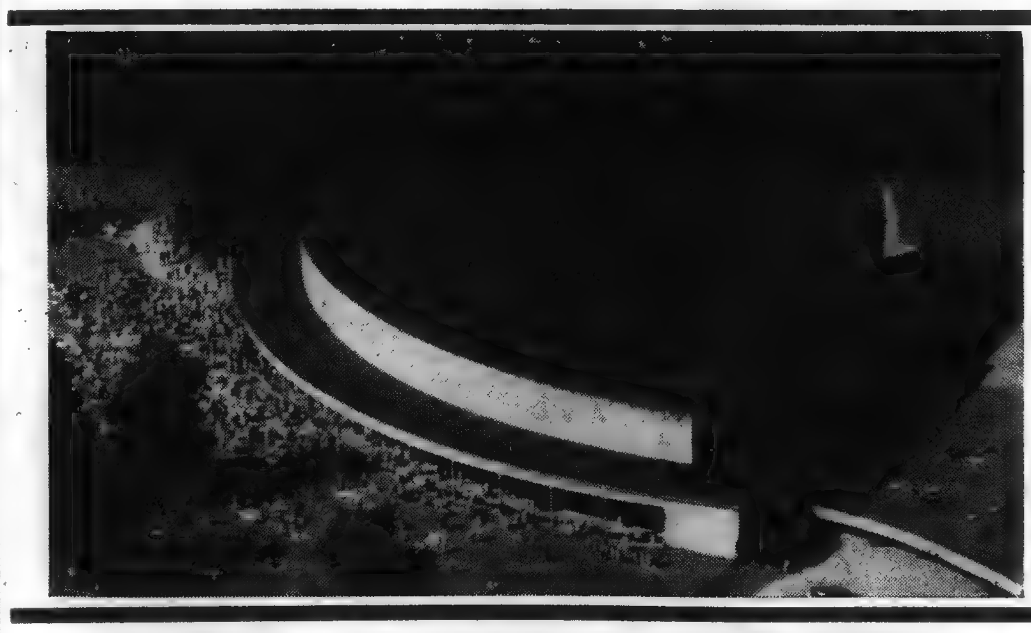

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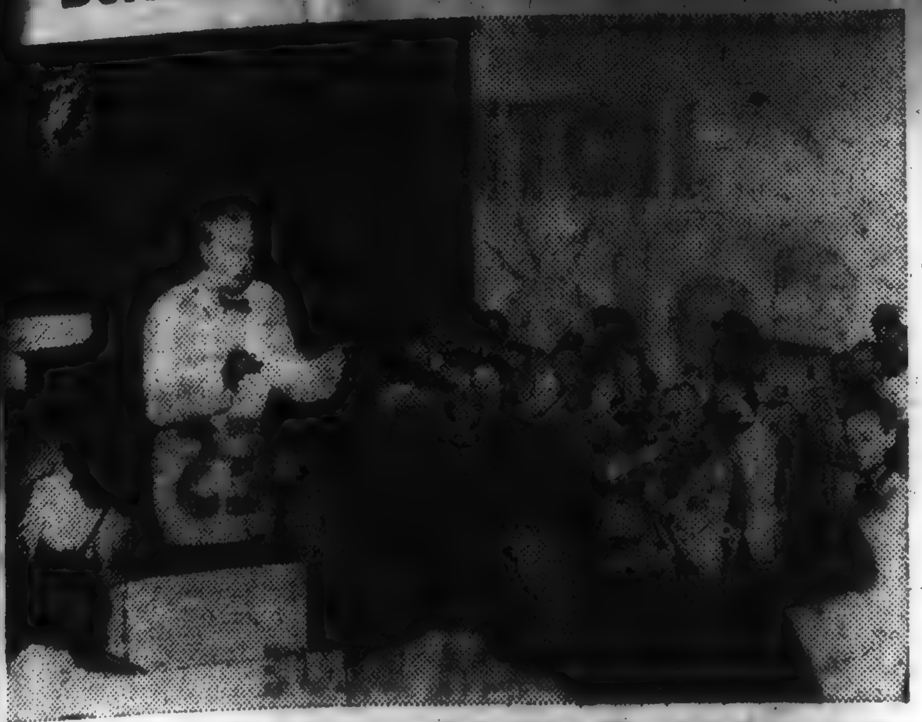

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Times 7/22

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Newsweek, July 25, 1955

THE ARTS

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Music Lovers Special

LOW ROUND TRIP FARE

ONLY $6.75

including all transportation, general admission and all taxes from New York

SCHEDULE

daylight saving time

going

Lv.	*New York (GCT)*	*8:20* AM
Lv.	*New York (125th Street)*	*8:30* AM
Lv.	*Stamford*	*9:07* AM
Due	*Stockbridge*	*12:15* PM

returning

Lv.	*Pittsfield*	*7:25* PM
Due	*Stamford*	*10:43* PM
Due	*New York (125th Street)*	*11:20* PM
Due	*New York (GCT)*	*11:30* PM

Buses will transport you to Tanglewood from the Stockbridge Station and to Pittsfield after the concert in plenty of time to have dinner before boarding the train for New York.

Make a Delightful Day of It

TAKE A PICNIC LUNCH

Couples and whole families find picnicking on the broad lawns surrounding the music shed a lot of fun. It has become a tradition with many who attend the Berkshire Festival. You can buy milk, coffee and ice cream on the grounds. Or, if you do not choose to bring your lunch, light snacks may be purchased.

TICKETS ON SALE

GRAND CENTRAL TERMINAL TICKET OFFICE

17 JOHN STREET NEW YORK

Ticket Office — Stamford, Conn.

Plan your "Music Sundays" Now
Purchase Your Tickets in Advance
Only a Limited Number Available

PROGRAM

CONCERTS IN THEATRE-CONCERT HALL

SUNDAY AFTERNOON, JULY 10

BACH
Mass in B minor
with Harvard Glee Club,
Radcliffe Choral Society and Soloists
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, JULY 17

French Music
RAMEAU Suite from "Dardanus"
FAURE' Suite from "Pelléas et Mélisande"
FAURE' Pavane
MILHAUD Serenade
HONEGGER Symphony No. 4
Conductor: CHARLES MUNCH

Tickets on Sale Commencing July 11

CONCERTS IN THE MUSIC SHED

SUNDAY AFTERNOON, JULY 24

BEETHOVEN
Symphony No. 1, in C major
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Conductor: CHARLES MUNCH

Tickets on Sale Commencing July 18

SUNDAY AFTERNOON, JULY 31

BRAHMS
Academic Festival Overture
Concerto for Violin and Cello
Symphony No. 1, in C minor
Soloists: ISSAC STERN and GREGOR PIATIGORSKY
Conductor: PIERRE MONTEUX

Tickets on Sale Commencing July 25

SUNDAY AFTERNON, AUGUST 7

BEETHOVEN
Symphony No. 8, in F major,
Piano Concerto No. 4, in G major
Symphony No. 5, in C minor
Soloist: EUGENE ISTOMIN
Conductor: CHARLES MUNCH

Tickets on Sale Commencing August 1

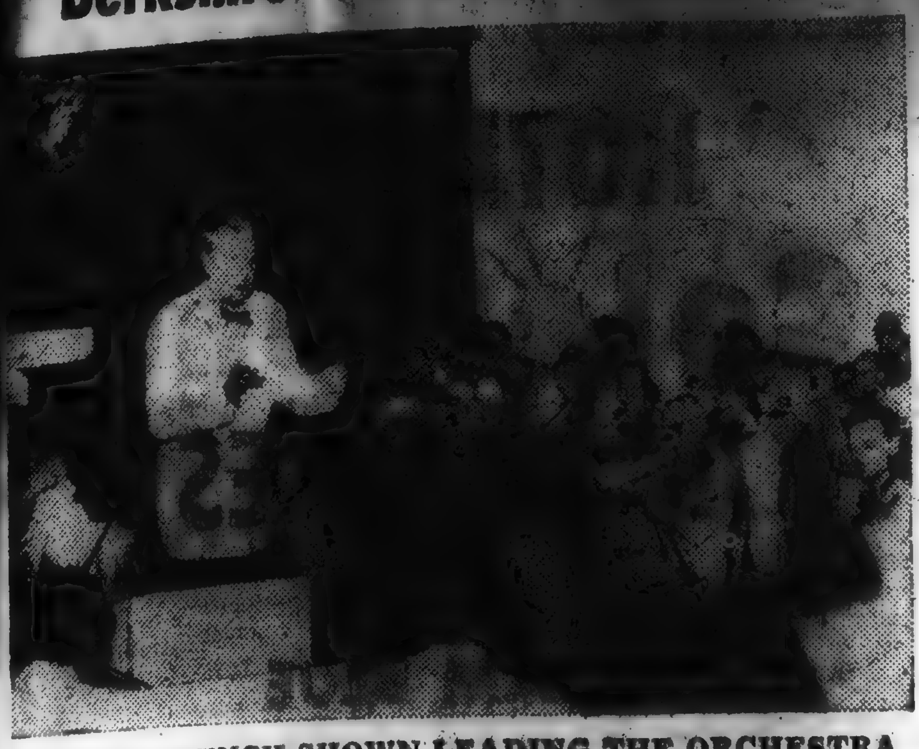
SUNDAY AFTERNOON, AUGUST 14

BEETHOVEN
Overture, "Leonore", No. 3
Symphony No. 9, in D minor
(with Chorus and Soloists)
Conductor: CHARLES MUNCH

Tickets on Sale Commencing August 8

(Programs Subject to Change)

Berkshire Festival Continues



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Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

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Jewish Advocate
7/21/55

Times 7/22

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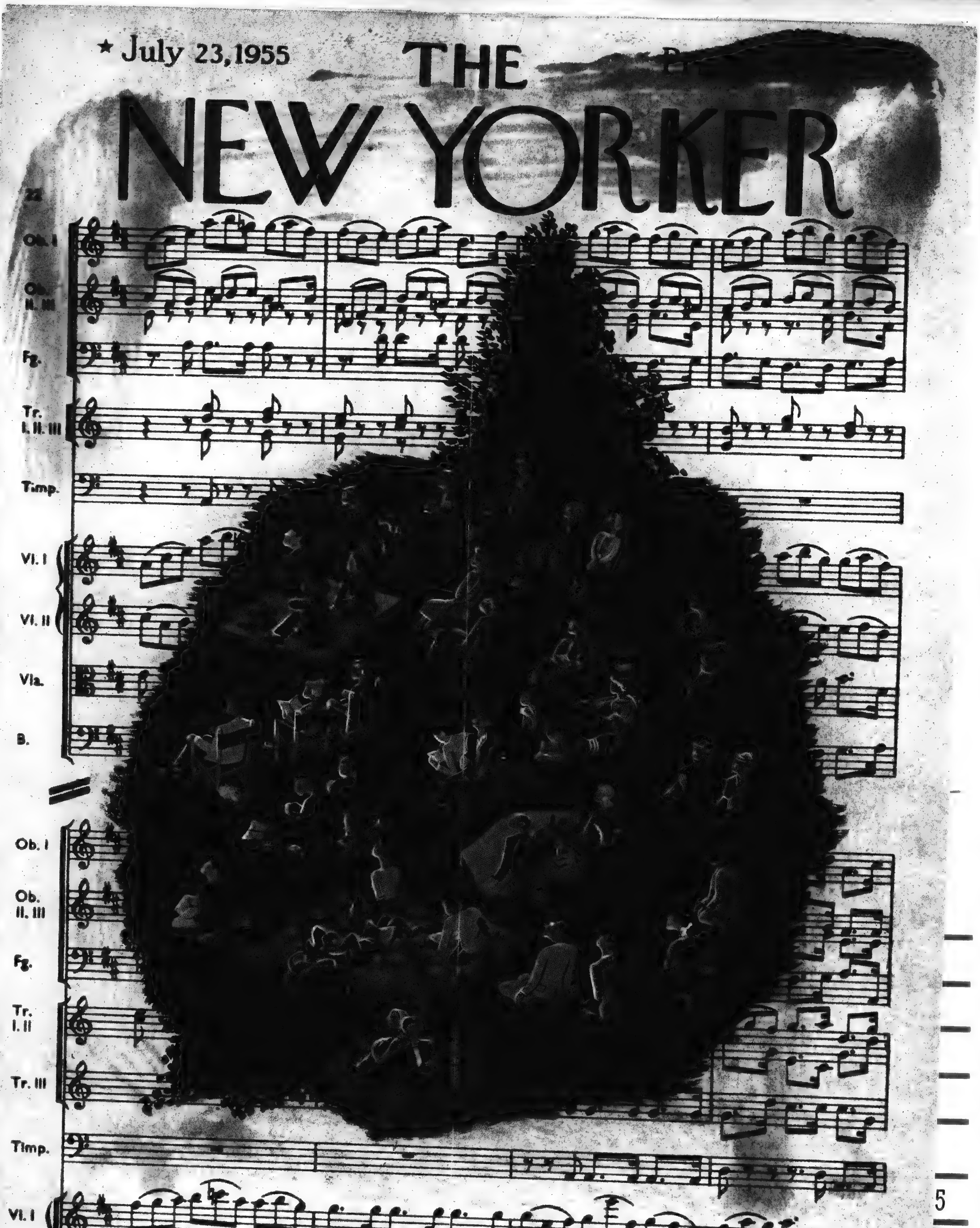
BERKSHIRE FESTIVAL
SUNDAY EXCURSIONS

NEW HAVEN RAILROAD

B. F. BOSTON B. P. 6-55—7M



Eagle
7/21

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8:00—Choosing of kings and queens for Mardi gras at band concert sponsored by Park Dept. and Musicians' Union Local 109. Park Square.

8:30—Student orchestra concert. Tanglewood music shed, Lenox.

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New Yorker 7/23

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BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH
MUSICAL DIRECTOR
TRAINS FROM NEW YORK & STAMFORD
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4 YEARS OR MORE OLD · 60% GRAIN NEUTRAL SPIRITS · 86.8

Eagle
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JULY 10 THRU AUGUST 14 INCL.

TO THE

BERKSHIRE FESTIVAL

TANGLEWOOD, LENOX, MASS., 1955

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH

MUSICAL DIRECTOR

TRAINS FROM NEW YORK & STAMFORD

[231]

The partners of
Bellows & Company
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2 great whiskies...
Each the B
125 YEA
OF
GREAT WH
1830-19

Eagle
7/21

Public Events

Tonight

6:30—Dalton Old Home Week. Pine Grove and Community Park.

8:00—Choosing of kings and queens for Mardi gras at band concert sponsored by Park Dept. and Musicians' Union Local [illegible] Park Square.

8:30—Student orchestra concert. Tanglewood music shed, Lenox.

8:30—Dave Brubeck Quartet. Berkshire Music Barn, Lenox.

8:40—"The Crucible," Williamstown summer theater.

8:45—"The Old Maid," starring Francesca Bruning and Eleanor Wilson. Berkshire Playhouse, Stockbridge.

8:45—"The Fifth Season," Malden Bridge (N.Y.) Playhouse.

Tomo[illegible]

4:00 [illegible] willow dance [illegible] Mary [illegible] Moylan and Erik [illegible] Myra [illegible] and Jean-Leon Destine & Co. East of Lee.

Music Lovers Special

LOW ROUND TRIP FARE

ONLY $6.75

including all transportation, general admission and all taxes from New York

SCHEDULE

daylight saving time

going

Lv.	*New York (GCT)*	*8:20* AM
Lv.	*New York (125th Street)*	*8:30* AM
Lv.	*Stamford*	*9:07* AM
Due	*Stockbridge*	*12:15* PM

returning

Lv.	*Pittsfield*	*7:25* PM
Due	*Stamford*	*10:43* PM
Due	*New York (125th Street)*	*11:20* PM
Due	*New York (GCT)*	*11:30* PM

Buses will transport you to Tanglewood from the Stockbridge Station and to Pittsfield after the concert in plenty of time to have dinner before boarding the train for New York.

Make a Delightful Day of It

TAKE A PICNIC LUNCH

Couples and whole families find picnicking on the broad lawns surrounding the music shed a lot of fun. It has become a tradition with many who attend the Berkshire Festival. You can buy milk, coffee and ice cream on the grounds. Or, if you do not choose to bring your lunch, light snacks may be purchased.

TICKETS ON SALE

GRAND CENTRAL TERMINAL TICKET OFFICE
17 John Street New York
Ticket Office — Stamford, Conn.

Plan your "Music Sundays" Now
Purchase Your Tickets in Advance
Only a Limited Number Available

PROGRAM

CONCERTS IN THEATRE-CONCERT HALL

SUNDAY AFTERNOON, JULY 10

BACH
Mass in B minor
with Harvard Glee Club,
Radcliffe Choral Society and Soloists
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, JULY 17

French Music
RAMEAU Suite from "Dardanus"
FAURE' Suite from "Pelléas et Mélisande"
FAURE' Pavane
MILHAUD Serenade
HONEGGER Symphony No. 4
Conductor: CHARLES MUNCH

Tickets on Sale Commencing July 11

CONCERTS IN THE MUSIC SHED

SUNDAY AFTERNOON, JULY 24

BEETHOVEN
Symphony No. 1, in C major
Symphony No. 4, in B-flat
Symphony No. 6 ("Pastorale")
Conductor: CHARLES MUNCH

Tickets on Sale Commencing July 18

SUNDAY AFTERNOON, JULY 31

BRAHMS
Academic Festival Overture
Concerto for Violin and Cello
Symphony No. 1, in C minor
Soloists: ISSAC STERN and GREGOR PIATIGORSKY
Conductor: PIERRE MONTEUX

Tickets on Sale Commencing July 25

SUNDAY AFTERNORN, AUGUST 7

BEETHOVEN
Symphony No. 8, in F major,
Piano Concerto No. 4, in G major
Symphony No. 5, in C minor
Soloist: EUGENE ISTOMIN
Conductor: CHARLES MUNCH

Tickets on Sale Commencing August 1

SUNDAY AFTERNOON, AUGUST 14

BEETHOVEN
Overture, "Leonore", No. 3
Symphony No. 9, in D minor
(with Chorus and Soloists)
Conductor: CHARLES MUNCH

Tickets on Sale Commencing August 8

(Programs Subject to Change)

[231]

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BERKSHIRE FESTIVAL
SUNDAY EXCURSIONS

NEW HAVEN RAILROAD

B. F. BOSTON B. P. 6-55—7M

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8:45—"The Fifth Season," Malden Bridge (N.Y.) Playhouse.

Tomorrow

4:00 [illegible] Pillow dance [illegible], featuring Mary [illegible] Moylan and Erik [illegible], Myra Kinch and Jean-Leon Destine & Co. East of Lee.

[231]

Berkshire Eagle 7/21/55

Music

Stern, Zaiken Catch Beethoven Spirit

By JAY C. ROSENFELD

ISAAC STERN AND ALEXANDER ZAIKEN

THE THIRD chamber music concert in the Wednesday evening series of Beethoven programs at Tanglewood was played by Isaac Stern and Alexander Zaiken in the Theater-Concert Hall last night. Three sonatas for violin and piano included the early A major, opus 12, No. 2, the so-called "Spring" sonata, opus 24, and, to close, the tempestuous C minor, opus 30, No. 2.

These are all fairly straightforward Beethoven. The F major has a character into which it is easily possible to read significance and the C minor is in one of his wonderfully furious moods. Both artists last night caught the spirit of the music very deeply. Zaiken played with substantial power and more than adequate facility but rarely matched the sensitive quality Stern consisently maintained.

* * *

IN FACT, Stern's stature as an artist and musician clearly made itself more visible last night than ever. He has now reached a point, certainly in such a program as he attempted last night, where he makes music rather than merely plays the violin. There is a distinction. He is no longer afraid to let the piano emerge where it is appropriate and let his violin really be in support. In the slow adagio of the F major, he played with a poetry and a disregard for violinistic effects alone that was a high achievement.

* * *

THERE WAS still a further notch to rise to, however, before the ultimate composure and musical conviction is to be reached. An occasional sense of hurrying, not necessarily in the tempi, but in anticipation of something ahead which must be overcome injected the only grain short of complete satisfaction upon which it was possible to quibble.

Beethoven followed a pattern in these sonatas which had been accepted before he arrived on the scene of letting one instrument state the theme with the second one accompanying, and then alternating the procedure. There is little suspicion or evidence yet of the contrapuntal and reflective writing which was to come later.

* * *

THE LAST TWO sonatas have tricky scherzi which were dashed off with a nonchalance and elan that was at once disarming and unbelievable. Only once or twice did Stern indulge himself in the the luxury of using his brilliant staccato bowing. He might well have omitted it without diminishing the effectiveness of his playing and without robbing the sauce of an ingredient which added nothing [illegible] its piquancy.

In response to the applause which the largest audience of the season for this particular series accorded them, they added the presto con sentimento from the D minor Brahms sonata for violin and piano, about as exquisite a morsel, as they played it, as has ever been served from that stage.

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405 Students Are Enrolled At Center

TANGLEWOOD—Berkshire Music Center officials announced today that 38 states and 18 foreign countries are represented in the enrollment of 405 music students at the Center, an increase of 30 over last year. This is the 13th season the summer school has been in operation here. The school will operate through the end of the Berkshire Festival concerts on Aug. 14.

1,500 Inquiries

The student body was chosen from more than 650 applications, which resulted from about 1,500 inquiries, of which 927 were new this year. Forty per cent of the student body comprises students returning to Tanglewood.

Aaron Copland, the American composer and assistant to Dr. Charles Munch, director of the Music Center, is abroad this summer enjoying his first leave of absence since the school was founded in 1940 by the late Dr. Serge Koussevitzky, for 25 years conductor of the Boston Symphony. His duties as assistant director are being assumed by Richard Burgin, associate conductor and concertmaster of the BSO. Ralph Berkowitz is dean and Gail W. Rector, executive secretary.

48 from Bay State

One hundred ten students are registered from New York state, including 73 from New York City's five boroughs. Massachusetts has sent 48 to study in the western hills of the commonwealth, including 31 from Greater Boston. Most highly represented of other states are: Pennsylvania (28), Illinois (20), New Jersey (18), Ohio (17), Michigan (15), Connecticut (10). From the Far West are a total of 14 from California, Washington, Oregon, Wyoming. The South has its highest enrollment in a number of years, including 20 students from Florida, Louisiana, Texas, Georgia and Mississippi.

Canada has nine students, ranging from Sarnia, Ontario to Quebec City, Quebec. Apart from the Canadians, there are 20 foreign students.

Art

Abate Sculpture at Museum

By CHARLES E. MOREY

PETER ABATE, Prix de Rome winner and director of sculpture at the Boston Museum School of Fine Arts, is showing 20-odd sculptures at the Berkshire Museum through July [illegible]

Most of this material is well worth looking at; if it stops short of greatness, too much dependence on other styles may be blamed. For example, "Unity" and "Despair" lose some of their integrity and meaning because the artist was trying to work like the German, Wilhelm Lehmbruck, who died in 1919. There is a certain stiffness and cautiousness here as of an American trying to speak correct idiomatic German. Ivan Mestrovic, Yugoslav-born sculptor of Syracuse, N.Y., with whom Mr. Abate has been closely associated in the past, has left his stylistic mark on the younger artist. The stones show influence from William Zorach and Jose de Creeft, who are New Yorkers, though Zorach was born in Lithuania, de Creeft in Spain.

* * *

symbolism was well carried out in design. But unfortunately the image of two hands supporting a limp body in space loses most of its dramatic possibility because the whole is patently suspended at the figure's navel by ordinary picture wire, twisted at the end. It is small details which distinguish greatness from mediocrity.

* * *

PAUL DECKER, young Canaan, Conn., artist who has recently shown work at Tyringham and Tanglewood, is represented at the Museum by six paintings.

This show proves again what a great sense of design Mr. Decker has, and what control he has over the watercolor medium. Departing hardly at all from natural appearances, "Boy on the Beach" manages a concentrated darkling mood rarely achieved this side of abstraction. "Hilltop Barn" has perfect clarity of form without sacrificing dash and brilliance of color. For its purpose it is one of the finest designs I have ever seen.

This show is low in quantity, high in quality, and worth a good, long look.

The Lakeville Journal

Grace Notes

TANGLEWOOD JULY 15

By A. C. S.

Leonard Bernstein appeared in the dual role of conductor and performer at the Friday evening concert which was devoted to works by Mozart. As a conductor, he was obviously at home in this music, most especially in the *"Linz" Symphony in C major* where he showed a real depth of understanding. From the standpoint of conducting technique, Mr. Bernstein has fortunately decided to abandon his old "ballet" approach (which many concert-goers have found distracting) in favor of that of his famous teacher. Throughout the audience there were comments on how many Koussevitzky mannerisms were employed.

As a performer he was in a position that was both ideal and exacting. He played and conducted the *Piano Concerto in G major*, K. 453. In such an instance, the interpretation of performer and conductor is unified. On the other hand, it is a difficult task and one which Mr. Bernstein accomplished handsomely. It was all the more remarkable since solo piano playing is not his primary occupation.

Jennie Tourel appeared earlier in the program to sing an aria from *Idomeneo* and two rondos, the latter with a piano obbligato played by the conductor. Miss Tourel displayed her enviable vocal ability in faultless pitch, an ease in singing difficult passages, excellent diction, and a delightful presentation.

TANGLEWOOD, JULY 16

By A. H.

A crowd fanning out far across the Tanglewood lawns and filling the Theater-Concert Hall to capacity presented a program of early Italian music which blended well with the dreamy peace of a hot summer evening.

Vivaldi's beautiful Concerto Grosso in D minor, Opus 3, No. 2, opened the program, the sparkling first movement was given a brilliant execution by Boston's famous strings and the following *Largo* seemed to this reviewer one of the peak experiences of the entire concert. Gentle, simple and magic as a quiet tale told in the twilight, this movement had an effortess beauty of mood coupled with a flawless unity and purity of tone which can only be achieved by fine musicians playing great music. The Concerto ended with the bright, triumphant *Allegro.*

In the next selection, another Vivaldi Concerto Grosso, this time in B minor for four violins and string orchestra, the exquisite bowing and lyrical beauty of tone achieved by Richard Burgin, Alfred Krips, George Zazofsky and Clarence Knudson would be impossible to surpass.

Samuel Mayes, aecomplished 'cellist, was the solo performer in the Boccherini Concerto for violoncello in B Flat minor, Op. 34, which followed. Mr. Mayes, conquering the oppressive heat and dangerous humidity which constantly threatened the tuning of his instrument, displayed magnificent musicianship in a composition designed to display 'cello virtuosity. Repeated ovations for both the soloist and Conductor Munch ended the first half of the program.

The last part of the evening was devoted to Vivaldi's magnificent Gloria for solo voices, chorus and orchestra. Here the Festival Chorus under Hugh Ross blended its rich and beautifully melded voice with the shimmering music of the strings and the clear exaltation of the soloists. Both Sara Mae Endich, soprano, and Sadie McCollum, contralto, sang with extraordinary beauty of tone and a soaring quality which seem to stitch the rich tapestry of choral and orchestral music with gleaming, golden sound.

TANGLEWOOD JULY 17

By A. C. S.

Those who braved the heat on Sunday afternoon were given a treat at Tanglewood where Charles Munch led the Boston Symphony Orchestra in a program of music by French composers. There could be no doubt in the mind of anyone present that Mr. Munch is the greatest conductor of French music. In a concert that ranged from the eighteenth century to the twentieth, each nuance was given a delicate handling, the tonal palette utilized by an artist of the first rank.

The high point came early in the afternoon with Ravel's *Le Tombeau de Couperin*, a work that seems to contain the very essence of all that is Gallic. It seems also to be a vehicle which demonstrates to the fullest Charles Munch's affinity for music from his native land.

The brash and brassy *Serenade* by Darius Milhaud was given a spirited performance. Written in 1920-21, it splashes playfully in polytonality, incorporates rhythms which the composer undoubtedly picked up in his journey to South America, and uses a variety of percussive effects.

The major work offered was the *Fourth Symphony* of Honegger. Subtitled "Delicias Basilienses," it includes some unusual sonorous effects (such as hitting the strings of the double-bass with the wood of the bow), and a few passages which sound, strangely enough, as though they came from Alban Berg's opera *Wozzeck.*

Also included on the program was a suite from *Dardanus* by Rameau and the *Pavane*, Op. 50 by Faure.

Sunday afternoon was one of those occasions. At Music Mountain the record-breaking heat inflicted itself on performers, audience and instruments. One violin string snapped in exasperation but the Quartet gave a fine, exhilarating performance, that made this observer feel the audience was well rewarded.

High point of the concert was the Quintet for Piano and Strings by Turina. Jose Echaniz, guest artist, who played the piano with the Berkshire Quartet, achieved color and dramatic quality without resorting to histrionics or artificial effects. His performance was marked with exceptionally fine feeling and musical intelligence. The Turina Quintet is a good vehicle for the pianist, it is a stirring and powerful music with strong themes marked by intricate melodic effects. The last movement has wonderful balance and verve for all the instruments in a brilliant and emotional finale.

Schubert's Quartet in B Flat Major, Opus 168, is a happy composition. The *Menuetto* is utterly charming, the *Presto* is in a rollicking mood, and the deep-throated solemnity of the slow second movement has delightful glimpses of cheerfulness.

The closing number, Brahms' Quartet in B Flat Major, Opus 67 is Brahms in a gentle mood. Performed with sensitivity and integrity, it has a moving quality that is particularly beautiful. The audience was able to forget the discomfort of the afternoon's heat and showed their happy appreciation of the fine concert.

COMING CONCERTS AT TANGLEWOOD

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role.

Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Conductor Munch will present on Friday evening, July 22, Beethoven's overture to "Coriolanus," Violin Concerto, 7th Symphony; Saturday evening, July 23, Pierre Monteux conducting an orchestral program of Bach-Respighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers;" Strauss: "Death and Transfiguration." Sunday afternoon, July 24: Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth ("Pastorale") Symphonies.

The Berkshire Evening Eagle, Friday, July 22, 1955—11

Boatwright To Sing At First Church

MacHenry Boatwright, baritone, will be soloist at the First Congregational Church Sunday. He has sung in the premiere of "The Trojan" by Berlioz, with the New England Opera Theater and also on the Metropolitan Auditions of the Air. He is now with the opera department at Tanglewood. Sunday he will sing "Grant Us Peace" by Herbert Fromm and "The Twenty-Third Psalm" by Malotte.

Board Approves Bus Services To Tanglewood

LENOX—A bus service to Tanglewood for the main series of concerts will operate from the Curtis Hotel corner starting this evening, following approval last night by the local Board of Selectmen.

Buses for the Friday and Saturday night concerts will pick up passengers from 7 to 7:45 p.m. The buses for the Sunday afternoon concerts will leave from 1 to 1:45 p.m.

The buses will pick up their passengers at Tanglewood after the concerts and return them to the Curtis Hotel corner. Stanley Brothers of the Curtis Hotel garage are the operators and have added two new 40 passenger busses for this year's service.

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Press Ridgefield Conn.
July 21, 1955

arry della Flora, Thomas Lawence, Alexandra Bosca, Arthur Duel, Tony Hearstick, Robinson Grove, and Justin McDonough.

The production is being staged by Windsor Lewis, who directed "Detective Story" earlier this season at Westport; and the settings and lighting are by Marvin Reiss.

Oakdale

"Wonderful Town," the musical story of two Ohio girls caught in the life in Greenwich Village, opens a week's engagement at the Oakdale Musical Theatre on Tuesday, with a cast headed by Patricia Kilkes, Kenneth Smith, Lois O'Brien, Jerry Austin, Jerry Kirkwood, Robert Bernard, Zachary Charles and Isabella Hopes.

"Wonderful Town" will be directed by Oakdale's resident director, Elliot Silverstein. Samuel Matlovsky will conduct the orchestra. Gene Bayliss will stage the dances and musical numbers.

Oakdale's curtain is at 8:30 p.m. from Tuesday through Friday. On Saturday, the show starts at 9:30 p. m., after a 5 p. m. Sunset Matinee. Sunday's curtain goes up at 8 p. m. "Wonderful Town" will be at the Oakdale Musical Theatre through Sunday, July 31.

Tanglewood

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Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

July 14, 1955 The New Milford Times Sect. 3 Pg. 3

Bach's Mass Tanglewood Presentation

The last time we heard the Bach B Minor Mass was in 1950 at Tanglewood, with Serge Koussevitsky conducting the Boston Symphony Chamber Music Orchestra and the Harvard Glee Club and Radcliffe Choral Society. It was a memorable experience.

Sunday we heard the same musical organizations at Tanglewood conducted by Charles Munch, who has been conductor of the Boston Symphony since Koussevitsky's death, and it, too, was a memorable experience.

Our heritage of great music is so rich and varied that one hesitates to pick out an ultimate, but surely this magnificent Mass, when performed as nobly as it was on Sunday, is the apex in musical experience. Munch conducted with passion and profundity, with sensitivity and deep awareness of the spiritual values in this great composition.

As in 1950, Adele Addison was, in our opinion, the most thrilling of the soloists, who were all fine artists. A slight remarkably beautiful colored woman, Miss Addison possesses a rich vibrant soprano voice, sings Bach with understanding and power. She is heard only in the duet, "Domine Deus," with the tenor and a flute solo, and in the "Christe eleison", in duet with the alto, which seems to us the only flaw in Bach's masterpiece. There is no soprano solo.

The contralto, Florence Kopleff, sang her solos the "Qui sedes" and "Agnus Dei," with tenderness and distinction.

There are two bass solos in the Mass, of which our favorite is the "Cum sancto spiritu," that Donald Gramm sang very pleasingly with a fine interpretation, though his voice is not as big as some bassos.

The tenor solo, accompanied by violinist Richard Burgin, was handled with sound musicianship and fine tonal quality by John McCollum.

But it is in the choral parts of the Mass that the power and the triumphant, soaring qualities of the composition are most deeply felt, from the opening chorus, "Kyrie eleison," to the final "Dona nobis pacem." The young singers of the two college choral societies threw themselves into the music, yet were so perfectly trained that their exuberance never obscured even the subtlest passages.

The huge audience, only about a third of which was seated in the Theatre-Concert Hall, the rest spreading out over the lawns, was so carried away by the joyous and triumphant "et resurrexit" that Bravos rang out and applause, which is properly not given until the conclusion of each section.

Next weekend's program at Tanglewood includes the Boston Symphony chamber music orchestra, with Leonard Bernstein conducting, in an all-Mozart program, with Jennie Tourel, soprano, and Mr. Bernstein as piano soloist on Friday at 8:30 p.m. Saturday's concert will be a Vivaldi program with Charles Munch conducting the chamber music orchestra, and on Sunday, at 2:30 p.m. he will conduct a program of French music. All three concerts are in the Theatre-Concert Hall.

4—The Berkshire Evening Eagle, Friday, July 22, 1955

Miss Cardillo Will Sing at Museum Benefit

Student of Opera At Tanglewood Won Metropolitan Auditions

Miss Christina C. Cardillo, of North Adams, soprano in the Tanglewood opera department, will sing Tuesday night on the Berkshire Museum's "Celebrity Night" program. She will be accompanied by Paul Ulanowsky, opera coach at the Berkshire Music Center, who for 14 years was accompanist for Lotte Lehmann. He also will play a solo.

Bachrach
Miss Christina Cardillo

Miss Cardillo, who will sing the title role in Mozart's opera, "Zaide," the last week of the Berkshire Festival, is the winner of the Metropolitan Opera Company's Auditions of the Air for 1954-55. The prize entitled her to attend the K. T. Long School. She has sung in a series of concerts with CBS-TV and will return to New York after the Tanglewood season to be in a TV show for NBC.

Soloist With BSO

Three times soloist with the Boston Symphony Orchestra, Miss Cardillo studied on scholarship in Milan, Italy, for two years. She is a sister of Pasquale Cardillo, Boston Symphony Orchestra clarinetist.

Mr. Ulanowsky, who since 1951 has been repertoire coach at Boston University, later in the summer will conduct master classes in accompaniment at the new music school of the Shakespearean Festival, Stratford, Ontario. He also will accompany the soprano, Elizabeth Schwartzkopf, in her classes at the school.

Tickets for Celebrity Night, when talented artists spending part or all of the summer in the Berkshires will give their talents for the museum's benefit, are available at the Museum office.

Public Events

Tonight

8:30—Opening of Berkshire Festival with Boston Symphony Orchestra; Charles Munch conducting Beethoven program, with Isaac Stern, violin soloist. Tanglewood music shed, Lenox.
8:40—"The Crucible." Williamstown summer theater.
8:45—"The Old Maid." Berkshire Playhouse, Stockbridge.
8:45—"The Fifth Season." Malden Bridge (N.Y.) Playhouse.
9:00—Dalton Old Home Week, featuring square dance at Pine Grove.
9:00—Jacob's Pillow dance festival, featuring Mary Ellen Moylan and Erik Bruhn, Myra Kinch and Jean Leon Destine & Co. East of Lee.
9:00—City observatory open. Springside Park.

Tomorrow

10:00 a.m.- 4:00 p.m.—Sidewalk art sale. Berkshire Museum.
10:00 a.m.—Open rehearsal of Boston Symphony Orchestra for benefit of BSO pension fund. Tanglewood music shed, Lenox.
2:30 p.m.—"The Old Maid." Berkshire Playhouse Stockbridge.
2:30 p.m.—"The Crucible." Williamstown summer theater.
2:30 p.m.—"The Fifth Season." Malden Bridge (N.Y.) Playhouse.
3:00 p.m.—Berkshire Folk Music Festival, featuring Haiti and Tahiti. Sedgwick Hall, Lenox.
4:00 p.m.—Jacob's Pillow dance festival. East of Lee.
4:00 p.m.—Richard Dyer-Bennet. Berkshire Music Barn, Lenox.
4:00 p.m.—Dalton Old Home Week, featuring balloon ascension. Pine Grove.

Tanglewood Tales

Chamber Music Concert Sunday

The third concert of chamber music by members of Department I of the Berkshire Music Center will be held Sunday morning at 10 in the Chamber Music Hall.

The program follows:

Quartet No. 1 in G minor for piano and strings, K. 478 — Mozart
Michael Mega, Bondsville, violin.
Reuben Bennett, Chelsea, viola.
Mary Ann McClelland, Kittanning, Pa., violoncello.
Jerome Lowenthal, Philadelphia, Pa., piano.

String Quartet, Opus 10 — Debussy
Paul Gurevich, Bronx, N.Y., violin.
Jean Angers, Quebec, Canada, violin.
Jean Comstock, Cambridge, viola.
Philip Fink, York, Pa., violoncello.

Trio for piano, violin, and violoncello in C minor, Opus 101 — Brahms
Stanley Dembrowski, Export, Pa., violin.
Alice Ober, Pasadena, Calif., violoncello.
Herbert Horn, Redlands, Calif., piano.

* * *

Study Group Concert Saturday Afternoon

The Tanglewood Study Group will give its only public demonstration Saturday afternoon at 4 until Tanglewood on Parade on Aug. 11. Saturday's informal concert will be held in the Tanglewood Barn.

The program follows:

Cantata, Hilf Dienem Volk — Lubeck
Bass solo: Gabriel de Los Rios, Santiago, Chile (Opera Dept.).
Intradas for Instruments — Hassler
Cantiones Duarem Vocem — Di Lasso
O Musica! — Peuerl
Cantata, Alles was ihr tut — Buxtehude
Conducted by Ingolf Dahl, Karl Kohn, Florence A. Dunn.

Festival Visitors

Recent guests at Berkshire Festival concerts have included the playwright, S. N. Behrman (author of the musical comedy hit "Fanny"), whose wife is a sister of the violinist Jascha Heifetz; Ethel Linder Reiner, producer of the N. Richard Nash comedy hit of the past Broadway season, "The Rainmaker"; Richard Horner, company manager of the Broadway musical hit, "Damn Yankees," and his wife, Patricja Peardon, who is featured in the New York hit melodrama, "The Desperate Hours"; Mike Wallace, of Columbia Broadcasting System, narrator for last season's popular "On A Sunday Afternoon" program, and last season's star of the farce comedy "Reclining Figure" which is shortly to be done at the Berkshire Playhouse, Stockbridge. Mr. Wallace is a brother-in-law of Boston Symphony Orchestra assistant concertmaster Alfred Krips.

Mahanna Book On Tanglewood Published Today

"Music Under the Moon, a History of the Berkshire Symphonic Festival," written by John G. W. Mahanna, county editor of The Eagle, was published today in a first edition of 5,000 copies. Distribution is being handled by the Pittsfield News Co. and the book is on sale at book stores, newsstands, gift shops and Tanglewood Music Store.

A history of the early days of the Festival, drawn from official minutes of the meetings from 1934 to 1945, the 125-page book contains 30,000 words of text and 48 pages of illustrations. Many of the 100 photographs are being published for the first time. An epilogue in the book covers high lights of the Festival from 1945 to the present.

"Music Under the Moon" stems from a series of articles written last summer by Mr. Mahanna for the Berkshire Week, the Eagle's summer supplement. The book was printed by the Eagle Printing & Binding Co. and the engravings done by the Eagle Engraving Co.

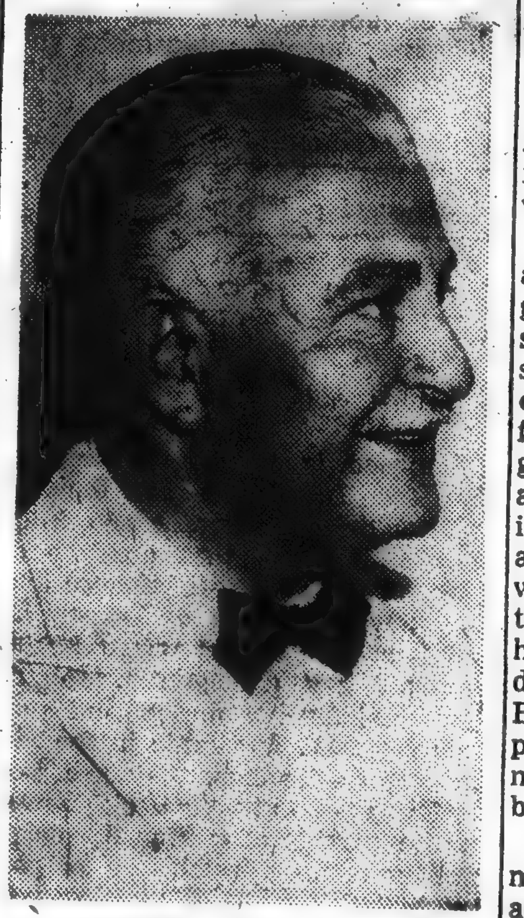
Manos

CONDUCTOR TOMORROW at the Tanglewood Music Shed will be Pierre Monteux, who will lead the Boston Symphony Orchestra in a program of works by Bach-Respighi, Beethoven, Sessions and Richard Strauss.

Benefit Aug. 11

Fiedler, Boston Pops, Bernstein Headline Tanglewood Parade

TANGLEWOOD — Announcement was made here this morning that Arthur Fiedler will conduct the Boston Pops Orchestra in part of the program for Tanglewood on Parade to be held in the Music Shed on Thursday, Aug. 11. This annual event is a benefit for the Berkshire Music Center, the BSO's summer school of music, now in its 13th season.



Arthur Fiedler

The day's activities will start at 6 and continue until 11 p.m. It will include demonstrations by every department of the school, a lawn party, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Pops orchestra, which made its first appearance at Tanglewood last season under the direction of Mr. Fiedler, will perform a typical Pops program. Mr. Fiedler is now in San Francisco conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium. He will fly to conduct the Miami Beach Pops Concerts in Florida on Aug. 7 and then will fly to the Berkshires for the Aug. 11 engagement. After that he will fly back to Miami for a second concert on Aug. 14, returning immediately to Boston to conclude the Esplanade series Aug. 15 to Aug. 20.

Concert at 8:15

The first half of the concert program in the Shed will be given at 8:15 p.m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award and additional Oscars for its star, Marlon Brando, and its director, Elia Kazan. Also

who is assistant director of the Berkshire Music Center (on leave of absence in 1955). It was first performed by the Boston Symphony on April 9, 1943.

Soloist With Pops

Mr. Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston Pops in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for Tanglewood on Parade are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox. A special added attraction for purchasers of box seats, at $5, and front sections (reserved) of the great Music Shed, at $4 and $3, is a performance of opera at 4 p.m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations, at 6 p.m., by the Berkshire Music Center's symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

Mrs. Serge Koussevitzky is chairman of the Tanglewood on Parade committee; Mrs. Bruce Sanborn of Lenox is vice-chairman, and Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith of Glendale is chairman of the committee for sale of boxes, with Mrs. Thomas D. Perry Jr., as vice-chairman. Mrs. Sanborn also heads the committee for door prizes, which will be awarded to lucky ticket-holders after the concert.

The Program

The program is as follows:

PM
4:00 Opera (Students of Department IV). Formal Gardens (for box-holders and reserved seat patrons only).
5:45 Fanfare; welcome address on lawns outside Music Shed.
6:00 Simultaneous demonstrations by each department, Berkshire Music Center:
Music Shed—Short symphonic works, Orchestra (Dept. I).
Theater-Concert Hall—One-Act Operas (Dept. IV students).
Chamber Music Hall—Chamber Music program (Dept. I).
7:15 Lawn party, picnic supper—Concert by Chorus (Dept. II students), steps of Administration Building.
8:15 Gala Concert—Music Shed.
Boston Symphony Orchestra,
Leonard Bernstein, Conductor.
Suite from On the Waterfront, Bernstein (first performance)
A Lincoln Portrait — Copland
Narrator: to be announced.
Boston Pops Orchestra,
Arthur Fiedler, Conductor.
Caprice Espagnole, — Rimsky-Korsakov
Rhapsody in Blue, for piano and orchestra — Gershwin
Soloist, Leonard Bernstein.
Suite from the ballet, Graduation Ball — Strauss-Dorati
10:30 Drawing for door prizes.
11:15 Waltzing on the lawn.

Music

Student Violinist Impresses In Concerto by Prokofieff

By ALEX D. HORNE

FIRST SOLOIST of the season with the orchestra of Tanglewood's Department I was Paul Gurevich, heard in two movements of Serge Prokofieff's second, or G minor, violin concerto in the Shed last night.

A resident of the Bronx, N.Y., and student at Queens College, the 21-year-old violinist was especially impressive in the slower, melodic portions of the concerto. The Prokofieff work is rich, romantic and at times remarkably beautiful; its moments of lush sentiment are balanced by sections of driving rhythms, less successfully presented last night.

* * *

THE THIRD MOVEMENT, a brilliant building-up of complex rhythms, was omitted, and the order of the first two movements reversed. The conductor, Koussevitzky scholarship winner Kenneth Schermerhorn, seemed well in control.

Mr. Gurevich, a violinist for nine years, played this same concerto three years ago in the first of two recitals he has given in New York's Town Hall. In March, 1952, he was a winner on the Arthur Godfrey "Talent Scouts" program, playing "Banjo and Fiddle," a piece by Tanglewood's William Kroll.

Arnold Schoenberg's "A Survivor from Warsaw" was conducted by Arthur Winograd, until recently cellist of the Juilliard String Quartet and last summer a student at the Berkshire Music Center. Douglas Miller was narrator, and a men's chorus broke into song in the chaotic finale of what seemed a dull piece of commissioned melodrama.

* * *

BERLIOZ' "Roman Carnival" overture opened the program, and marked the first appearance of Henry Janiec, in his second summer as a conducting student at Tanglewood. Mr. Janiec is conductor of the Spartanburg (S.C.) Symphony and a member of the music faculty at Converse College in that city, and will be on the podium at Tanglewood for the world premiere of Mennini's opera, "The Rope," Aug. 8 and 9.

Hiroshi Hatoyama, concertmaster last night, was for three years the concertmaster of Tokyo's Konoye Symphony Orchestra, and has been a student in this country for more than four years.

Leonard Bernstein, head of the Music Center's orchestral department, conducted Dvorak's second symphony to close the program, which was attended by 2,800.

The Berkshire Evening Eagle
Published [illegible] holidays by the
EAGLE PUBLISHING COMPANY
[illegible] Street, [illegible], Massachusetts

Letters

Is Tanglewood a 'Pain in the Ne[illegible]

To the Editor of THE EAGLE:—

Once again the Berkshires are entrapped in the so-called Tanglewood season. At this time and for the next three successive weekends the Berkshires will be enjoying false prosperity when every guest house, inn, hotel, resort and restaurant is overflowing with mobs of people clamoring for accommodations and service.

The question arises whether Tanglewood helps or hinders the progress of Berkshire County as a vacation center. To those of us who try to carry on a year-round business catering to a vacation trade it is a definite detriment. Through Tanglewood's publicity department its name has become synonymous with that of Berkshire County. However, the Tanglewood season is getting shorter and shorter and is now down to four major concert series which are played on weekends.

This is good business for Tanglewood in that they take the cream of the vacation period, that is, the last two weeks in July and the first two weeks in August, and from that cream select weekends when they know they will be assured of large crowds.

No operator can exist on a four-weekend business. However, it is true that many places of business are grateful to Tanglewood for this overflow that comes to the county because of the concerts.

* * *

On the other side of the picture this overflow due to Tanglewood is a detriment in that the AAA and certain travel agencies are shunting vacationists away from [illegible] Berkshires during Tanglewood season because of the theoretical crowds and traffic [illegible] warn all [illegible] accommodations are [illegible] get during Tanglewood season [illegible] as a result we who are promoting weekly vacation business must spend our dollars in advertising and promotion to overcome the adverse effects of Tanglewood publicity.

Again, there is many a tourist who packs up with the intention of spending a vacation in the Berkshires, but when he hits a Tanglewood weekend and finds that accommodations are unavailable, he just motors on and stays in some other area for a week or two instead of spending that time in the Berkshires.

When Tanglewood takes down its tent there will be the usual slump and all the business people will wring their hands and cry about the poor business in the area. Each year the slump is getting worse and the season is getting shorter. However, other areas such as Cape Cod, the Poconos, the Adirondacks, the Catskills and the White Mountains are increasing their yearly vacation business without the help of any such major attraction as Tanglewood.

* * *

At present Tanglewood is definitely a pain in the neck to operators of sports lodges such as mine. I am fortunate in that my business is most successful and has become established as a year-round operation, enjoying more business after Tanglewood leaves the area. But it is a continuous battle to overcome the adverse publicity of Tanglewood and keep vacation business coming to the Berkshires.

Tanglewood could be a wonderful institution for operations such [illegible] stead of weekend stays? Why can't the management of Tanglewood arrange to have the Boston Pops play during the week once or twice and have other orchestras play in between or arrange some other musical events of major interest, even going into the jazz [illegible] music-lovers of all types to spend a week in the Berkshires and not [illegible] one or two days? Is Tanglewood so shaky that it is afraid to schedule additional concerts but instead must make certain of having a sure thing at the expense of those who are trying to make a year-round living within the county?

At present the seat of all activity is Lenox area extending north and south 10 miles. But what about the northern and southern parts of the county which suffer as a result? At one time the Berkshires were famous as a vacation center without benefit of Tanglewood. All of that could be brought back to a greater degree than before if Tanglewood would cooperate with the county as a whole to develop business for the businessmen of the Berkshires.

* * *

Our hats are off to operators like the Berkshire Playhouse, the Williamstown Theater, Jacob's Pillow and others who have the guts to operate for a long season without benefit of mass patronage. This type of operator adds to the coffers of the county and encourages a longer vacation season.

Probably I have no right to blow off steam this way and if the inn- [illegible] resort operators in [illegible] think I am [illegible] humbly bow my [illegible] Tanglewood in sol- [illegible] However, if [illegible] within the area [illegible] do that the Berk- [illegible] a year-round [illegible] I will raise the [illegible] that many rally [illegible] carry on a fight for a [illegible]

[illegible]ANK J. PRINZ,
General Mgr., Oak n' Spruce.
East Lee.

Loew's State and Orpheum.

Music Review

TANGLEWOOD, July 9—Thor Johnson conducted members of the Boston Symphony Orchestra here tonight in the second program in the Berkshire Festival. The theatre-concert hall was packed and an even larger crowd heard the concert seated on the grass. The total audience was about 3000.

Mr. Johnson, the very capable conductor, has come a long way in the musical world since his student days here as a pupil of Dr. Koussevitzky. He is permanent conductor of the Cincinnati orchestra and has just returned from the history-making Japanese tour of the Symphony of the Air (the former NBC Symphony) during which he led more than half of the concerts.

As a conductor, Thor Johnson is in the German tradition. He is happily painstaking in the quality of tone he draws from the orchestra; he is concerned with the formal patterns of his scores; and he is not ashamed of sentiment when the music calls for it. He does not, however, scientillate or give off sparks on the podium, and he is not a "personality" conductor. But his music is good and interesting.

The three H's, Handel, Haydn and Hindemith, gave Bach and Mozart a night off, programwise. Handel's Concerto Grosso in B Minor opened the concert. The slow movement was particularly beautiful, warm and full-textured, but the final allegro wanted a trifle more bounce.

Haydn's Symphonie Concertante, op. 84, one of the jolliest pieces ever penned by the composer, came next. Here the orchestra displayed its remarkable verve when the music gives it a chance. Not even the few slips in intonation, caused undoubtedly by the muggy, humid weather which can play havoc with string pitch, marred the exhilarating mood of the music.

Hindemith's "Der Schwanendreher" featured Joseph De Pasquale as the viola soloist. Not one of the most rewarding works of Hindemith, it does provide a spectacular part for the viola and from time to time a hummable tune for the listener. Mr. De Pasquale was roundly applauded for his playing.

The concert came to a delightful close with Haydn's beloved Symphony No. 98 in B-flat Major.

T. K.

Marilyn Monroe in "Seven Year Itch" at the Astor.

STARTS JULY 21

Tanglewood Festival

Music Review

By TUCKER KEISER

TANGLEWOOD, July 8 — Charles Munch and members of the Boston Symphony orchestra opened the 18th season of the Berkshire Festival tonight before an audience of 2000. Presented in the theatre-concert hall rather than in the larger shed, tonight's chamber music concert, like that scheduled for next week end, is popularly known as a Bach-Mozart affair, although other composers often muscle in, as did Stravinsky tonight.

Stravinsky's "Orpheus" ballet music is not, it is true, particularly muscular; indeed it is a study in pianissimos, with recurrent decrescendos from inaudibility. However, it afforded a half-hour's repose in a program which was appropriately jubilant and festive.

The program opened with Bach's short but brilliant sinfonia from the "Easter" oratorio in which two trumpets are arrogantly dominant. Roger Voisin and Armando Chitalla performed with characteristic eclat.

Bach's Suite No. 2 for flute and strings provided Doriot Anthony Dwyer an opportunity to prove what a superb flutist she is. An encore on a Boston Symphony program is as rare as a July snowstorm but it is becoming standard practice to have the flutist give a reprise of the presto badinerie in this suite. Tonight she was recalled repeatedly even after the second sprint through the score.

The program closed with a sparkling reading of Mozart's "Prague" symphony.

The playing tonight was unusually good. In the past opening performances in the Tanglewood season have exhibited an orchestra tired after a long winter season and a taxing Pops season.

Music in Review

By TUCKER KEISER

TANGLEWOOD, July 10—For the final concert in the first week end of the Berkshire Festival, Charles Munch chose the Bach Mass in B Minor. As it turned out a more unfortunate choice could hardly be imagined, for the weather was so hot and the theatre-concert hall was so uncomfortable that a Strauss waltz would have been taxing on both performer and listener.

The assisting forces, the Harvard Glee Club and the Radcliffe Choral Society; Adele Addison, soprano; Florence Kopleff, alto; John McCollum, tenor, and Donald Gramm, bass, were the same ones that gave an excellent reading of the score last winter in the regular Boston season.

Normally we would expect a performance equal to the first if not superior. However, such was far from the case.

This afternoon's concert exhibited one of those instances in which an accident toward the beginning sets the tone for the remaining portion of the performance.

After a beautiful, heartfelt reading of the opening, Kyrie Eleison, promising a glorious afternoon of music, Mr. Munch misjudged his tempo for the following Gloria. He took it so fast that neither singer nor musician could keep up with him and the music simply fell apart.

There is a speed limit for any chorus, no matter how virtuoso a group; with pitch, consonants and vowels posing all sorts of problems, a chorus must have some consideration. If the performance is a steeplechase, one may expect a melee at every hazardous passage.

In succeeding choruses the singers never quite recovered their poise, and the concert was sometimes extremely trying.

However, the soloists did as well as could be expected under the circumstances, even bringing some moments of distinction to the various arias.

The attendance for the first week has set a record for the Berkshire Festival with 10,000 people clocked through the gate.

• SECOND ANNUAL
NEWPORT
JAZZ
FESTIVAL
Friday
Saturday
Sunday
July [illegible]
Louis Armstrong — Dave Brubeck
Count Basie & his orchestra
Duke Ellington — Erroll Garner
Woody Herman & his orchestra
Bobby Hackett — Gerry Mulligan
Dinah Washington and over 100
other jazz musicians.
ALL SEATS RESERVED
$5, $4, $3 per concert
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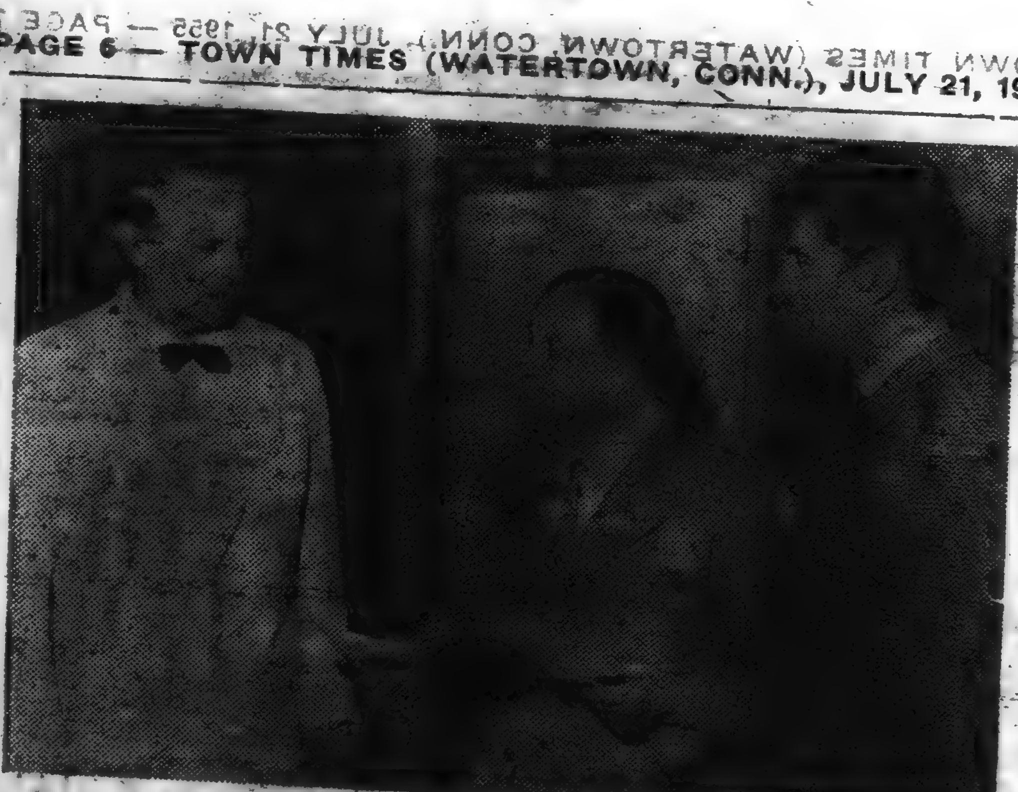
NEWPORT JAZZ FESTIVAL
Newport, Rhode Island



Three celebrated conductors share the podium of the Boston Symphony Orchestra at i ts 1955 Berkshire Festival Concerts, Tanglewood.

Left to right, Charles Munch, Symphony Director, opens the Music Shed concerts on July 22 with an all-Beethoven program; Pierre Monteux, guest conductor for the Festival concerts, July 23, July 31, and Aug. 13; Leonard Bernstein, guest conductor for the Aug. 5 concert. Mr. Bernstein heads the Berkshire music center's department of orchestra and conducting.

·MUSIC

German Composers At Tanglewood

By TUCKER KEISER

Aaron Copland, the distinguished American composer who heads the composition department at Tanglewood each summer, is taking his first leave of absence in a dozen years. Two other composers have been invited to take his place. The first is Roger Sessions with whom Mr. Copland produced the famous Copland-Sessions Concerts of the '20s. The other is Boris Blacher, a German whose music is just beginning to be heard in the United States.

During his summer in the Berkshires, Professor Blacher, visiting the United States for the first time, will be honored by a performance of his chamber opera, "Romeo and Juliet" under Boris Goldovsky's direction in the Theatre-Concert Hall on Monday evening, Aug. 1.

The composer has some reservations about a theatrical production of this piece, he told me over a second cup of coffee after breakfast last Saturday.

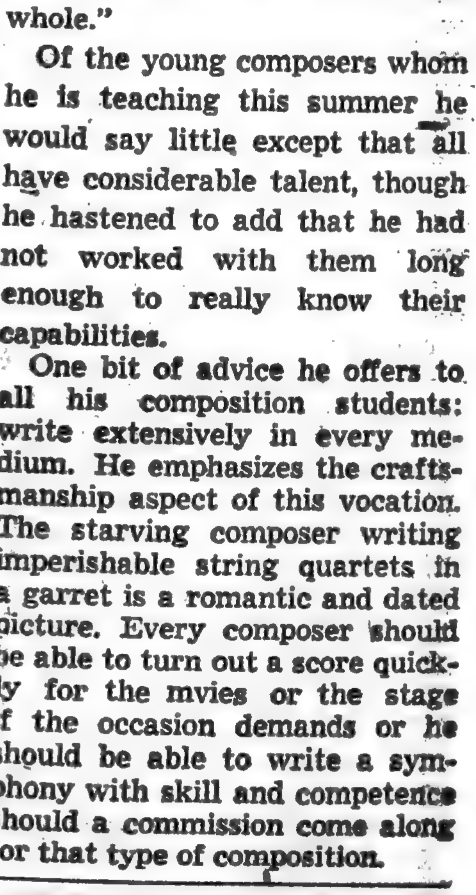
"Originally, "Romeo and Juliet" was a cantata, but soon after its first performance it was staged. Since then it has crossed the line into the operatic repertory. However, it was conceived as a concert piece, and I still think of it that way."

Herr Blacher flew to Tanglewood from his home in Berlin where he is director of the Hochschule fur Musik, an institution more like an American conservatory than a high school. During his topover in New York he had an opportunity to see "The Pajama Game," the Broadway musical hit with which he was delighted.

"We have nothing like American musical comedy in Europe," he stated. "It is a genre unique to the American stage and American music with music, dancing, and story fused into a perfect whole."

Of the young composers whom he is teaching this summer he would say little except that all have considerable talent, though he hastened to add that he had not worked with them long enough to really know their capabilities.

One bit of advice he offers to all his composition students: write extensively in every medium. He emphasizes the craftsmanship aspect of this vocation. The starving composer writing imperishable string quartets in a garret is a romantic and dated picture. Every composer should be able to turn out a score quickly for the mvies or the stage if the occasion demands or he should be able to write a symphony with skill and competence should a commission come along for that type of composition.



Gloria Vanderbilt in "Picnic" at the Marblehead Summer

THE SPRINGFIELD UNION, SPRINGFIELD, MASS., SATURDAY, JULY 23, 1955

'Celebrity Night' Tuesday At Berkshire Museum

Musicians, Actors, Dancers, Artist to Perform in Benefit Program

Pittsfield, July 22—A famous artist, dancers, musicians and actors will be featured Tuesday evening on the program of "Celebrity Night" at the Berkshire Museum, when they will donate their talents for the museum's benefit.

Dr. Baxter to Emcee

The program, with James Phinney Baxter, president of Williams College as master of ceremonies, will start at 8.30 with madrigals by the New York Pro Musica Antiqua, nine musicians spending the summer at Fernbrook, the former Metz estate in Lenox. Mexican dances by Josefina Garcia and Alonso Rivera of Jacob's Pillow will follow.

Readings will be given by four leading members of the Williamstown summer theater cast, Carola Goya and Matteo. Christina Cardillo of North Adams, Tanglewood soprano who will sing the title role in Mozart's opera, "Zaide," later in the summer, will sing at "Celebrity Night." A piano solo will be played by her accompanist, Paul Ulanowsky, accompanist for Christina Cardillo, and for 14 years, accompanist for Lotte Lehmann, and member of various music faculties.

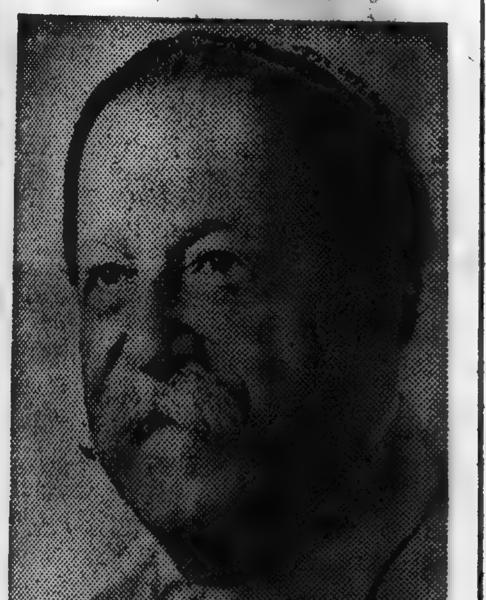
Norman Rockwell, a resident of Stockbridge, will also be featured on the program, and the evening will include and original scene by Broadway producer and actor, who is appearing this season at the Stockbridge Playhouse in "Edward, My Son"; the North Adams Kiltie Band; and John Culpo, Pittsfield accordionist.

Refreshments will be served in the Ellen Crane room following the program. Tickets are available at the museum office.

7/21/55

MILLBROOK ROUND TABLE

Guest Conductor



Pierre Monteux is guest conductor of the Boston Symphony Orchestra at three Berkshire Festival concerts during the summer of 1955; in the Music Shed at Tanglewood.

On Saturday, July 23 at 8:30 p.m. Mr. Monteux conducts an orchestral program of works by Bach-Respighi, Beethoven, Sessions, Richard Strauss.

On Sunday, July 31 at 2:30 p.m. Mr. Monteux leads an all-Brahms program, with Isaac Stern and Gregor Piatigorsky as soloists.

On Saturday, August 13 at 8:30 p.m. Mr. Monteux conducts a program of Wagner, Brahms, Debussy and Richard Strauss.

Munch Directs as Symphony Opens Music Shed Concerts

7633 at Tanglewood Hear Masterful Rendition of Beethoven's Seventh; Stern Soloist

By WILLARD M. CLARK

Tanglewood, July 22—When the great shed opens and the 104 players of the Boston Symphony Orchesra are on the platform waiting for Charles Munch to come on stage, then the Berkshire Music Festival really comes into its own. True, there has been beautiful music made here for two weeks, but the glory of Tanglewood is the Boston Symphony Orchestra. The audience numbered 7633.

Boxes Well Filled

Tonight the boxes were well-filled, many of them held handsomely gowned women and white-coated men and there was an air of friendliness all about. Many in the audience, like ourselves, have had the same seats for years and they know their seat mates quite well, though seeing them only once a year. On the grounds were the usual number of devotees in various stages of dress or undress. The problem of scantily dressed men and women is assuming serious proportions here, but just what can be done to solve the problem beyond appealing to decency has not yet been found.

The festival this year is built about the music of Beethoven. All his symphonies will be heard during the next four weeks. It seemed right that the first symphony to be heard should be the mighty Seventh, or "Symhpny in A Major." The very immensity of this work, its direct, forceful journey to its conclusion gives us al-

Springfield Un 7/23

Munch Directs

Continued From Page 1

most a tone picture of Beethoven himself.

Isaac Stern was the soloist in the Violin Concerto in D Major, Beethoven's only violin concerto. We have not heard a more finely detailed performance of this work. The utter purity of the tones Mr. Stern draws from his instrument caused them to soar throughout the huge shed and far beyond onto the grounds. It was a performance of great nobility, rich in color and imagination. Mr. Munch and the orchestra provided a finely integrated accompaniment. The memory of this performance will be cherished by all who heard it.

The program opened with a vivid, restless performance of the overture to "Coriolan." This dark-hued work with its fiery affirmations, its sense of agitation and its heroic spirit was given a magnificent performance.

Mr. Munch gave an eloquent reading of the Seventh Symphony; one which matched the might of the music in the opening movement; one which revealed the whimsicality of the "Presto," really a Scherzo, and he brought to the finale all the boisterous, happy qualities it possesses. The orchestra was in superb form, playing as one has learned to expect it to play.

Monteux to Conduct

Tomorrow the veteran conductor Pierre Monteux will make his first appearance at this festival. That he will be warmly greeted is a foregone conclusion, for his friends are legion. He will open the program with Respighi's arrangement of the Passacaglia and Fugue in C Minor.

Then will come Beethoven's Second Symphony in D Major. Following intermission, Roger Sessions' orchestral suite from "The Black Maskers" will be heard. The concert will close with the Strauss tone poem, "Death and Transfiguration."

Sunday afternoon at 2.30, Mr. Munch will conduct three Beethoven Symphonies, "Symphony No. 1 in C Major," "Symphony No. 4 in B-Flat Major" and "Symphony No. 6 in F Major," the "Pastorale."

Public Events

Tonight Eagle 7/23

8:30—Berkshire Festival concert by Boston Symphony Orchestra, Pierre Monteux conducting. Tanglewood Music Shed, Lenox.

8:40—"The Crucible." Williamstown summer theater.

8:45—"The Old Maid." Berkshire Playhouse, Stockbridge.

8:45—"The Fifth Season." Malden Bridge (N.Y.) Playhouse.

9:00—Jacob's Pillow dance festival, featuring dancers of Royal Danish Ballet, East of Lee.

9:00—Dalton Old Home Week, featuring dance with music by Ray McKinley. Community House.

~~9:00—Sixth annual Berkshire Farm square dance. Farm lawn, Canaan, N.Y.~~

Tomorrow

10:00 a.m. — Student chamber music concert. Tanglewood chamber music hall. (BMC Friends)

~~2.00 p.m.—Dedication of Pittsfield ground observer tower. Benedict Road.~~

2:00 p.m.—Dalton Old Home Week featuring Old Timers' Parade, Wahconah Country Club to Pine Grove Park.

2:30 p.m. — Berkshire Festival concert, Charles Munch conducting Beethoven program. Tanglewood Music Shed, Lenox.

~~4:00 p.m.—Berkshire Quartet.~~ Music Mountain, Falls Village, Conn.

4:00 p.m.—Chamber music concert. Cummington School of the Arts.

~~7:00 p.m.—"The Fifth Season." Malden Bridge (N.Y.) Playhouse.~~

8:30 p.m. — Composers forum. Tanglewood chamber music hall, (BMC Friends) Lenox.

~~8:30 p.m.—Ted Shawn in "The American Dance," lecture-recital. Jacob's Pillow, East of Lee.~~

8:30 p.m. — Thelonius Monk Quartet. Modern Jazz Workshop, Berkshire Music Barn, Lenox.

Behind the Scenes

Youthful Opera Aspirants Add Color at Tanglewood

By WILLARD M. CLARK

Lenox, July 22—Much of the glamor and excitement that is Tanglewood is to be found in the Opera Department, headed by the gifted and dynamic Boris Goldovsky. Hopeful aspirants from many parts of the country and from some foreign countries come to the Berkshire Music School to learn the fundamentals of acting and the more difficult art of combining action and singing.

Springfield Represented

Springfield is represented in the Opera Department by Barbara Dale, soprano, a student of Ruth B. Ekberg. Another former pupil of Mrs. Ekberg studying here is Stephen Harbachick, a baritone who was very active in music while a student at Classical High School during the regime of Hazel Clark Steiger. A graduate of Yale and Juilliard, Mr. Harbachick has just completed his military service and now has resumed his music. He is scheduled for an important role in the world premiere of "The Rope." His colleagues regard his voice and flair for the stage with great respect.

Mr. Goldovsky auditions all candidates for the Opera Department. They are then divided into two groups, the active group, which participates in the important works like "The Rope" and an associate group which undergoes primarily the same teaching as the active group but under the junior teachers, with Mr. Goldovsky or Sara Caldwell hearing them weekly. Miss Dale is a member of the associate group. The division is based on vocal ability and previous experience.

Mr. Goldovsky feels that he has an exceptional group of gifted students. During their first performance of scenes from opera it seemed to us that the voices were far superior to those heard last season. Incidentally, there are seven tenors studying this season.

"Bread-Butter" Roles

During their course of study students get an opportunity to learn what Mr. Goldovsky calls the "bread and butter" roles, that is the Puccini, Gounod, Rossini, Verdi and Mozart repertoire, to name a few. Thus during the first presentation of scenes from opera we heard scenes from "The Marriage of Figaro," "Barber of Seville," "Faust," "Cavalleria Rusticana," "Carmen," and "Madame Butterfly." The students wore casual clothes and there were only a few props, but they had been so well trained in pantomime and in action that there was considerable effect of real opera. This was particularly noted in the case of Lynn Detwiler, a tenor from Altoona, Pa., now studying in Boston. He took the role of the older Faust in the Prologue of the opera. Tall and slender, Detwiler has a real flair for the stage and a voice entirely adequate to meet the demands of such music. We heard a lovely warm and flexible voice when Susana Naidich from Argentina sang a duet from "The Barber of Seville." McHenry Boatwright, the Negro baritone, who was heard here last season and who is well known in the Boston area, again revealed his solid musicianship as Mephistopheles in the "Faust" scene.

What seems to us most remarkable in the Goldovsky training is the emphasis on the correlation of action and singing. There are no prompters and the students know their roles so well that they seldom glanced at Mr. Goldovsky who was at the piano. They also know what the rest of the cast is singing and doing. In other words, they have a complete picture of any opera they are in, not just their own little part.

In a scene from "Cavalleria Rusticana," a young Negro tenor, Harold S. Johnson, from Chicago, revealed a useful voice and acting ability. There will be more opera scenes before the close of the season which will give us opportunity to hear others of these talented young singers who are gaining so much from their studies here.

Pierre Monteux Conducts Tonight At Tanglewood

Lenox, July 22—Saturday at 8:30 p. m., in the Music Shed at Tanglewood, Pierre Monteux will make his first of three appearances during the 1955 Berkshire Festival conducting the full Boston Symphony Orchestra in Bach's Passacaglia and Fugue in C Minor (in the orchestration by Respighi), Beethoven's Second Symphony and the Symphonic Poem, "Death and Transfiguration," by the late Richard Strauss. In addition, this concert will include the Tanglewood premiere of "The Black Maskers" Suite by Roger Sessions, the distinguished American composer who is professor of music at Princeton University and who is teaching composition at the Berkshire Music Center this summer.

Mr. Monteux celebrated his 80th birthday last April 4 in characteristic fashion: He conducted the Boston Symphony Orchestra in an all-Beethoven concert, donating his services for the benefit of the orchestra's pension fund.

Sunday at 2:30 p. m. Charles Munch resumes the podium to conduct the second all-Beethoven program in this summer's Festival which is devoted largely to that composer's music. The concert Sunday assembles three symphonies — the First, Fourth and Sixth ("Pastorale").

Globe 7/24

"Tanglewood on Parade" Benefit Aug. 11

Tanglewood will be On Parade Thursday, August 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, will aid the Boston Symphony Orchestra's Summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6 to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program.

The first half of the concert program in the Shed will be given at 8:15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront". Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland.

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox, (Mass.) 600.

Stock Averages
[illegible] & Co. (1 PM)
30 Industrials 464.15 +3.08
20 Railroads 160.16 +1.92
15 Utilities 66.43 + .33
Sales 1,450,000

Last Chance for Pittsfield Days Bargains Tomorrow

The Berkshire Evening Eagle

Pittsfield, Massachusetts, Friday, July 22, 1955.

Second Section

The Weather

Temperature 8:00 AM 70
Temperature 12 noon 85
High 24 hours 5 PM 90
Low 24 hours 5 AM 64
Range year ago 78, 54
Precipitation 24 hours 0

Sun rises at 5:34
Sun sets at 8:25
New moon Aug. 17
Full moon Aug. 3
Lamps lighted 8:55

MR. MUNCH REHEARSES: "All[illegible]"

"From the Heart, Please!"

"Pianissimo"

"Bravissimo!"

Photos by [illegible]

[illegible]d Concerts Begin Tonight With All-Beethoven Pro[illegible]

[illegible]GLEWOOD—The [illegible] Festival moves [illegible] at Tanglewood [illegible] Theater-Concert Hall to the great Music Shed when [illegible] first of this season's concerts [illegible] the full 104-piece Boston Symphony Orchestra will be given at [illegible] Munch [illegible] of the [illegible] will [illegible] Beethoven program [illegible] the Overture to "Coriolan," the violin concerto with Isaac Stern [illegible] as soloist and the [illegible] This season as last, there will be 12 concerts in the Shed by the full orchestra, with the audience that all 12 are now concentrated in the final four weekends of the Festival, on Friday, Saturday evenings and Sunday afternoons. The advance sale of Shed concerts indicates that [illegible] attendance mark set last [illegible] will be shattered this year.

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NY Herald Tribune 7/24

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[239]

Herald Tribune
7/24/55

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By FRANCIS D. PERKINS

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It was noted at that time that this opera was composed for radio performance in 1943, with a text condensed from Schlegel's translation of Shakespeare; the league gave it in an adaption, made partly by the composer, of the original English text. At Tanglewood, all four operas will be sung in English in production by Boris Goldovsky.

The title roles of "Romeo and Juliet" are assigned to a tenor and soprano; the other characters are Capulet (bass) and Lady Capulet (contralto), with a chorus and instrumental ensemble. "L'Abandon d'Ariane" was composed twenty-seven years ago.

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Today is the seventy-fifth birthday of Ernest Bloch, whose standing as one of the foremost composers of our day is too well known to need elaboration here. There should be some recognition of this anniversary in next season's programs throughout the country, although little in this regard has yet been announced. The Portland Symphony, which is the orchestra nearest to his home in Agate Beach, Ore., will play his viola suite in its 1955-'56 schedule under its new conductor, Theodore Bloomfield. In the record field, however, the occasion has been celebrated by the London release of the Griller Quartet's performances of the four Bloch quartets.

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~~Sunday Globe~~

Berkshire Programs

7/24

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into the fourth of its six weeks of Summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven on Wednesday in the Theatre-Concert Hall.

Charles Munch, music director of the Boston Symphony, conducts two of the week-end's three concerts in the huge Music Shed on Friday and Saturday (July 30), evenings. Pierre Monteux takes the stand with thhe orchestra next Sunday afternoon for the second of his three guest appearances this Summer of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 30), for which a nominal charge is made of $1 for the benefit of the orchestra. The complete programs:

Wednesday at 8:30 p. m., Theatre-Concert Hall (Chamber Music)—Beethoven, string quartets: G major, Opus 18, No. 2; E flat major, Opus 127; A minor, Opus 132. (The New Music String Quartet).

Friday at 8:30 p. m., Music Shed (Boston Symphony Orchestra)—Handel, Suite "Water Music"; Schumann, Symphony No. 4 in D minor; Barber, "Prayers of Kierkegaard" (soloists: Leontyne Price, soprano; Regina Sarfaty, mezzo-soprano; Arthur Schoep, tenor; Tanglewood choir); Brahms, Symphony No. 4 in E minor.

Saturday at 8:30 p. m., Music Shed (Boston Symphony Orchestra)—Beethoven: Overture to "Egmont"; Piano Concerto No. 5 "Emperor" (soloist, Rudolf Serkin); Symphony No. 3 ("Eroica").

Sunday at 8:30 p. m., Music Shed (Boston Symphony Orchestra)—Brahms: Academic Festival Overture; Concerto for Violin and Cello (soloists: Isaac Stern and Gregor Piatigorsky); Symphony No. 1 in C minor.

Today's Music Shed concert by the Boston Symphony Orchestra presents Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth Symphonies.

As the music season at Tanglewood reaches its mid-point, the students of the Berkshire Music Center begin their last three weeks of study on the spacious festival grounds. Above, a group of string players head for their class which, in all probability, will be held beneath the shade of a Tanglewood tree.

What's Going On?

TONIGHT:

8:30—Tanglewood, Theater-Concert Hall. Boston Symphony Orchestra, Pierre Monteux conducting. Works by Bach-Respighi, Beethoven, Sessions, Strauss.

8:40—Williamstown Summer Theater. Final performance, "The Crucible."

8:45—Berkshire Playhouse. Final performance, "The Old Maid."

8:45—Malden Bridge Playhouse. "The Fifth Season."

9:00—Jacob's Pillow, Mary Ellen Moylan and Erik Bruhn; Myra Kinch; Jean Leon Destine and company.

For complete schedule of outstanding cultural events in Berkshire for the next seven weeks, see the Berkshire Summer Calendar in the second section of today's Eagle,

Berkshire Week

Eagle 7/23

Room Requests Indicate It's Hotter Elsewhere

Eagle 7/23

A combination of sizzling temperatures in the city and the start of the regular Berkshire Symphonic Festival has filled Berkshire County hotels, motels, inns and rooming houses to near capacity, according to the Berkshire Hills Conference office.

John F. Downing, director of the conference, reported his office has been deluged with requests for information and accommodations. He said most of the calls came from the larger cities which have been simmering under temperatures well into the high 90's.

Mr. Downing said there are still accommodations available in various parts of the county.

Indications are that next week will be the largest week from a tourist trade standpoint in several years. Mr. Downing made this observation from a survey of innkeepers and mail received at the office.

Boston Herald 7/24/55

Fourth Week of Festival

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Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday and Saturday evenings, and Pierre Monteux takes the stand with the orchestra Sunday afternoon, July 31, for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 30), for which a nominal charge is made of $1.00, for the benefit of the Orchestra's Penion Fund.

[240]

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Dow-Jones—Goodbody & Co. (1 PM)

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Precipitation 24 hours	0		

Second Section

Pittsfield, Massachusetts, Friday, July 22, 1955.

MR. MUNCH REHEARSES: "Allez!"

"From the Heart, Please!"

"Pianissimo"

"Bravissimo!"

Photos by Manos

Shed Concerts Begin Tonight With All-Beethoven Program

TANGLEWOOD—The 1955 Berkshire Festival moves across the spacious lawn at Tanglewood tonight from the Theater-Concert Hall to the great Music Shed when the first of this season's concerts by the full 104-piece Boston Symphony Orchestra will be given at 8:30.

Charles Munch, music director of the BSO, will conduct an all-Beethoven program consisting of the Overture to "Coriolan," the violin concerto with Isaac Stern as soloist and the Seventh Symphony.

This season, as last, there will be 12 concerts in the Shed by the full orchestra, with the difference that all 12 are now concentrated in the final four weekends of the Festival, on Friday, Saturday evenings and Sunday afternoons. The advance sale of Shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

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Boston Herald 7/24/55

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Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

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A bonus for festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 30), for which a nominal charge is made of $1.00, for the benefit of the Orchestra's Penion Fund.

What's Going On?

TONIGHT:

8:30—Tanglewood, Theater-Concert Hall. Boston Symphony Orchestra, Pierre Monteux conducting. Works by Bach-Respighi, Beethoven, Sessions, Strauss.

8:40—Williamstown Summer Theater. Final performance, "The Crucible."

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Berkshire Week

Eagle 7/23

Room Requests Indicate It's Hotter Elsewhere

Eagle 7/23

A combination of sizzling temperatures in the city and the start of the regular Berkshire Symphonic Festival has filled Berkshire County hotels, motels, inns and rooming houses to near capacity, according to the Berkshire Hills Conference office.

John F. Downing, director of the conference, reported his office has been deluged with requests for information and accommodations. He said most of the calls came from the larger cities which have been simmering under temperatures well into the high 90's.

Mr. Downing said there are still accommodations available in various parts of the county.

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Herald Tribune
7/24/55

Isaac Stern does double duty as soloist this week. Tomorrow night he will play the Tchaikovsky Concerto at Lewisohn Stadium and a week from today he will be heard in Tanglewood, with cellist Gregor Piatigorsky.

Modern Opera at Tanglewood

By FRANCIS D. PERKINS

Three of the four works which the Berkshire Music Center's opera department is producing this summer at Tanglewood, Lenox, Mass., are by modern composers. "Romeo and Juliet," by Boris Blacher, the Center's guest composer in residence, will be heard Monday night, Aug. 1, in a double bill with Darius Milhaud's "L'Abandon d'Ariane"; a short choral program under student conductors will separate the two operas. Louis Mennini's "The Rope" will have its first public performances Monday and Tuesday nights, Aug. 8 and 9, in a program completed by Mozart's "Zaide."

According to notes from Tanglewood, "Romeo and Juliet" was first performed in the 1950 Salzburg Festival, and had its American premiere at the University of Illinois in 1953. This presumably refers to stage performances, since the work was given here in concert form in a League of Composers' program in the former Times Hall on April 10, 1949, with Reginald Stewart conducting.

It was noted at that time that this opera was composed for radio performance in 1943, with a text condensed from Schlegel's translation of Shakespeare; the league gave it in an adaption, made partly by the composer, of the original English text. At Tanglewood, all four operas will be sung in English in production by Boris Goldovsky.

The title roles of "Romeo and Juliet" are assigned to a tenor and soprano; the other characters are Capulet (bass) and Lady Capulet (contralto), with a chorus and instrumental ensemble. "L'Abandon d'Ariane" was composed twenty-seven years ago.

Bloch's 75th Birthday

Today is the seventy-fifth birthday of Ernest Bloch, whose standing as one of the foremost composers of our day is too well known to need elaboration here. There should be some recognition of this anniversary in next season's programs throughout the country, although little in this regard has yet been announced. The Portland Symphony, which is the orchestra nearest to his home in Agate Beach, Ore., will play his viola suite in its 1955-'56 schedule under its new conductor, Theodore Bloomfield. In the record field, however, the occasion has been celebrated by the London release of the Griller Quartet's performances of the four Bloch quartets.

* * *

Empire State Festival

In the opening concerts of the Empire State Festival at Ellenville, N. Y., Wednesday and Friday nights, Aug. 3 and 5, the Symphony of the Air will play Beethoven's third "Leonore" Overture and Eighth Symphony and the First Symphony of Brahms under Eduard van Beinum's direction. Morton Gould will conduct Sunday afternoon, Aug. 7, when the program includes his Tap Dance Concerto, with Danny Daniels as the dancer, and Gershwin's "Rhapsody in Blue" with Earl Wild as soloist.

Under Alfred Wallenstein, music by Handel and Wagner will preface Brahms' Fourth Symphony Wednesday and Friday nights, Aug. 10 and 12, and Prokofiev's Classical Symphony, Tchaikovsky's Fourth Symphony and Benjamin Britten's "Young Person's Guide to the Orchestra" will be heard Aug. 14.

Erich Leinsdorf will conduct a Mozart program Aug 17 and 19, and Leroy Anderson will direct a program of his own music Sunday, Aug 21, with Eugene List as piano soloist.

* * *

Opera, Now and Later

Puccini's "Turandot," which is new to this series, will have two performances during the last week of the Cincinnati Summer Opera's thirty-fourth season, Wednesday and Friday nights, with a Virginian soprano, Jane Stuart Smith, in the title role. Regina Resnik will sing Carmen on the season's final evening Saturday. On her return to the Metropolitan next season, she will make her first appearances here as a mezzo-soprano in roles including Ortrud in "Lohengrin," Marina in "Boris Godunoff" and others,

As the music season at Tanglewood reaches its mid-point, the students of the Berkshire Music Center begin their last three weeks of study on the spacious festival grounds. Above, a group of string players head for their class which, in all probability, will be held beneath the shade of a Tanglewood tree.

~~Sunday Globe~~

Berkshire Programs

7/24

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Eagle 7/23

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TANGLEWOOD—The first of 12 concerts by the Boston Symphony Orchestra in the Music Shed last night drew a crowd of 7,633 persons, who filled the huge pavilion to overflowing. Dr. Munch gave permission to the musicians in the 104-piece orchestra to remove their coats during the evening's performance because of the humid weather.

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80 on April 4

In addition, tonight's concert will include the Tanglewood premiere of "The Black Maskers" Suite by Roger Sessions, the distinguished American composer who is professor of music at Princeton University and who is teaching composition at the Berkshire Music Center this summer.

Mr. Monteux celebrated his 80th birthday last April 4 in characteristic fashion. He conducted the Boston Symphony Orchestra in an all-Beethoven concert, donating his services for the benefit of the orchestra's pension fund. Since then Mr. Monteux has conducted several performances of Debussy's "Pelleas et Melisande" in Belgium, conducted his old orchestra, the Concertgebouw, in Amsterdam, made records in Paris, and conducted a week of concerts at New York's Lewisohn Stadium with the New York Philharmonic Symphony. This is the fourth consecutive summer that Mr. Monteux is a guest conductor at Tanglewood; he will also be a guest conductor of the Boston Symphony Orchestra at home and on tour next season, the orchestra's 75th.

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Tomorrow afternoon at 2:30 Charles Munch resumes the podium to conduct the second all-Beethoven program in this summer's Festival which is devoted largely to that composer's music. The concert tomorrow afternoon assembles three symphonies — the First, Fourth and Sixth ("Pastorale").

Remaining tickets for these two concerts, as well as all succeeding ones during the Berkshire Festival, which ends Aug. 14, may be obtained at the Tanglewood boxoffice. Telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert.

The fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, will be held in the Theater Concert Hall on July 27.

Albert the Alligator Dies

7/21

MILLBROOK ROUND TABLE

Boston Symphony Opens Music Shed Series Friday

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear this week when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's music director.

Again this year twelve concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine.

A feature of the Shed Series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the Orchestra).

There will be two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of the performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 23), for which a nominal charge is made for the benefit of the Orchestra's Pension Fund.

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friend's Society, will be mailed on request.

NY Times 7/25/55

Music: Monteux Conducts

Leads Boston Symphony at Tanglewood in Demanding, Diversified Program

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., July 24—Pierre Monteux is a remarkable octogenarian. His powers of concentration seem to become stronger as he gets older. Conducting the Boston Symphony Orchestra at Tanglewood last night, he led a diversified, demanding program with the kind of tension and control given only to the finest maestros.

With a responsive ensemble like the Boston Symphony at his disposal, his performances had unremitting excitement, and it was not excitement for its own sake, but something that grew out of the logic of the music. Each piece he undertook was done in the style right for it, and on each Mr. Monteux managed to flash some special illumination.

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The find of the evening was "The Black Maskers" suite by Roger Sessions, American composer who is on the Berkshire Music Center faculty this summer. This piece, which was written more than thirty years ago, is one of the most solid in the American repertory. It has power, atmosphere and more than a touch of profundity. It is not so difficult to absorb as some of Mr. Sessions' more recent works, and it ought to be on American symphonic programs more often.

The only drawback is that it requires enormous virtuosity from the instrumentalists and the kind of reliable musicianship from the conductor that Mr. Monteux could bring to it. The Boston Symphony rose to the occasion, playing with tremendous drive and with relish for the interesting colors and sonorities the composer imagined. As for Mr. Monteux, his conducting was masterly. The composer and the performers were recalled repeatedly.

Mr. Monteux began with a spacious and resounding performance of the Bach-Respighi Passacaglia and Fugue in C minor. Then came an enamoring reading of Beethoven's Second Symphony. And finally there was a broad-gauged interpretation of Strauss' "Death and Transfiguration," one of the most memorable versions of this work that this reviewer has ever encountered.

This afternoon Charles Munch and the Boston Symphony, continuing with the Beethoven cycle, offered three of the master's symphonies—the First, Fourth and Sixth. Possibly this was too much of a good thing on one program for some listeners. For those who can take their Beethoven neat and in unlimited quantities, the three symphonies played in this order provide contrast. And the Fourth, often undervalued when compared with the mighty ones, had a chance to stand out.

•

Mr. Munch and the orchestra gave the three symphonies balanced, vigorous readings in which were that blend of earthiness and sublimity that make Beethoven what he is.

With almost 9,000 in the audience this afternoon, the three concerts in the Big Shed this week-end have played to about 25,000 persons. Three more week-ends and a lot of great music are to come.

PROGRAMS OF THE WEEK

Can, Roberta, Oklahoma!, Silk Stockings, The Student Prince, New Moon and others.

CROMPOUND MUSIC ASSOCIATION
Lakeland High School
Route 6, Peekskill, N. Y.

FRIDAY, 8:45 P. M. The New Music Quartet.
Quartet in G minor ....Boccherini
Quartet in F (K. 590) ....Mozart
Quartet in G, Op. 18, No. 2..Beethoven

MAVERICK SUNDAY CONCERTS
Woodstock, N. Y.

CHAMBER MUSIC, 4 P. M. Phillip Fatt, clarinet; Harry Zaratzian, violist; Cynthia Eddy, 'cellist; Ilse Sass, pianist.
Sonata in F minor..............Nardini
Trio in B flat, Op. 11.......Beethoven
Sonata for Viola and Piano..Honegger
Trio in A minor ....Brahms

CHAUTAUQUA INSTITUTION
Chautauqua, N. Y.

TODAY, 3 P. M., Chautauqua Symphony Orchestra, Conductor, Walter Hendl; Patricia Berlin, mezzo-soprano.

MONDAY, 8:30 P. M. Madama Butterfly.

TUESDAY, 8:30 P. M. Der Rosenkavalier.

WEDNESDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Hendl; Earl Wild, pianist. All-Gershwin program.

THURSDAY, 8:30 P. M. Mary Judd, soprano; Brent Williams, tenor.

FRIDAY, 8:30 P. M. Menotti's Amahl and the Night Visitors and Humperdinck's Hansel and Gretel.

SATURDAY, 11 A. M. Student Symphony Orchestra. Conductor, Edward Murphy.

SATURDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Hendl; Louise Polk, pianist.

MUSIC MOUNTAIN
Falls Village, Conn.

TODAY, 4 P. M. Berkshire Quartet and four guest artists.
Septet ....Beethoven
Octet ....Schubert

BERKSHIRE FESTIVAL
Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Beethoven program: Symphonies Nos. 1, 4 and 6.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. The New Music String Quartet.
Program of Beethoven string quartets: G, Op. 18, No. 2; E flat, Op. 127; A minor, Op. 132.

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Leontyne Price, soprano; Regina Sarfaty, mezzo-soprano; Arthur Schoep, tenor; Tanglewood Choir of Students trained by Hugh Ross.
Water Music Suite ....Handel
Symphony No. 4..............Schumann
Prayers of Kierkegaard ....Barber
Symphony No. 4................Brahms

SATURDAY, 8:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Rudolf Serkin, pianist.

Howard S. Babbit

George Piatigorsky, soloist at the Berkshire Festival.

Beethoven program: Egmont Overture; Piano Concerto No. 5; Symphony No. 3.

SUNDAY, 2:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Isaac Stern, violinist; Gregor Piatigorsky, 'cellist.
Brahms program: Academic Festival Overture; Concerto for Violin and 'Cello; Symphony No. 1.

FOLK AND JAZZ CONCERT

NY Times 7/24

THE NEW YORK TIMES, SUNDAY, JULY 24, 1955. 9

SYMPHONY OFFERS TO PLAY IN SOVIET

Boston Orchestar Is 'Eager' to Aid in Eisenhower Plea to Lift Iron Curtain

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., July 23—The Boston Symphony Orchestra offered today to tour in the Soviet Union as a step toward implementing President Eisenhower's request in Geneva yesterday for lifting of the Iron Curtain.

The orchestra is planning a European trip in September, 1956. It also would be willing to play in the satellite countries.

After consulting with other officials of the Boston Symphony who are here at Tanglewood, Henry B. Cabot, president of the orchestra's trustees, issued this statement:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists took over power. A few individual American musicians have appeared there, but virtually none since the "cold war" started.

Mr. Cabot disclosed that in the early years of World War II, when Serge Koussevitzky, Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

Though Mr. Mravinsky cabled that he would be delighted to come, neither the Boston Symphony nor the United States received an official reply, and he did not come.

Charles Munch, conductor of the Boston Symphony since the late Mr. Koussevitzky's retirement in 1949, expressed enthuiasm about the plan to take the Boston Symphony to the Soviet Union.

Since foreign tours by modern symphony orchestras comprising more than a hundred men take a lot of arranging, the Boston officials feel that it would not be a moment too soon to start negotiations.

The New York Philharmonic-Symphony, will be touring in Europe this September. But it has a full schedule and could not be rerouted to Soviet cities without canceling engagements in other European capitals.

By a coincidence, an official of the International Exchange Program, which has been arranging the sending of American cultural units to foreign lands, arrived at Tanglewood today. Robert C. Schnitzer, executive secretary of the program sponsored by the American National Theatre and Academy, was here to confer with Thomas D. Perry Jr., the orchestra's manager, about next year's European trip.

Mr. Cabot said that should the Boston Symphony make the Soviet trip and should the Russians respond by sending an orchestra or ballet to the United States, the Boston Symphony would be glad to sponsor the performances in Boston.

Drunken Drivers Increased

SASKATOON, Sask. (Canadian Press)—Seventy-one Saskatchewan drivers lost their licenses during May for driving after drinking. The total is sixteen above the figure for the same month of last year.

[241]

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Route 6, Peekskill, N. Y.

FRIDAY, 8:45 P. M. The New Music Quartet.
Quartet in G minor ......Boccherini
Quartet in F (K. 590) ....Mozart
Quartet in G, Op. 18, No. 2..Beethoven

MAVERICK SUNDAY CONCERTS

Woodstock, N. Y.

CHAMBER MUSIC, 4 P. M. Phillip Fatt, clarinet; Harry Zaratsian, violist; Cynthia Eddy, 'cellist; Ilse Sass, pianist.
Sonata in F minor............Nardini
Trio in B flat, Op. 11......Beethoven
Sonata for Viola and Piano..Honegger
Trio in A minor ....Brahms

CHAUTAUQUA INSTITUTION

Chautauqua, N. Y.

TODAY, 3 P. M., Chautauqua Symphony Orchestra, Conductor, Walter Hendl; Patricia Berlin, mezzo-soprano.

MONDAY, 8:30 P. M. Madama Butterfly.

TUESDAY, 8:30 P. M. Der Rosenkavalier.

WEDNESDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Hendl; Earl Wild, pianist, All-Gershwin program.

THURSDAY, 8:30 P. M. Mary Judd, soprano; Brent Williams, tenor.

FRIDAY, 8:30 P. M. Menotti's Amahl and the Night Visitors and Humperdinck's Hansel and Gretel.

SATURDAY, 11 A. M. Student Symphony Orchestra. Conductor, Edward Murphy.

SATURDAY, 8:30 P. M. Chautauqua Symphony Orchestra. Conductor, Hendl; Eloise Polk, pianist.

MUSIC MOUNTAIN

Falls Village, Conn.

TODAY, 4 P. M. Berkshire Quartet and four guest artists.
Septet ....Beethoven
Octet ....Schubert

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Charles Munch.
Beethoven program: Symphonies Nos. 1, 4 and 6.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. The New Music String Quartet.
Program of Beethoven string quartets: G, Op. 18, No. 2; E flat, Op. 127; A minor, Op. 132.

FRIDAY, 8:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Leontyne Price, soprano; Regina Sarfaty, mezzo-soprano; Arthur Schoep, tenor; Tanglewood Choir of Students trained by Hugh Ross.
Water Music Suite ....Handel
Symphony No. 4............Schumann
Prayers of Kierkegaard ....Barber
Symphony No. 4................Brahms

SATURDAY, 8:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Rudolf Serkin, pianist.

Howard S. Babbit

George Piatigorsky, soloist at the Berkshire Festival.

Beethoven program: Egmont Overture; Piano Concerto No. 5; Symphony No. 3.

SUNDAY, 2:30 P. M., Music Shed. Boston Symphony conducted by Charles Munch; Isaac Stern, violinist; Gregor Piatigorsky, 'cellist.
Brahms program: Academic Festival Overture; Concerto for Violin and 'Cello; Symphony No. 1.

FOLK AND JAZZ CONCERT

NY Times 7/24

7/21

MILLBROOK ROUND TABLE

Boston Symphony Opens Music Shed Series Friday

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., move into high gear this week when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's music director.

Again this year twelve concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine.

A feature of the Shed Series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the Orchestra).

There will be two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of the performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10:00 a.m. (July 23), for which a nominal charge is made for the benefit of the Orchestra's Pension Fund.

Tickets are available at the Tanglewood boxoffice for all Festival concerts, and reservations may be made by telephone to Lenox, Mass. 600. Programs and a calendar of the more than 25 events at the Berkshire Music Center, with information on how to join the Friend's Society, will be mailed on request.

NY Times 7/25/55

Music: Monteux Conducts

Leads Boston Symphony at Tanglewood in Demanding, Diversified Program

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 24—Pierre Monteux is a remarkable octogenarian. His powers of concentration seem to become stronger as he gets older. Conducting the Boston Symphony Orchestra at Tanglewood last night, he led a diversified, demanding program with the kind of tension and control given only to the finest maestros.

With a responsive ensemble like the Boston Symphony at his disposal, his performances had unremitting excitement, and it was not excitement for its own sake, but something that grew out of the logic of the music. Each piece he undertook was done in the style right for it, and on each Mr. Monteux managed to flash some special illumination.

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The find of the evening was "The Black Maskers" suite by Roger Sessions, American composer who is on the Berkshire Music Center faculty this summer. This piece, which was written more than thirty years ago, is one of the most solid in the American repertory. It has power, atmosphere and more than a touch of profundity. It is not so difficult to absorb as some of Mr. Sessions' more recent works, and it ought to be on American symphonic programs more often.

The only drawback is that it requires enormous virtuosity from the instrumentalists and the kind of reliable musicianship from the conductor that Mr. Monteux could bring to it. The Boston Symphony rose to the occasion, playing with tremendous drive and with relish for the interesting colors and sonorities the composer imagined. As for Mr. Monteux, his conducting was masterly. The composer and the performers were recalled repeatedly.

Mr. Monteux began with a spacious and resounding performance of the Bach-Respighi Passacaglia and Fugue in C minor. Then came an enamoring reading of Beethoven's Second Symphony. And finally there was a broad-gauged interpretation of Strauss' "Death and Transfiguration," one of the most memorable versions of this work that this reviewer has ever encountered.

This afternoon Charles Munch and the Boston Symphony, continuing with the Beethoven cycle, offered three of the master's symphonies—the First, Fourth and Sixth. Possibly this was too much of a good thing on one program for some listeners. For those who can take their Beethoven neat and in unlimited quantities, the three symphonies played in this order provide contrast. And the Fourth, often undervalued when compared with the mighty ones, had a chance to stand out.

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Mr. Munch and the orchestra gave the three symphonies balanced, vigorous readings in which were that blend of earthiness and sublimity that make Beethoven what he is.

With almost 9,000 in the audience this afternoon, the three concerts in the Big Shed this week-end have played to about 25,000 persons. Three more week-ends and a lot of great music are to come.

THE NEW YORK TIMES, SUNDAY, JULY 24, 1955.

SYMPHONY OFFERS TO PLAY IN SOVIET

Boston Orchestar Is 'Eager' to Aid in Eisenhower Plea to Lift Iron Curtain

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., July 23—The Boston Symphony Orchestra offered today to tour in the Soviet Union as a step toward implementing President Eisenhower's request in Geneva yesterday for lifting of the Iron Curtain.

The orchestra is planning a European trip in September, 1956. It also would be willing to play in the satellite countries.

After consulting with other officials of the Boston Symphony who are here at Tanglewood, Henry B. Cabot, president of the orchestra's trustees, issued this statement:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists took over power. A few individual American musicians have appeared there, but virtually none since the "cold war" started.

Mr. Cabot disclosed that in the early years of World War II, when Serge Koussevitzky, Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

Though Mr. Mravinsky cabled that he would be delighted to come, neither the Boston Symphony nor the United States received an official reply, and he did not come.

Charles Munch, conductor of the Boston Symphony since the late Mr. Koussevitzky's retirement in 1949, expressed enthuiasm about the plan to take the Boston Symphony to the Soviet Union.

Since foreign tours by modern symphony orchestras comprising more than a hundred men take a lot of arranging, the Boston officials feel that it would not be a moment too soon to start negotiations.

The New York Philharmonic-Symphony, will be touring in Europe this September. But it has a full schedule and could not be rerouted to Soviet cities without canceling engagements in other European capitals.

By a coincidence, an official of the International Exchange Program, which has been arranging the sending of American cultural units to foreign lands, arrived at Tanglewood today. Robert C. Schnitzer, executive secretary of the program sponsored by the American National Theatre and Academy, was here to confer with Thomas D. Perry Jr., the orchestra's manager, about next year's European trip.

Mr. Cabot said that should the Boston Symphony make the Soviet trip and should the Russians respond by sending an orchestra or ballet to the United States, the Boston Symphony would be glad to sponsor the performances in Boston.

Drunken Drivers Increased

SASKATOON, Sask. (Canadian Press)—Seventy-one Saskatchewan drivers lost their licenses during May for driving after drinking. The total is sixteen above the figure for the same month of last year.

[241]

New York Times
7/24

Music: Beethoven Heals

Violin Concerto Eases Heat at Tanglewood

By HOWARD TAUBMAN

Special to The New York Times.

Isaac Stern

LENOX, Mass., July 22—Night had fallen and the green earth was giving back some coolness when Isaac Stern and the Boston Symphony under Charles Munch were playing the slow movement of Beethoven's Violin Concerto at Tanglewood Friday night.

The combination could be called blessed—and symbolic. For the seraphic song of this music is healing enough to drive away the memories of an overheated day's discomforts. And that short-range objective surely was being achieved. But there was more; there was a spirit of affirmation abroad that would cling to one for many days to come.

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That is the secret of Beethoven, and that secret is what makes him a sure source of strength to fall back on year after year. This summer the Berkshire Festival is placing its heaviest reliance on Beethoven. Friday's concert in the Music Shed, the first of the season in this auditorium open to the grass, trees and skies, signalized the arrival of the full Boston Symphony and the opening of the symphonic phase of the Beethoven cycle.

Persons who know their Beethoven thoroughly might cry out against another Beethoven cycle. Tanglewood has programs with some different things in store for them. By and large, however, Tanglewood is catering to the huge public whose affection for the titan is undiminished.

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Mr. Stern's performance of the concerto seemed to be another step in his effort to reach to the heart of the great work and at the same time to do so in a fully personal way. It was an interpretation that tended to broader pacing than is usual, but this conception was made to stand up as valid under the curve and logic of the phrasing.

There may have been an impurity of tone here and there, and such things would be forgivable on the score of weather alone. But Mr. Stern was after bigger game than sensuous tone. He was after a moving, human conception. There were felicities of tone and phrase, all servants of an independent and musical mind.

Mr. Munch and his orchestra played their part of the concerto in the same spirit. There was breadth of approach and refinement of phrasing. It was a handsomely fused performance.

The all-Beethoven evening began with the "Coriolanus" Overture and ended with the electrical, Dionysiac Seventh Symphony. Mr. Munch and his orchestra caught its drive and propulsive power. This is music with an inner heat that places soaring temperatures in a more tolerable perspective. Or does no one believe that such perspectives are possible in the time of heat waves?

Tanglewood Vocalist Sings Tomorrow At Church Service

DALTON — A student from Tanglewood will sing tomorrow at the First Congregational Church. Miss Mary McKenzie of New York, a mezzo soprano, is a graduate of the Juilliard School of Music in New York and was the recent winner of the vocalist award by the Federated Music Clubs of New York and area. She also is the winner of the Naumburg prize which entitles her to give a recital in Town Hall, New York. As a third honor she will receive a European tour as an award from Radio Station WHOM in New York.

Eagle 7/23

Roundup

A record-high goal of $350,000 was announced for this fall's Pittsfield United Fund drive by UCS President Hamilton M. Redman, who said the $8,000 increase over last year would provide urgently needed salary adjustments in social agencies that have been unable to find staff members at their present low pay scales . . . At Tanglewood, where the curtain went up this weekend on the first of 12 scheduled Boston Symphony concerts in the big Music Shed, it was announced that attendance during the preliminary two weeks

Eagle 7/23

WELL-BALANCED PROGRAM GIVEN AT TANGLEWOOD

Munch Conducts 3 Beethoven Symphonies Before Audience of 8700

By WILLARD M. CLARK

[illegible] 7/25

Tanglewood, July 24—This has been an afternoon of pleasant listening. The first Sunday afternoon concert by the Boston Symphony Orchestra in the great shed drew an audience of 8700 people who found the broad grounds of Tanglewood as inviting as the seats in the shed. It seems to us that in programming three Beethoven symphonies, the first, fourth and sixth, that Charles Munch strove for a program that was well balanced and entertaining, rather than to show the so-called three styles of Beethoven.

Appealing Moments

What he did was to choose three listenable symphonies, each individual in conception; each a contrast to the other. There is little need at this time to dwell on the structural content of these symphonies or their inner meanings. They are old stories to the habituees of Tanglewood.

Opening with the "Symphony No. 1 in C Major," Munch fully realized its Haydnesque influence as well as the inventiveness and daring of the composer. There were many appealing moments in his reading of this fresh and vital work, particularly the charm of the minuet and the unexpected finale with its few adagio passages and its exciting allegro.

Of the nine symphonies of Beethoven, it seems to us that the fourth symphony in B-flat major is the most perfect in form and content of them all. As personal as any he wrote, this is music of the utmost purity, always fluent and adroit. It was evident that Munch finds great delight in this work, for he read it with great care as to detail and the orchestral response was very fine. Particularly affecting was the adagio which moved its dreaming course, quietly and without any great sonorities, in spite of this one finds in it joy, lamentation and ecstasy.

We have seldom noted a more rapt audience. Practically everyone was on time and there was a sense of satisfaction in the air. After intermission, came the sixth symphony in F major, known as the "Pastorale." In this overwrought world the "Pastorale" seems strangely out of place. The sylvan scenes which Beethoven evokes seem unreal, but it is good to hear a work so wholesome, unpretentious and warm. One can enjoy the bits of boisterous humor which contrast so effectively those moments of meditation and serenity. Munch provided a quiet, delightful reading of the symphony and the audience was enchanted. The applause at the close of the concert was a tribute to the music and the music-makers.

Premiere of Contata

The second week of the shed concerts begins Friday night when Charles Munch will open the program with a suite from Handel's "Water Music" in the Harty arrangement. Schumann's "Symphony No. 4 and Brams' Symphony No. 4 will be played. In addition, the concert will feature the Tanglewood premiere of Samuel Barber's "Cantata" the prayers of Kierkegaard, with Leontyne Price as soprano soloist.

Due to indisposition, Gregor Piatagorsky, cellist will be unable to appear with Isaac Stern, violinist, in the Brahms concerto for violin and cello. In place of that work, Stern will appear as soloist in the Brahms "Concerto for Violin in D Major."

Herald Tribune
7/25

Boston Orchestra Closes Week End at Tanglewood

By Jay S. Harrison

LENOX, Mass., July 24.—Proceeding on the debatable theory that rural breezes and surroundings naturally whet the appetite for an all-Beethoven diet, the Boston Symphony Orchestra yesterday afternoon concluded its first week end of concerts in Tanglewood's mammoth Music Shed with a concert devoted exclusively to Beethoven, its second in three days.

Three symphonies, the First, Fourth and Sixth, all under the direction of Charles Munch, were the occasion's filling fare and the trio's progress went unmarred by incident in any form.

As an event given over to the less dramatic, less clamorous of Beethoven's symphonies, Mr. Munch was well advised to temper his usual intensity with a dab of relaxation. The result, though far from perfect, was at any rate commendable, each work emerging loose-limbed and effortless.

Uneven Concert

The Fourth Symphony, in particular, shone with a bright inner radiance that everywhere served to illuminate its sweet calm and generous poise. The fact is that Mr. Munch has a way with slow movements, fast ones having a tendency to carry him into extremities of pace and emphasis. But given a movement limpid and serene, the conductor seemingly melts into a state of controlled revery that results in an orchestral response expansive yet gentle.

So it was also with the slower sections of the First and Sixth Symphonies, both of which turned rather lumpy in their Allegros. Indeed, the Sixth, as a whole, was little brushed with color or poetry, and its rather leaden, unresilient reading proved absolute death to the pastoral fancy of the work. Again, however, isolated passages of repose broke through that quite swept out of mind the irregularities which had preceded them. It was, in all, an uneven concert, by turns richly rewarding and deeply disturbing. But this is a condition to most of Mr. Munch's Beethoven performances. In time one comes to accept it.

On Saturday night Pierre Monteux returned to the Tanglewood podium for the first time this season in a varied program designed to satisfy sensibilities of all kinds. Opening with the Respighi arrangement of Bach's Passacaglia and Double Fugue in C minor, the conductor then continued with Beethoven's Second Symphony, Roger Sessions' Suite from "The Black Maskers" and Richard Strauss' "Death and Transfiguration." It was an evening of solid, surging music making, distinguished by no especial refinements, but rollicking all the same.

Orchestral Dragon

Respighi's transcription of the Passacaglia and Fugue, as is generally known, has nothing whatsoever to do with Bach. It is a turgid, inflated and bombastic show piece devised to reveal Respighi's glowing orchestral showmanship at the expense of Bach's immense and ingenious contrapuntal craft. At best, the work is a heavily lugubrious one, since its constant attentiveness to the bass—necessitated by the repetitions of the theme—turns it into a kind of sluggish orchestral dragon beating its tail in three-quarter time. And Mr. Monteux did not hesitate to make it roar and whinny in precisely the manner suggested by the arranger's demands.

As a Frenchman, it is the conductor's birthright to regard Beethoven's Second for what it is—a sunny, happy-go-lucky symphony bathed in the warmth of the composer's early maturity. Germans, on the other hand, frequently take the work to represent an augury of Beethoven's impending misfortunes and they read it for signs of gloom and despair. Not so Monteux; to him it is a dance project, full of life and lilt and playfulness. Its tunes he makes crisp and crackling, its rhythms bouncy and full of air. Saturday night Beethoven's Second gave up its frown for a smile.

Sessions, Early Work

"The Black Maskers" of Mr. Sessions, who is currently teaching composition at Tanglewood, is an early work and in all probability his most popular one. Conceived as incidental music for a grisly, metaphysical play by Leonid Andreyeff, the score, as befits the text, is sardonic, macabre and bleak as an untended grave. Also it is a virtuoso vehicle, crammed with wild, ferocious sounds that whistle with high velocity and keep an orchestra almost frantic in search of cues and assorted conductor's aids. The Boston Symphony, however, having played the "Maskers" some seven times this year, dispatched the work in short order and easily made of it the eery display piece it was clearly meant to be.

The evening came to an end—before an audience of 8,543—with a tumultuous reading of Strauss' "Death and Transfiguration." And while Mr. Monteux was at his firmest in exploring the hidden urgencies of the slow, quiet sections, he still managed to make the tone poem's forte passages bellow like the clap of doom.

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f chamber music at the Theater-Concert Hall again broke all records this year, with a total turnout of 18,180, against 16,650 a year ago . . . At Onota Lake, the newly organized Pittsfield Boating Club which fought unsuccesfully against

Eagle; 7/23/55

Tanglewood Tales

BSO President At Weekend Concerts

Weekend guests at the opening of the Music Shed concerts at Tanglewood include Henry B. Cabot, president of the Board of Trustees of the Boston Symphony Orchestra, and Mrs. Cabot, of Boston; Edward A. Taft, trustee of the Boston Symphony, of Boston; cellist Leonard Rose; pianist Eugene Istomin; Judge John M. Harlan of the Supreme Court; Michael T. Kelleher, trustee of the Boston Symphony, and Mrs. Kelleher, of Boston; pianist Vera Franceschi, a soloist with Pierre Monteux on last summer's Berkshire Festival concerts; Robert Schnitzer, of the American National Theater and Academy, and Mrs. Schnitzer, of New York; Kenneth Holland, president of the American division of exchange students of the Institute of International Education, Fulbright Committee; and George E. Judd, retired manager of the Boston Symphony Orchestra, and Mrs. Judd, of Cannonsville, N.Y.

Sessions Moderator For Forum Tomorrow

Composer Roger Sessions will be the moderator for the composers' forum to be held under the supervision of Department III of the Berkshire Music Center at the Chamber Music Hall tomorrow night at 8:30.

The program follows:

Music for 2 Horns,
Michael Sahl, New York, N.Y.
Ralph Pottle, Hammond, Ala., French Horn.
David Allen, Medford, French horn.
4 Songs for Soprano,
Emma Lou Diemer, Warrensburg, Mo.
On poems by Dorothy Diemer Hendry.
October Wind (in New York).
Realization.
Should Our Breathing Cease Tomorrow.
To a Gypsy.
Mary Jane Paul, Urbana, Ill., soprano.
Four Pieces for Piano,
Elaine Radoff, Bronx, N.Y.
Susan Pearlman, New York, N.Y., piano.
Four Songs (text: e. e. cummings),
Robert Dennis, University City, Mo.
a wind has blown . . .
i have found . . .
my uncle daniel . . .
the sky was . . .
Adele Milhendler, Lynn, soprano.
Intermission.
Excerpts from an opera: A Family Sunday,
Leonard Sarason, Rego Park, Long Island, N.Y.
Rosemary Eves, Indianapolis, Ind., soprano.
Adele Milhendler, Lynn, soprano.
Lee Goebel, San Diego, Calif., mezzo.
Jefferson Morris, Lima, Ohio, tenor.
Douglas Miller, Oakland, Calif., baritone.
Dave Beckwitt, Bound Brook, N.J., baritone.
Leonard Sarason, piano.
Libretto by James Yaffe.
Sonata for Violin and Piano,
Tossi Ichiyanagi, Tokyo, Japan
Allegro; allegro molto.
Adagio.
Allegro ma non troppo.
Stanley Dombrowski, Export, Pa., violin.
Tossi Ichiyanagi, Tokyo, Japan, piano.

* * *

Opera Scenes Tuesday Night

The opera department of the Berkshire Music Center will present opera scenes in the Theater-Concert Hall Tuesday evening at 8:30.

The program follows:

The Magic Flute — Mozart
Act III, Scene I.
Pamina — Saramae Endich, New York
Three Spirits, Virginia Babikian, Houston Tex.; Gwendolyn Belle, St. Louis, Mo.; Mary MacKenzie, Croton-on-Hudson, N.Y.
Don Giovanni — Mozart
Act I, Duet.
Don Giovanni, Peyton Higgison, Mobile, Ala.
Zerlina — Susan Winchester, Chicago, Ill.
Cosi Fan Tutte — Mozart
Act I, Duet.
Fiordiligi — Claire Watson, Rochester, N.Y.
Drabella — Regina Sarfaty, New York, N.Y.
The Barber of Seville — Rossini
Scenes from Act II.
Bartolo — Malcolm Bernstein, Baltimore, Md.
Count Almaviva, Jefferson Morris, Lima, Ohio
Rosina, Susana Naidich, Buenos Aires, Argentina
Figaro — Stephen Harbachick, Springfield
Basilio — McHenry Boatwright, Boston
Hansel and Gretel — Humperdinck
Scene from Act I.
Gretel, Darlene Miller, North Olmsted, Ohio
Hansel — Regina Sarfaty, New York
Carmen — Bizet
Quintet from Act II.
Frasquita, Rosemary Eves, Indianapolis, Ind.
Dancairo — Herbert Gibson, Danville, Ill.
Remendado — Thomas Cole, Detroit, Mich.
Carmen, Mary MacKenzie, Croton-on-Hudson, N.Y.
Mercedes, Lee Goebel, San Diego City, Calif.
Intermission.
Le Boheme — Puccini
Act I.
Rodolfo — Howell Zulick, Springfield, Pa.
Marcello — Peyton Higgison, Mobile, Ala.
Collins — Herbert Gibson, Danville, Ill.
Schaunard — Robert Kerns, Utica, Mich.
Benoit — Douglas Miller, Oakland, Calif.
Mimi — Virginia Babikian, Houston, Tex.
Act IV.
Rodolfo — Lynn Detwiler, Altoona, Pa.
Marcello — Oscar McLullough, Salsbury, N.C.
Schaunard — Stephen Harbachick, New York
Colline — Robert Kirkham, Memphis, Tenn.
Musetta — Susan Winchester, Chicago, Ill.
Mimi — Darlene Miller, North Olmsted, Ohio

~~Bos. Post~~ 7/24

At Tanglewood

Beethoven's "Missa Solemnis" will be Serge Koussevitzky Memorial concert to be presented at Tanglewood Friday evening, Aug. 5. Leonard Bernstein will conduct the performance.

B.E. Eagle
7/25

Tourist Influx Brings Appeal For Rooms

The Chamber of Commerce today urged area residents who have tourist accommodations to register with the Chamber's information booth on South Street.

James H. Lucas, executive director of the Chamber, said the organization ran completely out of listed housing facilities early Saturday evening.

The Chamber's information booth on South Street placed 378 tourists Friday and Saturday in addition to 100 advance reservations, according to Mr. Lucas.

John F. Downing, executive director of the Berkshire Hills Conference, said his office also had a near record number of calls Friday in addition to heavy advance reservations.

Mr. Lucas estimated that more than 3,000 visitors were placed in hotels, inns, motels and tourists homes in the Pittsfield area over the weekend. He said he anticipates the same heavy demand for the next three Tanglewood weekends.

Mr. Lucas asked persons who have tourist facilities and are not registered with the Chamber to call the information booth and give details of what they have available. He said there is a small registration fee.

Bernstein to Lead Symphony of Air

Leonard Bernstein will conduct the Symphony of the Air in a subscription series of six concerts in Carnegie Hall during the 1955-'56 season, it was announced yesterday by the former NBC Symphony. The dates are Wednesday, Nov. 9; Tuesday, Dec. 13; Fridays, Jan. 6 and Feb. 3, and Wednesdays, March 7 and April 18.

These will be next season's only conducting engagements for Mr. Bernstein, who becomes the orchestra's first conductor for a full season since its separation from the National Broadcasting Company last year. He directed the Symphony of the Air in three programs last season.

The conductor, who is teaching and directing concerts at Tanglewood, Lenox, Mass., this summer, will devote much of his time in the next twelve months to composition, including an original Broadway production, a work to commemorate the Boston Symphony Orchestra's seventy-fifth anniversary and, with Lillian Hellman, an operetta based on Voltaire's "Candide."

H-T/ 7/26

Music

First Shed Concert Scores Resounding Hit

By JAY C. ROSENFELD

Charles Munch

THE FIRST concert of the Tanglewood season in the Music Shed was played last night by the complete Boston Symphony Orchestra under the direction of Charles Munch. The first two weeks of the schedule had been played in the theater-concert hall by an orchestra of chamber dimensions. A program entirely devoted to Beethoven included the violin concerto with Isaac Stern as soloist and, to begin, the "Cariolan" overture, and, to close, the seventh symphony.

Munch was in an expansive mood and asked the orchestra to release all stops. They responded with a vigor and power that carried the huge audience to peaks of enthusiasm even though a few of the decibels at times were slightly in excess of what was required.

* * *

STERN'S Beethoven was a vastly changed and improved one from the performance he gave of the same work a few years ago. This was a free and natural, but deeply considered, rendition, the work of a life-time of study, of polishing and refining, until, in its way, it was an example and memory long to retain. He had simplified many of the details which often are made intricate; he made many of the statements of the themes plain and clear which are often given a more obscure content, and, above all, he gave shape to the concerto as a whole rather than focusing on any one episode or phrase.

* * *

STERN'S TONE was warm and tense. It was not ever passionate, but it was beautifully adjusted to the matter at hand. Munch, soon after the opening of the concerto, gave him excellent and subdued support and Stern felt free to indulge in the pathos of certain sections by using a wonderfully soft tone which carried through for some of the most effective playing of the evening. His bow was incredibly in control. In the G major theme of the slow movement he inflected this great, inspired moment of Beethoven with a sustained line and restrained fervor that was the mark of a master.

The Joachim cadenza in the first movement had dramatic eloquence, not to speak of technical prowness. It was a highly individual expression on the loftiest artistic plane.

* * *

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THE NEW YORK TIMES, TUESDAY, MAY 24, 1955.

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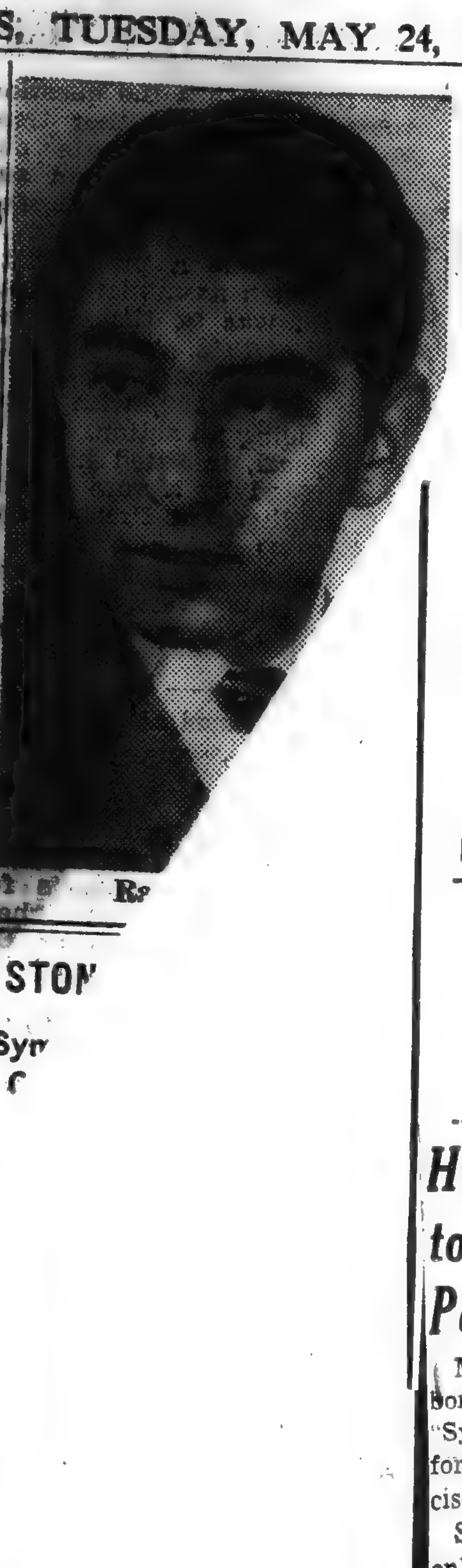
Ramiro Cortes Wins $2,000 Student Composers Award for Chamber Group Work



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[243]

Tanglewood Tales

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Libretto by James Yaffe.
Sonata for Violin and Piano,
Tossi Ichiyanagi, Tokyo, Japan
Allegro; allegro molto.
Adagio.
Allegro ma non troppo.
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The program follows:

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Act III, Scene I.
Pamina — Saramae Endich, New York
Three Spirits, Virginia Babikian, Houston Tex.; Gwendolyn Belle, St. Louis, Mo.; Mary MacKenzie, Cronton-on-Hudson, N.Y.
Don Giovanni — Mozart
Act I, Duet.
Don Giovanni, Peyton Higgison, Mobile, Ala.
Zerlina — Susan Winchester, Chicago, Ill.
Cosi Fan Tutte — Mozart
Act I, Duet.
Fiordiligi — Claire Watson, Rochester, N.Y.
Drabella — Regina Sarfaty, New York, N.Y.
The Barber of Seville — Rossini
Scenes from Act II.
Bartolo — Malcolm Bernstein, Baltimore, Md.
Count Almaviva, Jefferson Morris, Lima, Ohio
Rosina, Susana Naidich, Buenos Aires, Argentina
Figaro — Stephen Harbachick, Springfield
Basilio — McHenry Boatwright, Boston
Hansel and Gretel — Humperdinck
Scene from Act I.
Gretel, Darlene Miller, North Olmsted, Ohio
Hansel — Regina Sarfaty, New York
Carmen — Bizet
Quintet from Act II.
Frasquita, Rosemary Eves, Indianapolis, Ind.
Dancairo — Herbert Gibson, Danville, Ill.
Remendado — Thomas Cole, Detroit, Mich.
Carmen, Mary MacKenzie, Croton-on-Hudson, N.Y.
Mercedes, Lee Goebel, San Diego City, Calif.
Intermission.
Le Boheme — Puccini
Act I.
Rodolfo — Howell Zulick, Springfield, Pa.
Marcello — Peyton Higgison, Mobile, Ala.
Collins — Herbert Gibson, Danville, Ill.
Schaunard — Robert Kerns, Utica, Mich.
Benoit — Douglas Miller, Oakland, Calif.
Mimi — Virginia Babikian, Houston, Tex.
Act IV.
Rodolfo — Lynn Detwiler, Altoona, Pa.
Marcello — Oscar McLullough, Saisbury, N.C.
Schaunard — Stephen Harbachick, New York
Colline — Robert Kirkham, Memphis, Tenn
Musetta — Susan Winchester, Chicago, Ill.
Mimi — Darlene Miller, North Olmsted, Ohio

Eagle; 7/23/55

Music

First Shed Concert Scores Resounding Hit

By JAY C. ROSENFELD

THE FIRST concert of the Tanglewood season in the Music Shed was played last night by the complete Boston Symphony Orchestra under the direction of Charles Munch. The first two weeks of the schedule had been played in the theater-concert hall by an orchestra of chamber dimensions. A program entirely devoted to Beethoven included the violin concerto with Isaac Stern as soloist and, to begin, the "Cariolan" overture, and, to close, the seventh symphony.

Munch was in an expansive mood and asked the orchestra to release all stops. They responded with a vigor and power that carried the huge audience to peaks of enthusiasm even though a few of the decibels at times were slightly in excess of what was required.

* * *

STERN'S Beethoven was a vastly changed and improved one from the performance he gave of the same work a few years ago. This was a free and natural, but deeply considered, rendition, the work of a life-time of study, of polishing and refining, until, in its way, it was an example and memory long to retain. He had simplified many of the details which often are made intricate; he made many of the statements of the themes plain and clear which are often given a more obscure content, and, above all, he gave shape to the concerto as a whole rather than focusing on any one episode or phrase.

* * *

STERN'S TONE was warm and tense. It was not ever passionate, but it was beautifully adjusted to the matter at hand. Munch, soon after the opening of the concerto, gave him excellent and subdued support and Stern felt free to indulge in the pathos of certain sections by using a wonderfully soft tone which carried through for some of the most effective playing of the evening. His bow was incredibly in control. In the G major theme of the slow movement he inflected this great, inspired moment of Beethoven with a sustained line and restrained fervor that was the mark of a master.

Charles Munch

The Joachim cadenza in the first movement had dramatic eloquence, not to speak of technical prowness. It was a highly individual expression on the loftiest artistic plane.

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~~Bos. Post~~ 7/24

At Tanglewood

Beethoven's "Missa Solemnis" will be Serge Koussevitzky Memorial concert to be presented at Tanglewood Friday evening, Aug. 5. Leonard Bernstein will conduct the performance.

B.E. Eagle
7/25

Tourist Influx Brings Appeal For Rooms

The Chamber of Commerce today urged area residents who have tourist accommodations to register with the Chamber's information booth on South Street.

James H. Lucas, executive director of the Chamber, said the organization ran completely out of listed housing facilities early Saturday evening.

The Chamber's information booth on South Street placed 378 tourists Friday and Saturday in addition to 100 advance reservations, according to Mr. Lucas.

John F. Downing, executive director of the Berkshire Hills Conference, said his office also had a near record number of calls Friday in addition to heavy advance reservations.

Mr. Lucas estimated that more than 3,000 visitors were placed in hotels, inns, motels and tourists homes in the Pittsfield area over the weekend. He said he anticipates the same heavy demand for the next three Tanglewood weekends.

Mr. Lucas asked persons who have tourist facilities and are not registered with the Chamber to call the information booth and give details of what they have available. He said there is a small registration fee.

Bernstein to Lead Symphony of Air

Leonard Bernstein will conduct the Symphony of the Air in a subscription series of six concerts in Carnegie Hall during the 1955-'56 season, it was announced yesterday by the former NBC Symphony. The dates are Wednesday, Nov. 9; Tuesday, Dec. 13; Fridays, Jan. 6 and Feb. 3, and Wednesdays, March 7 and April 18.

These will be next season's only conducting engagements for Mr. Bernstein, who becomes the orchestra's first conductor for a full season since its separation from the National Broadcasting Company last year. He directed the Symphony of the Air in three programs last season.

The conductor, who is teaching and directing concerts at Tanglewood, Lenox, Mass., this summer, will devote much of his time in the next twelve months to composition, including an original Broadway production, a work to commemorate the Boston Symphony Orchestra's seventy-fifth anniversary and, with Lillian Hellman, an operetta based on Voltaire's "Candide."

H-T / 7/26

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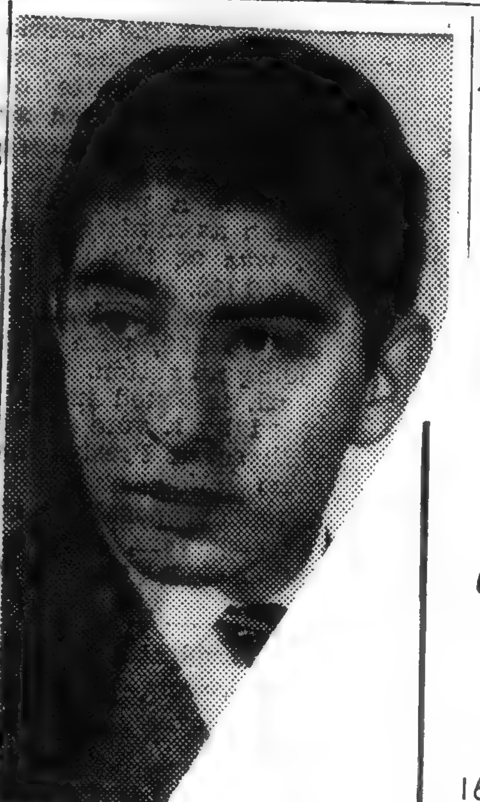
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THE BETHLEHEM GLOBE-TIMES—WEDNESDAY, MAY 4, 1955

Women's News

Broadway Opera Singer To Appear In Musicale

Two former students at the Hungarian Academy of Music in Budapest will combine their talents in presenting the Bethlehem Friends of Music annual spring musicale tomorrow night.

They are Miss Catherine Akos of Toronto, Can., mezzo-soprano, and Mrs. Louis Martin of Bethlehem, who will play piano accompaniment. Although both are natives of Budapest and studied at the same school, they met for the first time two weeks ago.

Tomorrow night's recital will be one of the first public appearances Miss Akos has made since she sang one of the six principal roles in Gian - Carlo Menotti's opera, "The Saint of Bleecker Street."

"The Saint" concluded a four-month run on Broadway last month. This week Menotti was awarded a Pulitzer prize for his score and libretto.

Menotti selected Miss Akos for the cast of his opera after he heard her sing last summer in the Berkshire Festival at Tanglewood. She voices great admiration for the Italian - born composer - director, describing him "as like no other director I've ever worked with."

Miss Adkos will sing her original role when the complete opera is to be televised Sunday, May 15, she said today. She also plans to tour in "The Saint" in July in this country and in Europe when Menotti will take the original cast there next fall for bookings in several counties.

This summer she will return to Tanglewood to appear as a soloist in Beethoven's Ninth Symphony to be directed by Charles Munsch.

The Hungarian - born soprano made her debut with the Budapest Opera Co. After several years she was invited to join the Bucharest Opera. In 1948 she went to Paris to perform on the French national radio network.

Two years ago Miss Akos, her furrier husband and their young son moved to Toronto. Since then she has appeared in the Royal Conservatory Opera Festival and sings frequently over the Canadian Broadcasting Co.

Although she misses her family, Miss Adkos said she is pursuing her career with the enthusiastic approval of her husband. But the separation has not been an extended one, because she manages to get home for brief visits at least every six weeks.

Miss Akos arrived in Bethlehem Monday evening and is the house guest of Mr. and Mrs. Martin, 27 E. Church St. Since then she and Mrs. Martin have been rehearsing for the recital they will present at 8:30 o'clock tomorrow at the YWCA.

The program:

"O del mio dolce," Gluck; "Se tu m'ami," Pergolesi; "Frauenliebe and Leben," Schumann; "Stimme der Mutter" and "Immer Wieder," Felix Wolfes; "El Pano moruno," "Seguidilla" and "Jota," Manuel de Falla; Hungarian folk songs by Bela Bartok and Zoltan Kodaly; arias from Mozart's "Figaro," Bizet's "Carmen" and Verdi's "Don Carlos."

MISS CATHERINE AKOS, mezzo-soprano, and Mrs. Louis Martin, pianist, rehearse for the program they will present tomorrow at 8:30 p.m. at the YWCA. The recital is the annual spring musicale of the Bethlehem Friends of Music. Miss Akos, who sang in Menotti's Broadway opera, "The Saint of Bleecker Street," is shown here with Mrs. Martin in the latter's home at 27 E. Church St. (Globe-Times Photo)

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The Berkshire Festival of the Boston Symphony Orchestra in "Tanglewood," Lenox, will move into the fourth of its six weeks of summer symphonic music in mid week with the music of Beethoven. This chamber music program of three quartets, performed by the New Music Quartet, will be presented July 27 in the Theater-Concert Hall. Next weekend, in the great Music Shed, two of the three weekend concerts will be conducted by Charles Munch, music director of the Boston Symphony. These will be Friday and Saturday nights, July 29-30. On Sunday afternoon, July 31, Pierre Monteux will make the second of his three guest appearances this summer.

The Friday night program will comprise orchestral music of Handel, Schumann and Brahms and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performance last winter by the Boston Symphony. Leontyne Price, soprano, a student in 1951 in the Berkshire Music Center, the Orchestra's music school, has the principal solo role. Miss Price in private life is Mrs. William Warfield, wife of the noted American baritone. Other solos will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo - soprano. The Tanglewood Choir, to assist, has been trained by Hugh Ross, this group comprising 60 voices from the choral department and the associate division of the opera department.

LEONTYNE PRICE

The third all-Beethoven program of the 1955 Festival under Director Munch, is set for next Saturday night. Rudolf Serkin, noted pianist, will come from his Vermont home for his first appearance in the Music Shed, playing the "Emperor" Concerto with orchestra. Other numbers: The Overture to "Egmont" and the Third ("Eroica") Symphony. The Sunday program, July 31, to be conducted by Director Monteux, is all-Brahms with Isaac Stern, violinist and Gregor Piatigorsky playing the Concerto for Violin and Cello. The program also will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor.

Announced as a "bonus" for Festival patrons the Saturday morning public rehearsal of the Boston Symphony Orchestra starts at 10 o'clock on July 30. A nominal charge benefits the Orchestra's Pension Fund. Last night, Pierre Monteux led the Orchestra in an orchestral program which included the Roger Sessions' Second Symphony in D Major. This afternoon's concert, Charles Munch conducting, will comprise the First, Fourth and Sixth ("Pastorale") symphonies of Beethoven.

Syracuse
H-American
7/24 Sunday

... world peace.

Winsted Citizen 7/22

FIRST CONCERT AT TANGLEWOOD BY BOSTON GROUP

The 1955 Berkshire festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight, from the intimate theatre-concert hall to the great music shed, when the first of this season's concerts by the full 104-piece Boston symphony orchestra will be given at 8:30. Charles Munch, music director of the Boston Symphony orchestra, will conduct an all-Beethoven program consisting of the overture to "Coriolan," the violin concerto with Isaac Stern as soloist, and the "Seventh Symphony." This season, as last, there will be 12 concerts in the shed by the full Boston symphony orchestra, with the difference that all 12 are now concentrated in the final four weekends of the festival, Friday and Saturday evenings and Sunday afternoons. Last season the 12 shed concerts attracted a total attendance of 129,925, for an average of 9,197 or one and one-half times the seating capacity (6,000) the overflow picnicking on the Tanglewood lawn under the stars or in Sunday sunshine. The advance sale for this season's shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

Mr. Stern tonight will make his second of three appearances at this season's festival.

ANNUAL BENEFIT FOR BERKSHIRE MUSIC CENTER

Tanglewood will be on parade Thursday, Aug. 11. The annual benefit for the Berkshire music center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, Mass., is in aid of the Boston symphony orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire festival. The gala day's activities, from 6 p. m. to 11 p. m. include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6,000 seat music shed, helping to shatter all attendance records for "Tanglewood on Parade." Through its annual seasons in Symphony hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now until July 30, conducting the art commission pop concerts in San Francisco's civic auditorium, flies to conduct the Miami beach pops concerts in Florida Aug. 7, will fly to the Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert, Aug. 14, returning immediately to Boston to conduct the Esplanade series Aug. 15 to 20.

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was when you met me on the street yesterday, did you?"

"No, who were you?"

TV

Each summer we at The Citizen office receive a number of calls from folks asking for information as to the various events going on at Tanglewood up in Stockbridge, Mass., and we are pleased to be able to furnish what we can about them. We have a rather complete schedule of the concerts to be given through the end of August, this having been prepared by the Berkshire Eagle in Pittsfield, and we'll be pleased to pass any information along to folks who wish to call.

Eagle; 7/23/55

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Act I, Duet.
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Zerlina Susan Winchester, Chicago, Ill.
Cosi Fan Tutte Mozart
Act I, Duet.
Fiordiligi Claire Watson, Rochester, N.Y.
Drabella Regina Sarfaty, New York, N.Y.
The Barber of Seville Rossini
Scenes from Act II.
Bartolo Malcolm Bernstein, Baltimore, Md.
Count Almaviva,
Jefferson Morris, Lima, Ohio
Rosina,
Susana Naidich, Buenos Aires, Argentina
Figaro Stephen Harbachick, Springfield
Basilio McHenry Boatwright, Boston
Hansel and Gretel Humperdinck
Scene from Act I.
Gretel,
Darlene Miller, North Olmsted, Ohio
Hansel Regina Sarfaty, New York
Carmen. Bizet
Quintet from Act II.
Frasquita,
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Carmen,
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Mercedes, Lee Goebel, San Diego City, Calif.
Intermission.
La Boheme Puccini
Act I.
Rodolfo Howell Zulick, Springfield, Pa.
Marcello Peyton Higgison, Mobile, Ala.
Collins Herbert Gibson, Danville, Ill.
Schaunard Robert Kerns, Utica, Mich.
Benoit Douglas Miller, Oakland, Calif.
Mimi Virginia Babikian, Houston, Tex.
Act IV.
Rodolfo Lynn Detwiler, Altoona, Pa.
Marcello Oscar McLullough, Salsbury, N.C.
Schaunard Stephen Harbachick, New York
Colline Robert Kirkham, Memphis, Tenn.
Musetta Susan Winchester, Chicago, Ill.
Mimi Darlene Miller, North Olmsted, Ohio

~~Bos. Post~~ 7/24

At Tanglewood

Beethoven's "Missa Solemnis" will be Serge Koussevitzky Memorial concert to be presented at Tanglewood Friday evening, Aug. 5. Leonard Bernstein will conduct the performance.

B.E. Eagle
7/25

Tourist Influx Brings Appeal For Rooms

The Chamber of Commerce today urged area residents who have tourist accommodations to register with the Chamber's information booth on South Street.

James H. Lucas, executive director of the Chamber, said the organization ran completely out of listed housing facilities early Saturday evening.

The Chamber's information booth on South Street placed 378 tourists Friday and Saturday in addition to 100 advance reservations, according to Mr. Lucas.

John F. Downing, executive director of the Berkshire Hills Conference, said his office also had a near record number of calls Friday in addition to heavy advance reservations.

Mr. Lucas estimated that more than 3,000 visitors were placed in hotels, inns, motels and tourists homes in the Pittsfield area over the weekend. He said he anticipates the same heavy demand for the next three Tanglewood weekends.

Mr. Lucas asked persons who have tourist facilities and are not registered with the Chamber to call the information booth and give details of what they have available. He said there is a small registration fee.

Bernstein to Lead Symphony of Air

Leonard Bernstein will conduct the Symphony of the Air in a subscription series of six concerts in Carnegie Hall during the 1955-'56 season, it was announced yesterday by the former NBC Symphony. The dates are Wednesday, Nov. 9; Tuesday, Dec. 13; Fridays, Jan. 6 and Feb. 3, and Wednesdays, March 7 and April 18.

These will be next season's only conducting engagements for Mr. Bernstein, who becomes the orchestra's first conductor for a full season since its separation from the National Broadcasting Company last year. He directed the Symphony of the Air in three programs last season.

The conductor, who is teaching and directing concerts at Tanglewood, Lenox, Mass., this summer, will devote much of his time in the next twelve months to composition, including an original Broadway production, a work to commemorate the Boston Symphony Orchestra's seventy-fifth anniversary and, with Lillian Hellman, an operetta based on Voltaire's "Candide."

H-T/ 7/26

Music

First Shed Concert Scores Resounding Hit

By JAY C. ROSENFELD

THE FIRST concert of the Tanglewood season in the Music Shed was played last night by the complete Boston Symphony Orchestra under the direction of Charles Munch. The first two weeks of the schedule had been played in the theater-concert hall by an orchestra of chamber dimensions. A program entirely devoted to Beethoven included the violin concerto with Isaac Stern as soloist and, to begin, the "Cariolan" overture, and, to close, the seventh symphony.

Munch was in an expansive mood and asked the orchestra to release all stops. They responded with a vigor and power that carried the huge audience to peaks of enthusiasm even though a few of the decibels at times were slightly in excess of what was required.

* * *

STERN'S Beethoven was a vastly changed and improved one from the performance he gave of the same work a few years ago. This was a free and natural, but deeply considered, rendition, the work of a life-time of study, of polishing and refining, until, in its way, it was an example and memory long to retain. He had simplified many of the details which often are made intricate; he made many of the statements of the themes plain and clear which are often given a more obscure content, and, above all, he gave shape to the concerto as a whole rather than focusing on any one episode or phrase.

* * *

Charles Munch

STERN'S TONE was warm and tense. It was not ever passionate, but it was beautifully adjusted to the matter at hand. Munch, soon after the opening of the concerto, gave him excellent and subdued support and Stern felt free to indulge in the pathos of certain sections by using a wonderfully soft tone which carried through for some of the most effective playing of the evening. His bow was incredibly in control. In the G major theme of the slow movement he inflected this great, inspired moment of Beethoven with a sustained line and restrained fervor that was the mark of a master.

The Joachim cadenza in the first movement had dramatic eloquence, not to speak of technical prowness. It was a highly individual expression on the loftiest artistic plane.

* * *

THE AUDIENCE would not leave at the conclusion of the symphony but recalled Munch time after time. He always motioned to the orchestra to rise and share with him the frenzied applause tendered him. The performance had been on the boisterous side. True, the rhythmic patterns of all four movements of this symphony excite that kind of a reaction when played by so superb an orchestra as is the Boston, but there was a tendency last night to rely on the spirit of the moment, which can certainly give a lift to any performance, rather than on pre-arranged and prepared plans.

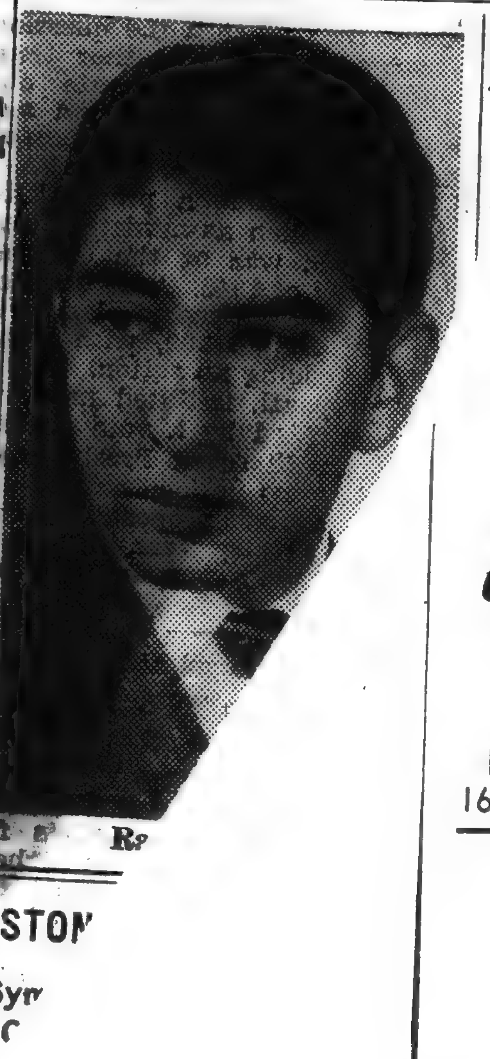
* * *

THE BEST sonority of the evening was reached in the second movement of the symphony. The lower voices had a rich resonance at the outset and as the other voices were added, the accumulation of tone grew in solidity as it was more firmly knit in texture in the succeeding variations. The scherzo as a virtuoso performance, the segments interlocking with easy perfection and clean contrasts. The winds got out of hand in the finale and covered the strings more than necessary, but Munch whipped them on, calling for more and more.

THE NEW YORK TIMES, TUESDAY, MAY 24, 1955.

TEXAN, 22, TAKES B.M.I. MUSIC PRIZE

Ramiro Cortes Wins $2,000 Student Composers Award for Chamber Group Work



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Ramiro Cortes, 22-year-old composer of Dallas, Tex., was named winner yesterday of the $2,000 first prize in the annual Student Composers Radio Awards sponsored by Broadcast Music, Inc.

Mr. Cortes, who received the $1,000 Gershwin Prize earlier this year, won the B. M. I. competition for his "Night Music," a work for chamber orchestra. He is studying at the University of Southern California.

Roland Trogan, 22 years old, of Saginaw, Mich., received $1,500 for his opera "The Hat Man." He is a student at the University of Michigan.

Jack S. Gottlieb of New Rochelle, N. Y., a student at Brandeis University, won a prize of $1,000 for a string quartet.

Awards of $750 each went to Arno Safran, 23, of New York, a student at the Hartt College of Music, for his "Music for Orchestra," and to David M. Epstein of Woodmere, N. J., a student at Princeton University, for his Trio for Violin, Piano and 'Cello.

Edwin A. Freeman, 27, of Clemson, S. C., a student at Louisiana State University, won $500 for his orchestral work, "Fantasy on a Ground."

Awards of $250 each were made to Donald Jenni, 17, of Milwaukee; David Ward-Steinman, 19, of Alexandria, La.; Genevieve Chinn, 20, of Malba, Queens and John Harbison, 17, of Princeton, N. J.

Judges for the contest were William Schuman, Earl V. Moore, Henry Cowell, Claude Champagne, Norman Dello Joio, Camarata, Goddard Lieberson, Vincent Perichetti, Oliver Daniel, Gusta ve Reese, Walter Hinrichson, Ulysses Kay, Peggy Glanville-Hicks, Colin McPhee and Robert Kurka.

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MAY 23 1955

Hub-Born Composer to Hear Symphony Performed at Smith

Michael D. Sahl, 20, Boston-born composer, will hear his "Symphony Number 1 in E", performed at commencement exercises at Smith College, June 5.

Sahl, a composer of music since only 8 years old, is a senior at Amherst College where he is a member of Phi Beta Kappa. He has just been awarded the Edward Poole Lay Fellowship by Amherst and a residence fellowship by Harvard for study at the graduate school of Arts and Sciences. Last Summer he won an award for composition at the Berkshire Music Center and won a scholarship at the advanced class at Tanglewood.

Now a resident of New York city, Sahl is the son of Mr. and Mrs. Harold Sahl. He is the grandson for Mr. and Mrs. Eli F. Zallinger of Dorchester and Mr. and Mrs. Carl Sahl of Somerville.

THE BETHLEHEM GLOBE-TIMES—WEDNESDAY, MAY 4, 1955

Women's News

Broadway Opera Singer To Appear In Musicale

Two former students at the Hungarian Academy of Music in Budapest will combine their talents in presenting the Bethlehem Friends of Music annual spring musicale tomorrow night.

They are Miss Catherine Akos of Toronto, Can., mezzo-soprano, and Mrs. Louis Martin of Bethlehem, who will play piano accompaniment. Although both are natives of Budapest and studied at the same school, they met for the first time two weeks ago.

Tomorrow night's recital will be one of the first public appearances Miss Akos has made since she sang one of the six principal roles in Gian - Carlo Menotti's opera, "The Saint of Bleecker Street."

"The Saint" concluded a four-month run on Broadway last month. This week Menotti was awarded a Pulitzer prize for his score and libretto.

Menotti selected Miss Akos for the cast of his opera after he heard her sing last summer in the Berkshire Festival at Tanglewood. She voices great admiration for the Italian - born composer - director, describing him "as like no other director I've ever worked with."

Miss Adkos will sing her original role when the complete opera is to be televised Sunday, May 15, she said today. She also plans to tour in "The Saint" in July in this country and in Europe when Menotti will take the original cast there next fall for bookings in several counties.

This summer she will return to Tanglewood to appear as a soloist in Beethoven's Ninth Symphony to be directed by Charles Munsch.

The Hungarian - born soprano made her debut with the Budapest Opera Co. After several years she was invited to join the Bucharest Opera. In 1948 she went to Paris to perform on the French national radio network.

Two years ago Miss Akos, her furrier husband and their young son moved to Toronto. Since then she has appeared in the Royal Conservatory Opera Festival and sings frequently over the Canadian Broadcasting Co.

Although she misses her family, Miss Adkos said she is pursuing her career with the enthusiastic approval of her husband. But the separation has not been an extended one, because she manages to get home for brief visits at least every six weeks.

Miss Akos arrived in Bethlehem Monday evening and is the house guest of Mr. and Mrs. Martin, 27 E. Church St. Since then she and Mrs. Martin have been rehearsing for the recital they will present at 8:30 o'clock tomorrow at the YWCA.

The program:

"O del mio dolce," Gluck; "Se tu m'ami," Pergolesi; "Frauenliebe und Leben," Schumann; "Stimme der Mutter" and "Immer Wieder," Felix Wolfes; "El Pano maruno, "Seguidilla" and "Jota," Manuel de Falla; Hungarian folk songs by Bela Bartok and Zoltan Kodaly; arias from Mozart's "Figaro," Bizet's "Carmen" and Verdi's "Don Carlos."

MISS CATHERINE AKOS, mezzo-soprano, and Mrs. Louis Martin, pianist, rehearse for the program they will present tomorrow at 8:30 p.m. at the YWCA. The recital is the annual spring musicale of the Bethlehem Friends of Music. Miss Akos, who sang in Menotti's Broadway opera, "The Saint of Bleecker Street," is shown here with Mrs. Martin in the latter's home at 27 E. Church St. (Globe-Times Photo)

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* * *

The Berkshire Festival of the Boston Symphony Orchestra in "Tanglewood," Lenox will move into the fourth of its six weeks of summer symphonic music in mid week, with the music of Beethoven. This chamber music program of three quartets, performed by the New Music Quartet, will be presented July 27 in the Theater-Concert Hall. Next weekend, in the great Music Shed, two of the three weekend concerts will be conducted by Charles Munch, music director of the Boston Symphony. These will be Friday and Saturday nights, July 29-30. On Sunday afternoon, July 31, Pierre Monteux will make the second of his three guest appearances this summer.

The Friday night program will comprise orchestral music of Handel, Schumann and Brahms and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performance last winter by the Boston Symphony. Leontyne Price, soprano, a student in 1951 in the Berkshire Music Center, the Orchestra's music school, has the principal solo role. Miss Price in private life is Mrs. William Warfield, wife of the noted American baritone. Other solos will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo - soprano. The Tanglewood Choir, to assist, has been trained by Hugh Ross, this group comprising 60 voices from the choral department and the associate division of the opera department.

LEONTYNE PRICE

The third all-Beethoven program of the 1955 Festival under Director Munch, is set for next Saturday night. Rudolf Serkin, noted pianist, will come from his Vermont home for his first appearance in the Music Shed, playing the "Emperor" Concerto with orchestra. Other numbers: The Overture to "Egmont" and the Third ("Eroica") Symphony. The Sunday program, July 31, to be conducted by Director Monteux, is all-Brahms with Isaac Stern, violinist and Gregor Piatigorsky playing the Concerto for Violin and Cello. The program also will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor.

Announced as a "bonus" for Festival patrons the Saturday morning public rehearsal of the Boston Symphony Orchestra starts at 10 o'clock on July 30. A nominal charge benefits the Orchestra's Pension Fund. Last night, Pierre Monteux led the Orchestra in an orchestral program which included the Roger Sessions Second Symphony in D Major. This afternoon's concert, Charles Munch conducting, will comprise the First, Fourth and Sixth ("Pastorale") symphonies of Beethoven.

Syracuse
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7/24 Sunday

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world peace.

Winsted Citizen 7/22

FIRST CONCERT AT TANGLEWOOD BY BOSTON GROUP

The 1955 Berkshire festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight, from the intimate theatre-concert hall to the great music shed, when the first of this season's concerts by the full 104-piece Boston symphony orchestra will be given at 8:30. Charles Munch, music director of the Boston Symphony orchestra, will conduct an all-Beethoven program consisting of the overture to "Coriolan," the violin concerto with Isaac Stern as soloist, and the "Seventh Symphony." This season, as last, there will be 12 concerts in the shed by the full Boston symphony orchestra, with the difference that all 12 are now concentrated in the final four weekends of the festival, Friday and Saturday evenings and Sunday afternoons. Last season the 12 shed concerts attracted a total attendance of 129,925, for an average of 9,197 or one and one-half times the seating capacity (6,000) the overflow picnicking on the Tanglewood lawn under the stars or in Sunday sunshine. The advance sale for this season's shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

Mr. Stern tonight will make his second of three appearances at this season's festival.

ANNUAL BENEFIT FOR BERKSHIRE MUSIC CENTER

Tanglewood will be on parade Thursday, Aug. 11. The annual benefit for the Berkshire music center, which attracted 10,050 persons in 1954 afternoon and evening festivities in Lenox, Mass., is in aid of the Boston symphony orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire festival. The gala day's activities, from 6 p. m. to 11 p. m. include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6,000 seat music shed, helping to shatter all attendance records for "Tanglewood on Parade." Through its annual seasons in Symphony hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now until July 30, conducting the art commission pop concerts in San Francisco's civic auditorium, flies to conduct the Miami beach pops concerts in Florida Aug. 7, will fly to the Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert Aug. 14, returning immediately to Boston to conduct the Esplanade series Aug. 15 to 20.

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was when you met me on the street yesterday, did you?"

"No, who were you?"

TV

Each summer we at The Citizen office receive a number of calls from folks asking for information as to the various events going on at Tanglewood up in Stockbridge, Mass., and we are pleased to be able to furnish what we can about them. We have a rather complete schedule of the concerts to be given through the end of August, this having been prepared by the Berkshire Eagle in Pittsfield, and we'll be pleased to pass any information along to folks who wish to call.

Social News in Brief

Mr. and [illegible] of Stockbridge and Washington, D.C., entertained at cocktails yesterday afternoon following the Berkshire Festival concert, in honor of Mr. and Mrs. Thomas D. Perry Jr. and Mr. and Mrs. Stoddard G. Spader. Mr. Perry is manager of the Boston Symphony Orchestra, and Mr. Spader is assistant executive director of the Berkshire Music Center.

John Francese of New York spent the weekend with his parents, Mr. and Mrs. Peter Francese of 227 Dawes Ave.

Monroe B. England Jr., who has been stationed at Camp Pendleton, San Clemente, Calif., as a Marine Corps lieutenant, has been discharged after two years' service and is with his father, Monroe B. England of 7 Fairmont Cir.

Bernard E. Stelzenmuller of Philadelphia, a former resident, spent the weekend at the Castle, Lenox.

Mr. and Mrs. Harvey F. Sloan and children, Virginia, Barbara and Robert of Pittsburgh, are visiting Mr. and Mrs. Alfred R. Esbig Jr. of 15 Harold St.

Miss Lorraine Murphy of New York and Lake George, N.Y., spent the weekend with Mrs. H. Stanley Hillyer of South Mountain.

Henry B. Cabot, president of the Boston Symphony Orchestra trustees, and Mrs. Cabot, entertained last evening at supper at the Lenox Club trustees of the Berkshire Festival and the members of the Boston Symphony Orchestra board who attended the weekend concerts. Mr. and Mrs. Cabot, who stayed at the club for the opening weekend of the major festival, returned today to their farm in Walpole, N.H.

Mrs. Robert Crane of 418 Pomeroy Ave. and Mrs. Elmer E. Dawson Jr. of 89 Crofut St. returned Friday from West Falmouth, Cape Cod, where they spent several days with Mrs. Frederic A. Pease of 25 Kenilworth St., who is there for the month of July.

R. Dudley Head Jr. of Westport, Conn., spent the weekend with his parents, Dr. and Mrs. Ralph D. Head of 70 Broad St. Their son, Sanford, of Athens, Ga., is with them for a two-week vacation.

Aubrey Tasardi, Italian ambassador to the United Nations, and Signora Tasardi, were weekend guests of Mr. and Mrs. George K. Livermore at Lakeside, Lenox. They were entertained at a cocktail party in their honor yesterday, following the Berkshire Festival concert, by Mr. and Mrs. C. D. Jackson at Lakeside Stables.

Mr. and Mrs. John A. Brownell and son, Anthony, moved last week from Wayland to New York, where Mr. Brownell has been appointed secretary of the American Kennel Club. Mrs. Brownell is the former Anne Weston, daughter of Mrs. Philip Weston.

Mr. and Mrs. George E. Judd of Cannonsville, N. Y., are guests of Mr. and Mrs. George W. Edman of 584 South St.

Miss Anna M. Mahony of Stockbridge Road, Lee, entertained at a small cocktail party Saturday. Out-of-town guests included former Boston Fire Commissioner M. T. Kelleher, a trustee of the Boston Symphony Orchestra, and Mrs. Kelleher; Mr. and Mrs. Walter Shorter of Franklin, Va., and Mr. and Mrs. Crandall Cloyes of White Plains, N.Y.

Mr. and Mrs. Alexander Euston of 284 Pomero Ave. have returned from Old Black Point, Niantic, Conn., where they spent the weekend with Mrs. Hale Holden.

Programs Revised

Piatigorsky's Sore Shoulder Cancels Festival Appearances

Eagle 7/25

TANGLEWOOD — Three programs of the Berkshire Festival on July 31, Wednesday Aug. 10 and Friday, Aug. 12 have been revised by Charles Munch, music director of the Boston Symphony Orchestra, it was announced today because a shoulder ailment has necessitated cancellation of solo engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center.

Violin Concerto

Instead of the Concerto for Violin and Cello, Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the BSO in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Mr. Munch's concert with the Boston Symphony on Friday evening, Aug. 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms variations on a theme by Haydn, Mr. Munch will substitute the "Symphonie Fantastique," of Hector Berlioz, an outstanding success on the Festival programs of 1954, which observed the 150th anniversary of the birth of the French composer.

The revised program for Aug. 12, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, Aug. 10, will announce shortly a substitute program.

Used Awnings
13 foot. (Like new) complete with fixtures, $60. Bargain Center, 83 Seymour St.—Adv.

26,729 Attend Four Concerts At Tanglewood

TANGLEWOOD—The major concerts in the Music Shed by the Boston Symphony Orchestra over the weekend attracted 24,876 music lovers. On Wednesday night 1,853 turned out for the chamber music program in the Theater Concert Hall, making a total of 26,729 for the four Festival concerts.

The public rehearsals of the orchestra Saturday morning drew [illegible] persons, 350 of whom were children. The seven student events during the week were attended by 5,400 people.

Yesterday afternoon's Shed attendance was 8,700; Saturday night, 8,543, and Friday evening, 7,633.

BERNSTEIN TO DO SERIES

He Will Lead Six Concerts by Symphony of the Air

Leonard Bernstein will lead the Symphony of the Air in six subscription concerts at Carnegie Hall during the coming season.

The series opens Nov. 8, with other concerts scheduled for Dec. 13, Jan. 6, Feb. 3, March 7 and April 18.

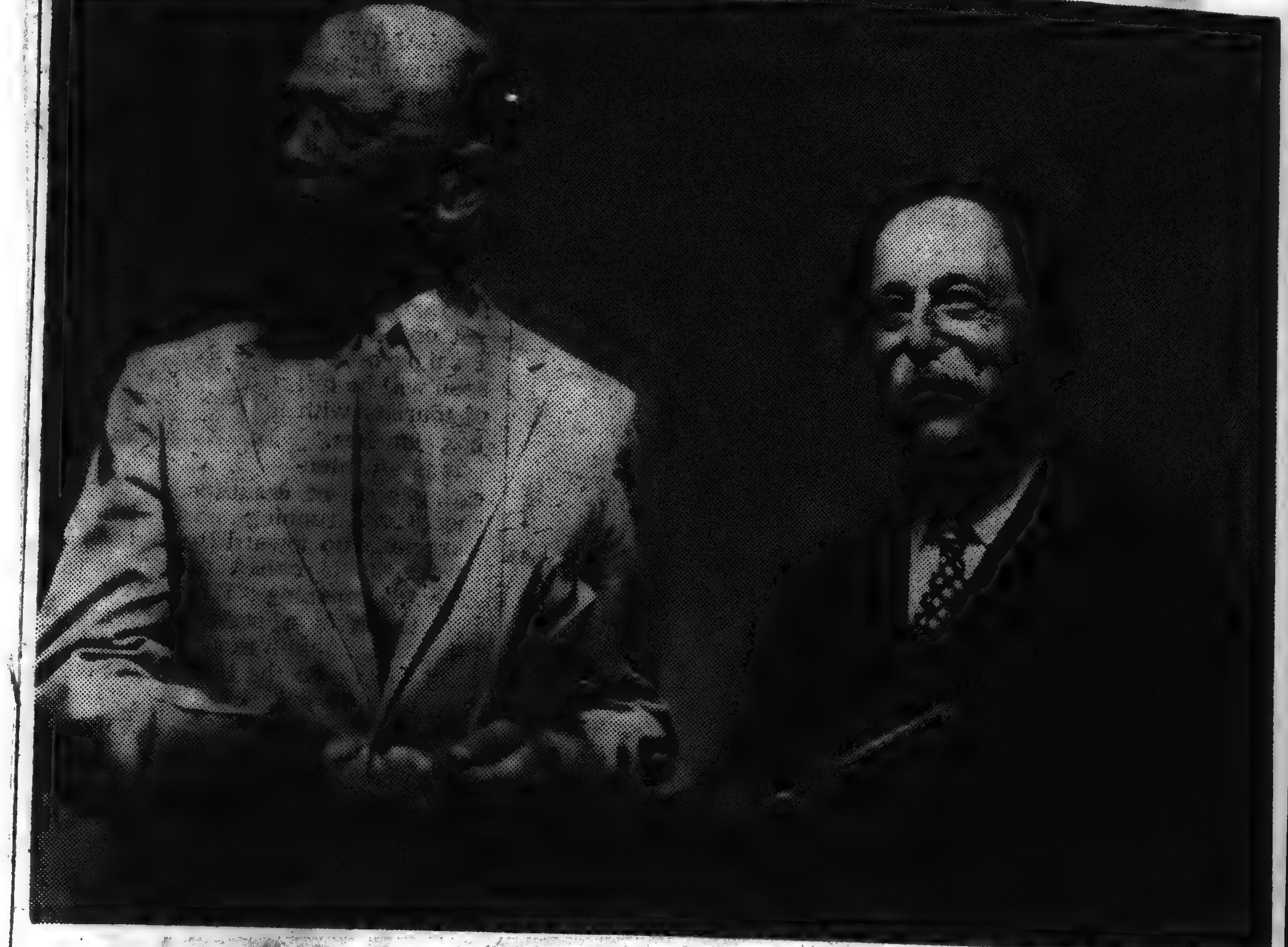
Mr. Bernstein thus becomes the first full-season conductor of the Symphony of the Air since it ended its connection with the National Broadcasting Company in April, 1954. Since that time, the orchestra has had a number of guest conductors, including Mr. Bernstein.

It is expected that Mr. Bernstein's series with the Symphony of the Air will be his only conducting appearances in New York next season. The composer-conductor is at work on a composition that was commissioned for the seventy-fifth anniversary celebration of the Boston Symphony Orchestra. He is also preparing a musical based on Voltaire's "Candide."

NY Times

Music

Tanglewood Reaches Half-Way Mark



COMPOSER AND CONDUCTOR, Roger Sessions and Pierre Monteux, beam with delight after an ovation given them at Saturday night's concert in Music Shed when Boston Symphony Orchestra, with Mr. Monteux on the podium, performed Mr. Session's composition, "The Black Maskers." Manos

By JAY C. ROSENFELD

YESTERDAY afternoon's concert in the Music Shed at Tanglewood marked the completion of the first half of the current Berkshire Festival. Charles Munch led the Boston Symphony Orchestra in three Beethoven symphonies to the cordial satisfaction of a very large audience.

In the early years of the Festival, the sixth symphony, the "Pastoral," was the most often repeated work in the literature and it acquired a special connotation as being sort of a Tanglewood theme song by reason of its references to nature and bucolic pleasures. It requires no special hall to enjoy it, yet the bordering rows of trees visible to either side of the Shed make it seem particularly appropriate in this setting.

* * *

THE BEETHOVEN fourth, in B flat, has been heard less often at Tanglewood. Its long introduction leads into an allegro of ingratiating mood, remarkably mild when one remembers the temper of the composer's preceding Eroica. Mr. Munch needed a bar or two to establish the tempo he wanted in the slow movement, but thereafter he let his orchestra sing for him with graceful long sustained lines. The contrast in tempo in the scherzo when he arrived at the trio was another happy detail of an afternoon of pleasant and reminiscent music.

The first symphony, C major, requires no mental concentration for the listener. It is just music without problems, and, when played by so virtuoso an orchestra, seems as devoid of obstacles for the performers as it is for the audience. The short little introduction to the finale was a veritable gem as Munch played it.

* * *

THE PRECEDING evening Pierre Monteux returned to lead the orchestra in a wonderfully constructed program, the first, half Bach and Beethoven and, after intermission, Richard Strauss and Roger Sessions. Sessions is on the faculty of the Berkshire Music Center this season and Monteux called him to the stage from his seat in the audience to acknowledge the genuine demonstration his suite from "The Black Masters" earned.

It was a happy juxtaposition to place it before Strauss' "Tod und Verklarung" as there was much in common and much to compare in the two men. Although the two works were written a third of a century apart, each composer was in his 26th year when he wrote the respective piece played Saturday night.

* * *

IT WAS IN THE matter of orchestration that there was the greatest similarity. Both used a very large orchestra and each with consummate skill. There were other analogies, too. Each was writing on a literary framework on a subject, remotely but not unreasonably related, concerning the emotions and inward struggles of a young man. Ritter's poem came after the music and he undoubtedly had spoken to and influenced Strauss. Sessions wrote his music on a play of Andreyeff.

Strauss, after contrapuntal labyrinths and rhythmic involvements, comes in the clear with a melody of the utmost and appealing simplicity. Monteaux, using a minimum of gestures and vehemence, had a palette of tremendous scope and, in the coda, reached peaks of grandeur and excitement.

* * *

SESSIONS' HARMONY needs to be listened to in large perspective; the shorter view would reveal much discordance, or, as he himself indicates in the first movement: "stridente-sarcastico." His orchestral color, however, is fresh and bold, and his rhythmic devices animated and vital. His ability to write in a more sensitive vein was best illustrated by the lovely and effective second section of the "Dirge" where the strings are given a delightful harmonic texture in an individual and exquisite timbre.

* * *

HE GAVE THE principle viola a solo in the instrument's highest register and wrote another solo for the alto flute, in each case deliberately choosing a vehicle to express his wishes for specific and valid reasons. Monteux brought Joseph de Pasquale and Phillip Kaplan to the front of the platform at the end of the performance to receive their proper recognition, respectively, for the excellent accomplishments of their tasks.

The Bach that Monteux used to open his concert was the C minor Passacaglia and Fugue as orchestrated by Ottorino Respighi. He followed this with the second Beethoven symphony, in D major; both admirable foils to the fantasies and imaginative music which came after intermission.

Festival Concerts Open in Shed

Guests of Miss Gertrude Robinson Smith of Stockbridge and New York, seated at extreme right, are Mrs. Henry B. Cabot, center, wife of the president of the Boston Symphony Orchestra's board of trustees, and Mrs. Zino Francescatti of Monterey, wife of the noted violinist; standing, left to right, Mr. Francescatti, Mr. Cabot and Mrs. Thomas L. Chadbourne of New York. Miss Smith was first and only president of Berkshire Symphonic Festival Inc.

With Mrs. Serge Koussevitsky, the conductor's widow, right, are her sister, Duchess Anna de Leuchtenberg, and Leah Luboshutz, violinist, front row, and her brother Pierre Luboshutz, Mrs. Lucien Wulsin Jr. of Cincinnati and Genia Nemenoff, at rear. Mr. Luboshutz and Miss Nemenoff are famous duo-pianists. Miss Luboshutz is mother of Boris Goldovsky, head of Tanglewood's opera department.

In the box of Mrs. Bruce W. Sanborn of St. Paul, Minn., and Lenox, center, are, left to right, Mrs. C. D. Jackson of Lenox, Mr. Sanborn, C. D. Jackson and Mrs. Grant Van Sant of Hollywood, Calif. Mr. Jackson, a former White House adviser, is vice president of Time, Life Fortune Inc., and a trustee of the Boston Symphony Orchestra. Mrs. Van Sant, who is visiting the Sanborns, is Mr. Sanborn's sister.

Public Events

Tonight

8:30—Berkshire Music Center forum. Sedgwick Hall, Lenox.

8:45—Opening of "Reclining Figure," with Paul Lipson, John W. Austin, Martha Orrick, William Swan. Berkshire Playhouse, Stockbridge.

Letters

Savings Outmoded?

To the Editor of THE EAGLE:—

Contrary to classical economics, during the past 10 years as costs and taxes have increased the well-being of our country has improved.

Telephones, in spite of higher cost, are in more demand than ever. Cars at more than double their prewar price are selling at the highest rate in history. $11,000 houses are being bought in greater volume than ever was the case at the $5,000 level. It must be that the means for converting high costs into high demand have been made reliable and efficient.

Now we can understand the trying to improve business by reducing prices (prices are the substance of demand) is like thinking that an automobile engine is working better when the car is coasting down hill. Increased wages increase demand. That permeates the entire economy and creates more job opportunities (it's demand, not cost-cutting methods that make more jobs). Life savings are as outmoded as sideburns on a Red Sox player. It's the money you spend, not save, that makes demand which alone is the support of jobs and profits.

KARL HAARTZ.

Andover.

Poser

To the Editor of THE EAGLE:—

In the role of moderator, so often thrust upon you, you are too often asked to decide the impossible.

I await, with scant hope for certain solution, your answer to a poser which a troubled Berkshire County businessman asked through these columns ["Letter," July 21].

The question, which I have somewhat abridged, you will recall is: "For 12 months my hotel business is good. However, for one of these months, due to unusual tourist activity in the Berkshires, my business becomes *very* good; too good; so good I can't handle it. What do I do now?"

WILLIAM W. MOORE.

Lenox.

—o—

BERKSHIRES in the news. *Cue* magazine, strictly a New York publication, carries a lengthy article on the Berkshires in a recent issue. Plays up the oceans of culture awaiting thirsting visitors, and much detail about the resorts hereabouts, a longer list than we had imagined.

—o—

Claremont NH Eagle

Friday, July 22, 1955 DAILY EAGL

BERKSHIRE festival audience. Typical scene at Tanglewood as thousands listen to music by Boston Symphony orchestra and chamber groups.

Post (m)
BOSTON, Mass.
Independent Democrat
Circ. 285,839

JUL 25 1955

Music in Review

By TUCKER KEISER

LENOX, July 24—Charles Munch conducted the Boston Symphony Orchestra in an all-Beethoven program this afternoon in the Music Shed before an audience of 9000. Three symphonies made up the list, the first, the fourth, and the sixth.

Though Mr. Munch holds highly individualistic notions about Beethoven in general, the universality of the music is such that [illegible] a valid musical [illegible] matter how unusual the emphasis or personal the approach.

Sympathetic [illegible] of music from the classical era has been one of the conductor's most impressive abilities, so it is not surprising that the First Symphony emerged a well-mannered, gracefully proportioned experience. The Andante with its flowing Cantabile was particularly touching; the conductor drew from the orchestra polished phrases sung in rich, fluent tone.

The Fourth Symphony was no less interesting if less aristocratic in articulation. Mr. Munch, pressing for orchestral effect in the 3rd and 4th movements (a conductor's prerogative), brought to these sections a thrust somewhat overbearing at times, but rompishly diverting nonetheless.

In the "Pastorale" we had a series of brilliantly colored pictures rather than a sequence of connected events. Each picture bore little relationship to what went before or what came after despite Beethoven's allusions and recapitulations. Yet this interpretation possessed the virtue of a novel approach to a familiar score.

Gazette (e)
WORCESTER, Mass.
Independent
Circ. 101,022

JUL 20 1955

Festival to Feature Piano-Violin Recital

TANGLEWOOD, LENOX, July 20 — The third week of concerts in the 1955 Berkshire Festival begins tonight with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theater-Concert Hall at 8:30 p. m. Three sonatas for Violin and Piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F Major, Opus 24 (the "Spring" Sonta); and C Minor, Opus 30, No. 2. This will be the third in the series of six Wednesday evening Chamber Music concerts devoted to Beethoven this season; future programs will be given by the New Music Quartet (July 27), Rudolf Serkin (Aug.) and Gregor Piatigorsky and Ralph Berkowitz (Aug. 10).

In addition to tonight's appearance in the Chamber Music series, Mr. Stern will be soloist with the full Boston Symphony Orchestra in two Festival concerts in the Music Shed: in Beethoven's Violin Concerto this Friday evening under the direction of Charles Munch, and in Brahms' Double Concert for Violin and Cello, with Gregor Piatigorsky, on Sunday afternoon, Pierre Monteux conducting.

On Friday evening, in the Music Shed, the first of this season's 12 concerts by the full 104-piece Boston Symphony Orchestra will be given. Charles Munch will conduct an all-Beethoven program comprised of the Overture to "Coriolan" and the Seventh Symphony, in addition to the Violin Concert with Mr. Stern. Saturday evening at 8.30, Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss, and also the Suite from "The Black Maskers" by Roger Session, who is teaching composition at the Berkshire Music Center this Summer. Sunday afternoon (July 24) Mr. Munch will return, again to conduct an all-Beethoven concert of three symphonies—the First, Fourth and Sixth.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 17 1955

Boston Symphony To Start Series Of Rural Concerts

Special Sunday News Report

LENOX, Mass. — The Berkshire Festival concerts at Tanglewood move into high gear this week when the entire 104-piece Boston Symphony Orchestra moves to the hills of western Massachusetts to inaugurate the annual series of weekend concerts in the music shed.

Again this year 12 concerts will be performed in the 6,000-seat shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine.

A feautre of the shed series in 1955 will be music by Beethoven. Music Director Charles Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the orchestra).

Meanwhile, the third week of four Berkshire Festival concerts in the theater-concert hall will comprise an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, Wednesday; two all-Bethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening with Stern as solist, the second next Sunday afternoon; and a program of Bach, Beethoven Sessions and Richard Strauss, this coming Saturday evening, conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924. and who has been a regular guest on the Tanglewood podium since 1951.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUL 13 1955

Tanglewood

Pierre Monteux is guest conductor of the Boston Symphony Orchestra at three Berkshire Festival concerts during the summer in thet Music Shed at Tanglewood.

On July [illegible] Mr. Monteux conducts an orchestral program of works by Bach-Respighi, Beethoven, Sessions, Richard Strauss.

On July 31 at 2:30 p.m. Mr. Monteux leads an all-Brahms program, with Isaac Stern and Gregor Piatigorsky as soloists.

On August 13 at 8:30 p.m. Mr. Monteux conducts a program of Wagner, Brahms, Debussy and Richard Strauss.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 21 1955

Art at Tanglewood

Among weekly displays of art in the exhibition hall at Tanglewood during the Berkshire Festival are scheduled: July 23-30, small sculpture by Peter Abate of Brookline, photographs of musicians by Clemens Kalischer of S[illegible]; July 30-Aug. 6, paint[illegible] and prints by T[illegible] of Lenox; Aug. 6-14, sculpt[illegible] drawings by Franc Epping of Lenox.

Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

JUL 16 1955

FINAL PROGRAMS IN BERKSHIRE CHAMBER SERIES

The two final programs in this season's Berkshire festival series of chamber orchestra concerts by members of the Boston Symphony orchestra will be given in the theater-concert hall at Tanglewood, Lenox, Mass., tonight at 8:30 o'clock and tomorrow afternoon at 2:30 p. m. For these two programs Charles Munch has chosen works by Italian and French composers respectively.

Tonight's all-Italian concert will feature three works by the famed "Red Priest" of 18th century composition, Antonio Vivaldi, his Concerti Grossi Nos. 10 and 11 from the Opus 3 set called "L'Estro Armonico" (harmonica inspiration), and the "Gloria" mass in D major (which Hugh Ross will conduct). The Berkshire festival chorus will assist in the performance of the "Gloria," along with Saramae Endich, soprano, and Sadie Ruth McCollum, mezzo-soprano, both students at the Berkshire music center. In addition to the Vivaldi works, the concert will also include Boccerini's cello concerto in B flat, with the Boston symphony's first cellist, Samuel Mayes, as soloist. All but the D minor Vivaldi Concerto Grosso (No. 11) will be given their first Tanglewood performances.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 22 1955

'Tanglewood on Parade'

The Boston Pops Orchestra, Arthur Fiedler conducting, will participate with the Boston Symphony Orchestra, Leonard Bernstein conducting, in this year's "Tanglewood on Parade" Thursday, Aug. 11, for the benefit of the Berkshire Music Center. Their evening concert will be part of activities beginning with an opera performed by students at 4 o'clock in the afternoon and ending with waltzing on the green at 11:15 at night.

Mr. Bernstein will conduct the Symphony's portion of the program, including the first performance of a suite from his music for the film "On the Waterfront" and Aaron Copland's "A Lincoln Portrait." He will be piano soloist with the Pops in Gershwin's Rhapsody in Blue. The Pops will also play Rimsky-Korsakov's Caprice Espagnole and Antal Dorati's arrangement of Johann Strauss dances from the ballet "Graduation Ball."

Between 6 o'clock and 7:15, various departments of the Berkshire Music Center will demonstrate their work. At 7:15 there will be a lawn party, with a choral concert by students.

Times
NEW MILFORD, Conn.
Weekly Independent
Circ. 2,786

JUL 14 1955

Bach's Mass Tanglewood Presentation

The last time we heard the Bach B Minor Mass was in 1950 at Tanglewood, with Serge Koussevitsky conducting the Boston Symphony Chamber Music Orchestra and the Harvard Glee Club and Radcliffe Choral Society. It was a memorable experience.

Sunday we heard the same musical organizations at Tanglewood conducted by Charles Munch, who has been conductor of the Boston Symphony since Koussevitsky's death, and it, too, was a memorable experience.

Our heritage of great music is so rich and varied that one hesitates to pick out an ultimate, but surely this magnificent Mass, when performed as nobly as it was on Sunday, is the apex in musical experience. Munch conducted with passion and profundity, with sensitivity and deep awareness of the spiritual values in this great composition.

As in 1950, Adele Addison was, in our opinion, the most thrilling of the soloists, who were all fine artists. A slight remarkably beautiful colored ,woman, Miss Addison possesses a rich vibrant soprano voice, sings Bach with understanding and power. She is heard only in the duet, "Domine Deus," with the tenor and a flute solo, and in the "Christe eleison", in duet with the alto, which seems to us the only flaw in Bach's masterpiece. There is no soprano solo.

The contralto, Florence Kopleff, sang her solos the "Qui sedes" and "Agnus Dei," with tenderness and distinction.

There are two bass solos in the Mass, of which our favorite is the "Cum sancto spiritu," that Donald Gramm sang very pleasingly with a fine interpretation, though his voice is not as big as some bassos.

The tenor solo, accompanied by violinist Richard Burgin, was handled with sound musicianship and fine tonal quality by John McCollum.

But it is in the choral parts of the Mass that the power and the triumphant, soaring qualities of the composition are most deeply felt, from the opening chorus, "Kyrie eleison," to the final "Dona nobis pacem." The young singers of the two college choral societies threw themselves into the music, yet were so perfectly trained that their exuberance never obscured even the subtlest passages.

The huge audience, only about a third of which was seated in the Theatre-Concert Hall, the rest spreading out over the lawns, was so carried away by the joyous and triumphant "et resurrexit" that Bravos ,rang out and applause, which is properly not given until the conclusion of each section.

Next weekend's program at Tanglewood includes the Boston Symphony chamber music orchestra, with Leonard Bernstein conducting, in an all-Mozart program, with Jennie Tourel, soprano, and Mr. Bernstein as piano soloist on Friday at 8:30 p.m. Saturday's concert will be a Vivaldi program with Charles Munch conducting the chamber music orchestra, and on Sunday, at 2:30 p.m. he will conduct a program of French music. All three concerts are in the Theatre-Concert Hall.

Sunday Standard-**Times**
NEW BEDFORD, Mass.
Independent
Circ. 50,234

JUL 17 1955

Symphony Opens Friday In Berkshires

Special to The Standard-Times

BOSTON, July 16 — The Berkshire Festival concerts at Tanglewood, Lenox, move into high gear next week when the entire 104-piece Boston Symphony Orchestra moves over to the hills of Western Masssachusetts to inaugurate the annual series of weekend concerts in the Music Shed.

The concerts, starting July 22, will continue until the conclusion of the festival on Aug. 14. Twelve concerts will be performed in the 6,000-seat Music Shed. In 1954, when all attendance records were broken, the 12 concerts attracted 129,925 persons.

A feature of the 1955 series will be music by Beethoven. Charles Munch, symphony music director, has scheduled performances of all nine symphonies as well as many of his other works.

During the coming week a number of concerts will be given by students of the Berkshire Music Center, now in the midst of its 13th session at Tanglewood.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday performance is at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. July 23.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200

Sunday Globe
BOSTON, Mass.
Independent
Circ. 369,241

JUL 24 1955

"Tanglewood on Parade"

Benefit Aug. 11

Tanglewood will be On Parade Thursday, August 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, will aid the Boston Symphony Orchestra's Summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6 to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program.

The first half of the concert program in the Shed will be given at 8:15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront". Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland.

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox, (Mass.) 600.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 21 1955

Boston Symphony To Open Music Shed Series Friday

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., moves into high gear when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on Aug. 14, under the direction of Charles Munch, the symphony's music director.

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late music director of the orchestra).

The third week of four Berkshire Festival concerts (July 20-24) comprises an evening of Beethoven violin sonatas by Isaac Stern and Alexander Zakin, on Wednesday evening (July 20) in the Theatre-Concert Hall; two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening (July 22) with Mr. Stern as soloist, the second on Sunday afternoon (July 24); and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening (July 23), conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in the four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Masters," by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

The complete programs are:

Wed., July 20— 8:30 p. m., Theatre-Concert Hall—Chamber Music: Beethoven: Violin Sonatas — No. 2 in A major, Op. 12, No. 2; No. 5 in F major, Op. 24 ("Spring"); No. 7 in C minor, Op. 30, No. 2. Isaac Stern and Alexander Zakin.

Friday, July 22 — 8:30 p. m., Music Shed, Boston Symphony Orchestra: Beethoven: Overture to "Coriolan"; Violin Concerto, soloist, Isaac Stern; Symphony No. 7, in A major. Charles Munch, conductor.

Sat., July 23 — 8:30 p. m., Music Shed, Boston Symphony Orchestra: Respighi: Passacaglio and Fugue in C minor; Beethoven, Symphony No. 2, in D major; Sessions, Suite from "The Black Masters"; Strauss, "Death and Transfiguration." Pierre Monteux, conductor.

Sun., July 24 — 2:30 p. m., Music Shed, Boston Symphony Orchestra: Beethoven, Symphony No. 1, in C major; Symphony No. 4, in B-flat; Symphony No. 6 ("Pastorale"). Charles Munch, conductor.

Bee
NEWTOWN, Conn.
Weekly Independent
Circ. 5,679

JUL 22 1955

Boston Symphony To Open Lenox Concerts

Isaac Stern Is Soloist At Tanglewood Friday

The Berkshire Festival at Tanglewood, Lenox, Mass. will move into high gear this weekend when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moves over to the hills of western Massachusetts to inaugurate on Friday night the annual series of week-end concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's music director.

Isaac Stern

Again this year 12 concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the twelve Shed concerts attracted are audience of 129 925 persons, for an average attendance of 9,197.

A feature of the Shed series in 1955 will be music by Beethoven. Mr Munch has scheduled performances of all nine symphonies, "Fidelio" (ActII) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis," in memory of Serge Koussevitzky, late music director of the orchestra.

This Friday night's concert will be devoted to music of Beethoven, with Isaac Stern appearing as soloist in the Violin Concerto, and Mr Munch conducting. A program of Bach, Beethoven, Sessions and Richard Strauss will be given Saturday evening, conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919 to 1924, and who has been a regular guest on the Tanglewood podium since 1951. On Sunday the orchestra, under Mr Munch, will present three Beethoven symphonies.

Next week's Berkshire Festival concerts will include three Beethoven piano sonatas, played by Rudolph Serkin in the theatre-concert hall on Wednesday evening. Mr Munch will conduct the Boston Symphony in the Shed on Friday and Saturday evenings, July 29 and 30, and Mr Munch on Saturday afternoon, August 7.

The detailed programs of coming Festival concerts will be found in the weekly calendar in this issue.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 21 1955

Music Shed Series Features Boston, Starting Friday

The Berkshire Festival at Tanglewood, Lenox, Mass. moves into high gear tomorrow. The entire 104-piece Boston Symphony Orchestra, having completed assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston, inaugurates the annual series of weekend concerts in the 6,000-seat Music Shed which will continue until the conclusion of the Festival Aug. 14, under the direction of Charles Munch, the symphony's music director.

A feature of the Shed series will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky).

* * *

THE WEEKEND will bring two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first Friday evening with Isaac Stern as violin soloist, the second on Sunday afternoon; and a program of Bach, Beethoven, Sessions and Richard Strauss, conducted Saturday evening, by Pierre Monteux.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a. m., for which the nominal charge is made of $1, for the benefit of the Orchestra's Pension Fund.

* * *

FRIDAY'S program is Beethoven's Overture to "Coriolan;" Violin Concerto, and Symphony No. 7 in A major.

Saturday's program: Respighi's Passacaglia and Fugue in C minor, Beethoven's Symphony No. 2 in D major, Sessions' Suite from "The Black Maskers," Strauss' "Death and Transfiguration."

Sunday's program: Beethoven's Symphony No. 1 in C major, Symphony No. 4 in B-flat, Symphony No. 6 ("Pastorale").

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

JUL 21 1955

CHAMBER MUSIC SET FOR THIS WEEK-END

Leonard Bernstein and Charles Munch Will Be Conductors

This week-end's Berkshire Festival concerts at Tanglewood in Lenox will be by a chamber orchestra of members of the Boston Symphony Orchestra tomorrow and Friday evenings and Sunday afternoon.

The Friday evening program marks the return to the Tanglewood podium, after a year's leave of absence, of noted young American composer-conductor-pianist Leonard Bernstein, who also heads Department I (orchestra and conducting) of the Berkshire Music Center. Mr. Bernstein has chosen an all-Mozart program, with Jennie Hourel, mezzo-soprano, who teamed with Mr. Bernstein for a memorable festival concert two summers ago, as soloist. The program is designed as a preview of the widespread observance of Mozart's bicentennial which will commence generally with the fall music season. Miss Tourel will sing three arias, two from "Idomeneo," and Mr. Bernstein will double as soloist in the Piano Concerto in G. major.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct both the Saturday evening and Sunday afternoon concerts. The July 16 program is 18th century Italian music of Vivaldi and Boccherini, highlights of which are the Boccherini Concerto for Cello, with Samuel Mayes, first cellist of the Boston Symphony, as soloist; and Vivaldi's Gloria, which will be conducted by Hugh Ross, head of the Berkshire Music Center's choral department, assisted by the Festival chorus of Mr. Ross's students and among the soloists Saramas Endich and Sadie Ruth McCollum, both of New York city, Miss Endich is a Tanglewood opera department student this summer, Miss McCollum is a chorus leader student. Mr. Munch's Sunday afternoon program, all French orchestral music, comprises selections from Rameau, Ravel, Faure, Milhoud and Honneger.

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUL 20 1955

NMSQ Will Play At Tanglewood

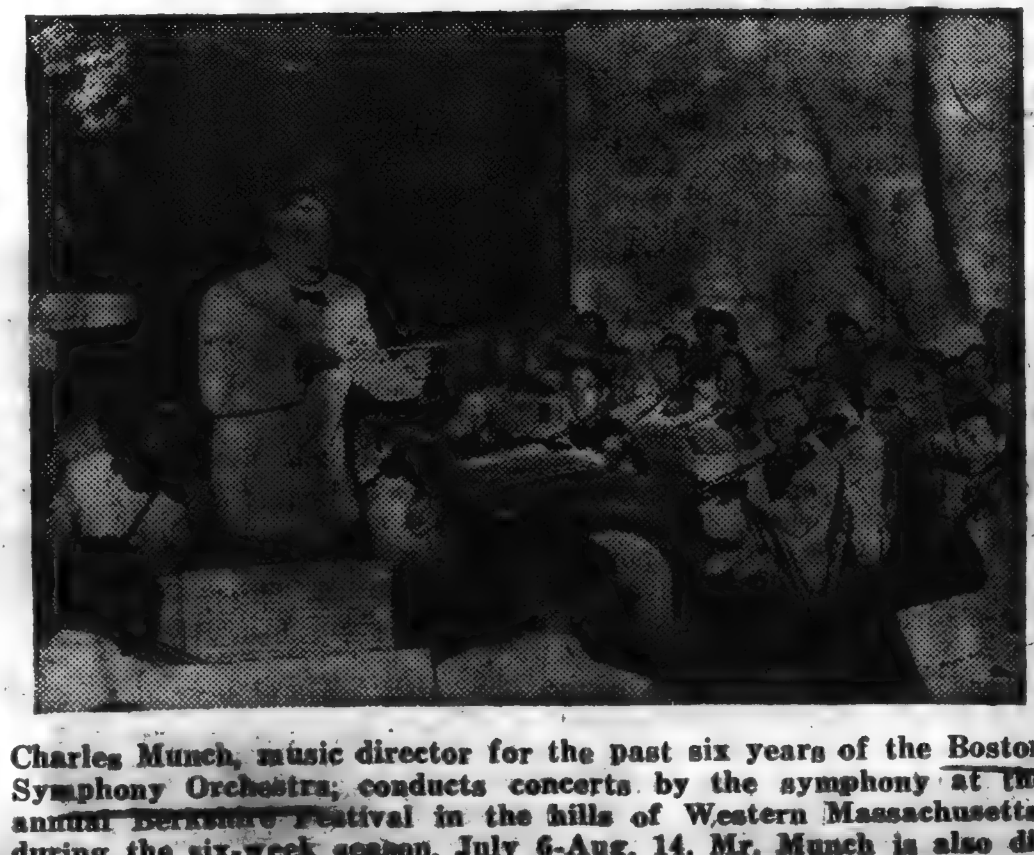
The New Music String Quartet will play at Tanglewood next Wednesday, July 27. Walter Trampler of Drum Hill Road is viola with the NMSQ. Other members are Broadus Erle and Matthew Raimondi, violins, and David Soyer, cello.

The Quartet will play three works by Beethoven, the string quartet in G major, Opus 18, No. 2; E flat major, Opus 127, and A minor, Opus 132, in the Theatre Concert at Tanglewood starting at 8:30.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675

JUL 21 1955

Munch At Berkshire Festival



Charles Munch, music director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of Western Massachusetts, during the six-week season, July 6-Aug. 14. Mr. Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth season.

Evening Globe
BOSTON, Mass.
Independent
Circ. 154,241

JUL 25 1955

LEONTYNE PRICE will be soloist with the Boston Symphony next Friday evening at Tanglewood.

[248]

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Jewish Advocate
BOSTON, Mass.
Weekly Non-Partisan
Circ. 20,000

JUL 21 1955

Berkshire Festival Continues

CHARLES MUNCH SHOWN LEADING THE ORCHESTRA

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, music director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in [illegible] the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday evening, July 23, Pierre Monteux conducting an orchestral program of Bach-Respighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers"; Strauss: "Death and Transfiguration." Sunday afternoon, July 24: Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth Symphonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Post
WALLINGFORD, Conn.
Weekly Independent
Circ. 3,416

JUL 21 1955

Munch, Monteux Take Podium For Tanglewood Event

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard", which had its first performances last winter by the Boston Symphony Orchestra.

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Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 20 1955

Festival Concerts In Third Week

The third week of concerts in the 1955 Berkshire Festival begins tonight with a recital by Isaac Stern, violin, and Alexander Zakin, piano, in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., at 8:30. Three sonatas for Violin and Piano by Beethoven will be performed, those in A Major, Opus 12, No. 2; F Major Opus 24 (the "Spring" Sonata); and C Minor, Opus 30, No. 2. This will be the third in the series of six Wednesday evening Chamber Music programs devoted to Beethoven this season; future programs will be given by the New Music Quartet (July 27), Rudolf Serkin (August 3) and Gregor Piatigorsky and Ralph Berkowitz (August 10).

Mr. Stern, who is donating his services for the benefit of the Tanglewood Revolving Scholarship Fund, returned last fall from his second round-the-world tour in 16 months. Since last November he has played in more than 50 American cities while on his thirteenth coast-to-coast tour. In April he played with Charles Munch and the Boston Symphony Orchestra the American premiere of Leonard Bernstein's new "Serenade" for Solo Violin, Strips, Harp and Percussion. He has just returned from his fourth series of appearances in Israel, having also appeared as soloist with the Israel Philharmonic Orchestra on its European tour in May. In addition to tonight's appearance in the Chamber Music series, Mr. Stern will be soloist with the full Boston Symphony Orchestra in two Festival concerts in the Music Shed: in Beethoven's Violin Concerto this Friday evening (July 22) under the direction of Charles Munch, and in Brahms' Double Concerto for Violin and Cello, with Gregor Piatigorsky, on Sunday afternoon, July 31, Pierre Monteux conducting.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
Circ. 12,825

JUL 19 1955

Programs At Tanglewood Please Large Audiences

An unusually fine and not often performed program was the pleasure of 4,064 music lovers who ignored the steamy weather to attend the next to the last concert in the theater concert hall series at Tanglewood.

Almost exclusively devoted to the works of Antonio Vivaldi, an eighteenth century composer and priest, who in his time was more celebrated than his German contemporary Bach, and until 1911 remained virtually unrecognized; indeed had many of his works attributed to Johann Sebastian Bach or his son, Friedmann, it was an evening of rare and satisfying music.

The first concerto grosso scored for strings and organ continuo from the fugal and strongly melodic introduction of the violins carried into the violas and cellos to the crisp allegro was a solid work to be digested many times over. Again this prodigious composer gave us a second concerto for four violins with string orchestra to embellish and create a background for what one might consider an overstatement of violins, but which proved to be completely engrossing in the rhythmic and melodic virtuosity of these instruments. Bach, at one time scored this for four harpsichords, an interesting treatment to consider and listen to.

For many the highlight of the evening might have been the playing of Boccherini's cello concerto in B-flat opus No. 34, by Samuel Mayes, first cellist of the Boston Symphony. Although Mr. Mayes is an exceptional cellist with a warm and rhapsodically tender tone, a master of the bow incomparable among many, the music never quite fulfills its promises; many moments of real beauty and sprightly rhythm only to be lost in too much diversification.

The evening closed with another Vivaldi work, brilliant and contemplative, a choral setting of the Gloria, spasmodically conducted by Hugh Ross and ably sung by the Berkshire Chorus, with the assistance of Sarah Mae Endich, soprano, and Sadie McCollum, contralto.

Sunday afternoon a small but enthusiastic audience of 2150 enjoyed a varied program expertly played by the chamber orchestra of the Boston Symphony and conducted by Charles Munch, most especially The Tombeau de Couperin" first composed for piano by Ravel in memory of his friends killed in the First World War. Here Mr. Munch easily and expertly evoked the delicacy and grace of the eighteenth century Ravel wrote into his memorial suite. Much of the applause was extended to Ralph Gomberg, excellent oboeist of the Symphony.

The first number might be called a tribute to a musical theorist and composer who was determined to become recognized in the operatic field, and finally succeded at the age of 50, in 1733, the Dardanus suite being one of many operas and ballets he composed from then on.

Faure's Pavane, unlike the stately "Earl of Salisbury," by Gibbons, was most interesting for its flowing movement and underlying steady pulse.

A lovely Serenade of Milhaud, in three movements, two bright and quick, and one rather tranquil, brought into play in the final movement the many small percussion instruments making it delightful to hear.

The second half of the program comprised the Fourth Symphony of Honegger. Unlike many of his works it is pleasantly lucid and reminiscent, dissonances are surprisingly harmonic and acceptable, and the composer's ingeniuous instrumentation helps one to accept his latest symphony as one to be heard again and again.

A feature of the Shed series starting next Friday evening will be music by Beethoven, including his nine symphonies, Fidelio in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis."
— M. deB. B.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Wilton Bulletin
WILTON, Conn.
Weekly Non-Partisan
Cir. 1,634

JUL 20 1955

Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the Music Shed, on July 29 and 30, and Pierre Monteux takes the podium with the orchestra Sunday July 31 for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," Leontyne Price has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

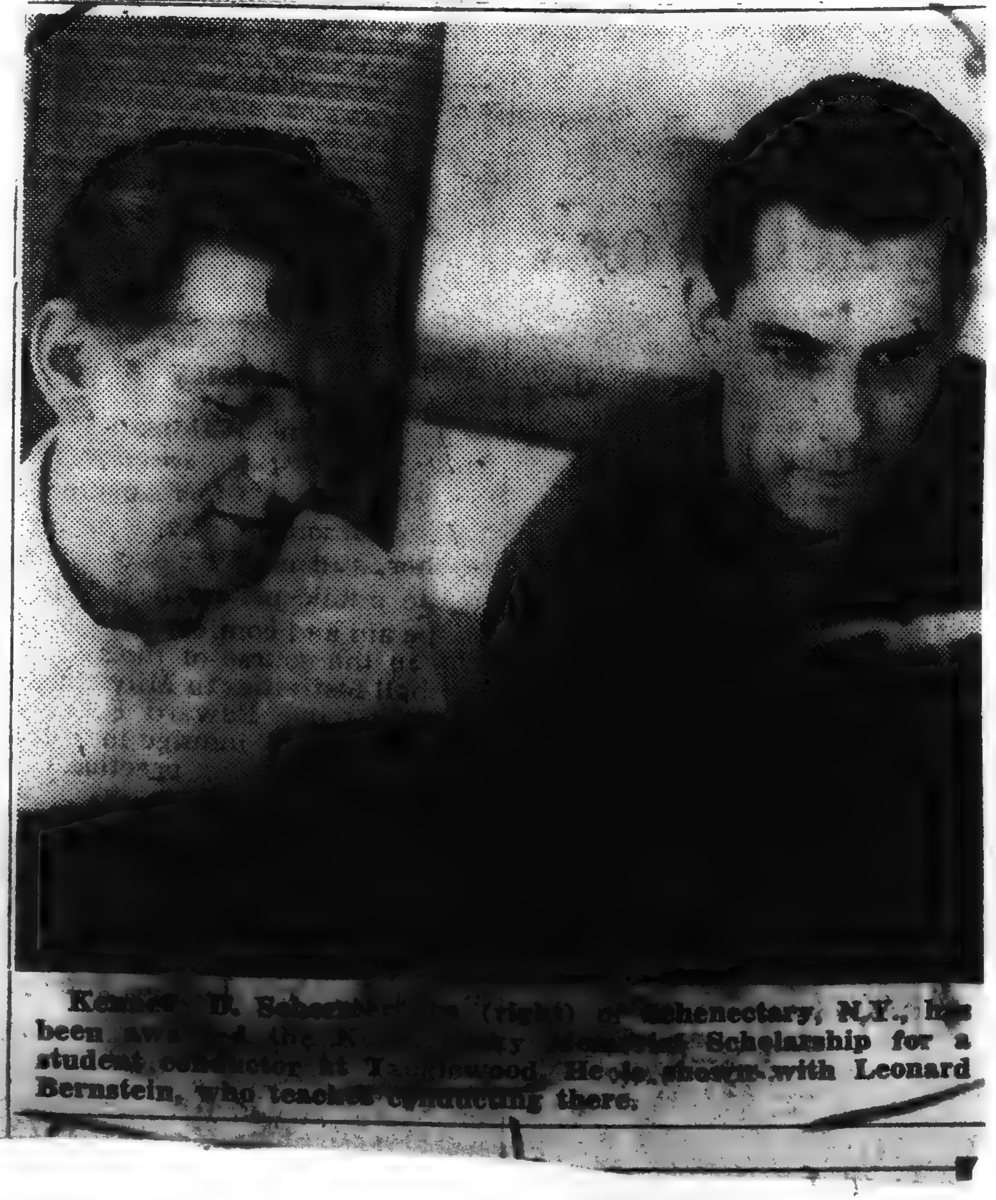
Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first apearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 22 1955



Kenneth D. Schermerhorn (right) of Schenectady, N.Y., has been awarded the [illegible] Memorial Scholarship for a student conductor at Tanglewood. He is shown with Leonard Bernstein, who teaches conducting there.

Union (m)
SPRINGFIELD, Mass.
Republican
Circ. 74,966

JUL 20 1955

First Flutist at Tanglewood

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, practices a solo number on the grass at Tanglewood prior to a concert. She is the first woman to hold a first desk assignment with the Boston Symphony.

By WILLARD M. CLARK

Tanglewood, July 18—Every once in a while there comes along a musical personality who so delights one that a personal meeting seems desirable. So it was in the case of Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra. Ever since we heard her play two seasons ago, we have wondered what kind of a person she was and what her interests might be when she was not playing.

The other day we had the opportunity to meet her and found her utterly charming and unassuming. She is petite, dark haired and dimples appear when she smiles, which is often. She was dressed for rehearsal in a pink and white checked gown, with her hair piled high on her head. She met us with a smile and a hearty handshake.

Retains Small Cottage

She has lived during her three seasons at Tanglewood in the same small cottage on Stockbridge Bowl. When his busy private practice and his teaching at Harvard permits, her husband, Dr. Thomas Dwyer, psychiatrist in residence at Boston's Beth Israel Hospital, comes up to the Berkshires to join her. The Dwyers were married in Vermont, where her family originated and where she spent much time in her youth.

At the moment, she is excited at the prospect of a trip to Italy and is busily engaged in studying Italian, via records. Then there is sailing, which the Dwyers enjoy, and they often sail about in craft owned by George Humphrey, violist, and Carl Zeise, cellist of the orchestra, who keep boats here. Hiking and climbing are also among the hobbies of this energetic couple.

Mrs. Dwyer will fly to Sweden first to appear with the Swedish Radiojaenst Orchestra, playing Mozart's "Flute Concerto in D-Major, K. 314" under Sixten Eckberg, in Gotenberg on Aug. 29. Then will come what might be called a delayed honeymoon, when Dr. and Mrs. Dwyer will spend three weeks abroad, a lot of it in Italy. She is emphatic that this trip will include no music festivals. She will be back in Boston for the opening of the Boston Symphony's 75th anniversary season in early October.

At Tanglewood, in between rehearsals with Charles Munch and guest conductors Leonard Bernstein, Pierre Monteux and Thor Johnson for the 18 Berkshire Festival concerts in which she will play, Mrs. Dwyer is a member of the chamber music faculty of the Berkshire Music Festival. Her students this summer number seven, six from the student symphony orchestra and one from the chamber music department. In addition to her Monday-through-Friday afternoon classes with them, she gives private lessons. She doesn't have much time to herself.

Mrs. Dwyer came to the Boston Symphony, the first woman to hold a first desk assignment, an extremely well equipped flutist. Her lessons had begun at eight years with her mother as her teacher. Her first professional engagement after graduation from Eastman School of Music, was as second flute of the National Symphony in Washington, D. C., under the late Hans Kindler. For two years she played with the orchestra, commuting to Philadelphia to study with the Philadelphia Orchestra's famous first flutist, William Kincaid. She was solo flutist at the Bach Festival at Carmel, Cal., and for six years second flutist of the Los Angeles Philharmonic. She played for three summers at Hollywood Bowl, being engaged by Bruno Walter.

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 25 1955

Concerts at Tanglewood

Beethoven Programs Acclaimed

By Jules Wolffers

Tanglewood, Lenox, Mass.

Will it be Russia next for the Boston Symphony Orchestra? That was the question causing much discussion this past weekend at Tanglewood, summer home of the orchestra.

As matters now stand there is every reason to believe that management and conductor are in favor of the trip if the various problems standing in the way can be worked out. It is no secret that the orchestra has received some encouragement from the parties directly concerned. In reply to a direct query, one member of the orchestra's publicity staff stated that the prospects look bright.

If the tour materializes it is certain that this country will be well represented by an orchestra and conductor taking second place to none. And if any further proof of this fact is needed it was supplied in ample measure this weekend when two all-Beethoven programs found Charles Munch at his inspired and inspiring best.

* * *

Indeed the audience tendered the conductor a tremendous ovation. All items in the Friday night program—the "Coriolan" Overture, the Violin Concerto and the Seventh Symphony—received rounds of applause as did the work of Isaac Stern, soloist in the concerto. But the evening was a triumph most particularly for the earnest, self-effacing conductor.

The same quality of interpretation and performance was shown Sunday afternoon when Mr. Munch conducted the First, Fourth and Sixth Symphonies with the utmost understanding, delicacy, and grace. Again the orchestra was with the conductor all the way and again the audience was deeply moved by the quality of the readings.

One reason why Mr. Munch is now being hailed as a Beethoven interpreter par excellence lies in the warmly personal way he approaches the music. He reinterprets each work with an ardor and enthusiasm that causes the music, the players and the hearers to catch fire with him. The routine and the academic are nowhere in evidence. Instead we find a fervency of expression that seeks its inspiration directly from the notes themselves instead of following the so-called "tradition."

With Pierre Monteux conducting, the Saturday night program had its high spots also. These were the Orchestral Suite from "The Black Maskers" by Roger Sessions and the Tone Poem "Tod und Verklärung" by Richard Strauss. Mr. Sessions was present and received hearty and prolonged applause for his colorful and descriptive music.

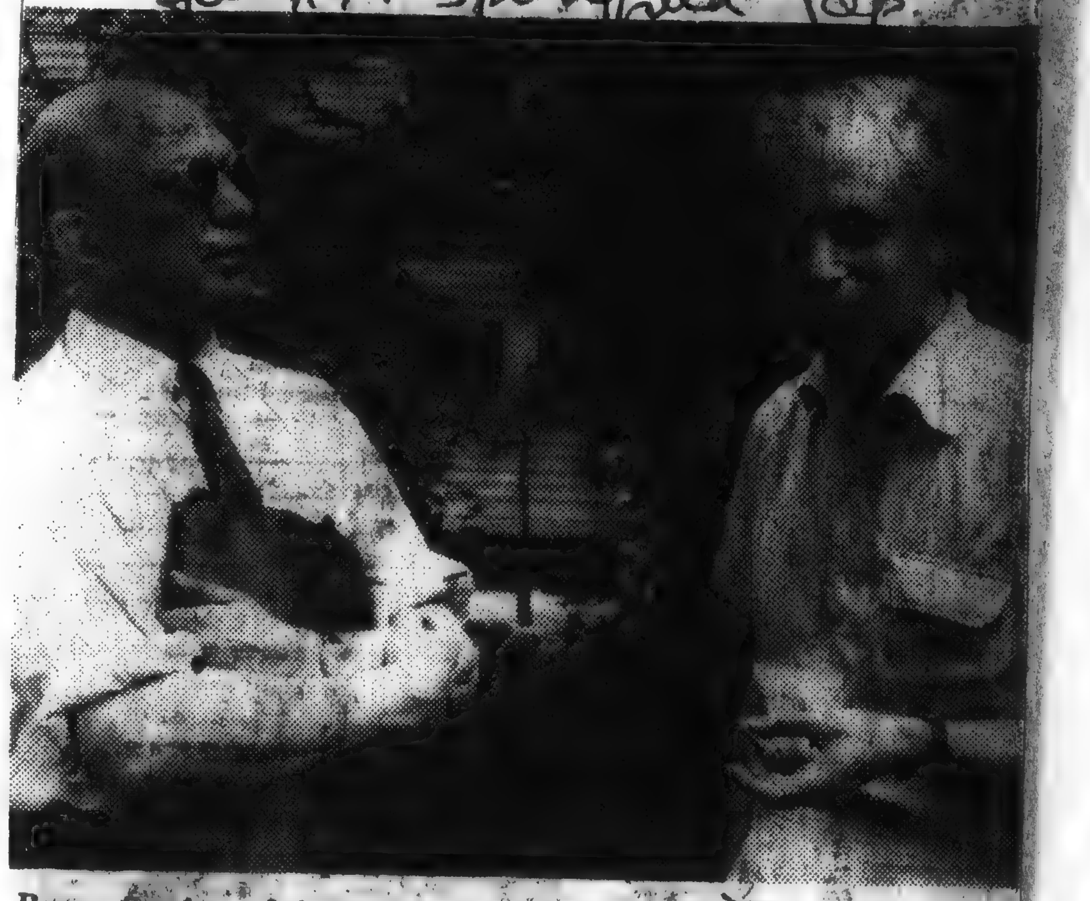
The first half of the program had its dubious moments. Respighi's orchestration of the Bach Passacaglia and Fugue in C Minor is overblown and grandiose. One can take but little pleasure in this arrangement even when it is played with a discretion and finesse lacking on this occasion.

* * *

As for the Beethoven Second Symphony, it was with some amazement that one heard the orchestra almost fall apart in the Larghetto movement, which the conductor felt impelled to speed up almost to an allegro tempo. The other movements fared but little better. But the conductor's many fine previous appearances with the orchestra, the esteem in which he is held, perhaps, above all, his venerable years make even such a departure from his usual high standards flow right over his imperturbable back. The audience responded to all the works with almost equal enthusiasm.

Noted Modern Composers

July 17 - Springfield Rep.



Roger Sessions, left, professor of music at Princeton University, and Boris Blacher, right, director of the Hichschule fur Musik in Berlin, are in charge of the Berkshire Music Center's composition department at Tanglewood this summer. Students of the noted modern composers give their first forum tonight at 8:30 in the Chamber Music Hall, the concert open to the public through membership in the Friends' Society.

Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 22 1955

First Shed Concert At Lenox Tonight

The 1955 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, tonight, from the intimate Theater-Concert Hall to the great Music Shed, when the first of this season's concerts by the full 104-piece Boston Symphony Orchestra will be given at 8:30. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct an all-Beethoven program consisting of the Overture to "Coriolan," the Violin Concerto with Isaac Stern as soloist, and the Seventh Symphony. This season, as last, there will be 12 [illegible] in the Shed by the [illegible] Boston Symphony Orchestra, [illegible] the difference that all [illegible] now concentrated in the [illegible] four week-ends of the [illegible] on Friday and Saturday [illegible]ngs and Sunday afte[illegible]

Pierre Monteu[illegible] to Tanglewood for h[illegible] consecutive summe[illegible] the conduc[illegible] tomorrow [illegible] Bach's Passacaglia [illegible] in C Minor (in the orchestration by Respighi), Beethoven's Second Symphony and Strauss' "Death and Transfiguration." Tomorrow night's concert will also include "The Black Maskers" Suite by Roger Sessions, Professor of Music at Princeton University, who is teaching composition at this summer's session of the Berkshire Music Center.

Sunday afternoon, July 24, Mr. Munch will conduct another all-Beethoven program, this one made up of three symphonics, the First, Fourth and Sixth.

[250]

NY Journal American
7/25/55

At Tanglewood:

Beethoven Weekend

Munch Catches Human Qualities

By MILES KASTENDIECK

TANGLEWOOD, LENOX, MASS., JULY 25.—Three symphonies took Charles Munch and the Boston Symphony Orchestra well into their Beethoven cycle at yesterday's concert in the music shed. With the Second Symphony also on Pierre Monteux's program on Saturday night, the weekend was predominantly Beethoven, just as it will be two weeks hence.

Some people still may say that a lineup including the First, Fourth and Sixth symphonies represents the "minor" Beethoven. Others may contend that the heart of the composer shines brightly through these works.

Munch showed the human quality in them. More than anything else, he caught the essence of vivacity in the First and Fourth, expressing a joyousness through the performances quite infectious.

The juxtaposition of the First and Fourth revealed Beethoven's growth interestingly, especially in the slow introduction to both first movements. Munch consciously or unconsciously emphasized the blossoming out of feeling to be found in the Fourth. The lovely Song of the Adagio strengthened the impression. When cheerfulness broke in thereafter, the gaiety was outspoken.

In Tune With Sun

Tanglewood always enters into performances of the "pastoral" symphony here. The serenity that nature brings is inescapable in both. Yesterday the identity was even graphic.

After the prayerful measure of thankfulness near the close of the final movement, the sun came from behind a cloud and illumined Tanglewood just as Munch and the orchestra made the music sound more radiant. It was a touch of insight characteristic of Munch and marking his ever growing understanding.

Not all was serene with the musicians' playing at the beginning of the concert, but then weather conditions continued warm and humid. A crowd of 8,700 people attended, about 200 more than the night before.

Monteux made the first of his three appearances on Saturday night. The program ranged from the Bach-

[illegible] his Passacaglia and [illegible] in C Minor through [illegible] dense orchestral suite from The Black [illegible] and Strauss's "Death and Transfiguration." [illegible] he performed [illegible] New York. Sessions is "composer-in-residence" at the Berkshire Music Center this Summer.

Sunday Republican
WATERBURY, Conn.
Independent
Circ. 42,980

JUL 17 1955

Bernstein Scores Triumph At Concert In Tanglewood

By GEORGE MORGAN

It was a young man's evening at the Berkshire Festival in Tanglewood Friday. Those music lovers unacquainted with Leonard Bernstein's powers as an executant and as an interpreter were delighted and amazed to see and hear this talented composer of scores like "On The Town" and "Wonderful Town" not for concert hall purposes, conduct and perform Mozart. That the entire program was made up of choice compositions of that young genius of a century and a half ago added to the thrill and exhilaration of the evening.

After the opening Don Giovanni Overture, the only piece in which there was the tiniest roughness in the superb Boston Orchestra String tone, came an impeccable rendition of a great symphony, the one in C major called "Linz," magnificent vocalization by Mme. Jennie Tourel of three little known arias of extensive proportions and as climax the G major piano concerto with Mr Bernstein as soloist and conductor.

This unique piece with its delightful instrument action (woodwinds' strings and piano carry on with constant and amazing ingenuity), the superb Italianate melodies of the slow movement and the wonderful variations on a theme of disarming simplicity of the finale received a performance completely in the spirit of its creator.

The orchestra seemed as pleased as the audience in a young man's triumph in bringing to life this wealth of beauty and collaborated with the utmost spontaneity. The intensity and length of the applause indicated that the entire audience appreciated the extraordinary quality of this festival evening.

String Quartet To Play Tonight At Tanglewood

Lenox, July 26 — Three weeks still remain in the 1955 Berkshire Festival at Tanglewood by the Boston Symphony Orchestra. This Wednesday night at 8:30 in the Theater-Concert Hall the fourth concert in this season's Chamber Music series will be given by the New Music String Quartet.

The program will be made up of three string quartets by Beethoven—the Quartet in G Major, Opus 18, No. 2; the Quartet in E flat, Opus 127; and the Quartet in A Minor, Opus 132. The New Music String Quartet is the Quartet-in-Residence of the International Aspen Festival in Colorado. Its members are Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello.

Sp Union 7/27

Piatigorsky Not Able to Appear, Revise Programs

Lenox, July [illegible] — Three programs of the Berkshire Festival at Tanglewood on Sunday, July 31, Wednesday, Aug. 10, and Friday, Aug. 12, have been revised by Charles Munch, music director of the Boston Symphony Orchestra, it was announced today because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at this Sunday afternoon's concert, on the all-Brahms program Pierre Monteux will conduct the Boston Symphony in the Music Shed, Mr. Stern will per-

will

form Brahms' Concerto for Violin in D major, Opus 77.

Charles Munch's concert with the Boston Symphony on Friday evening, Aug. 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's "Schelomo" for Cello and Orchestra, has been revised. Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz. The revised program, all French music, will open with the Berlioz, conclude with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, Aug. 10, has substituted Beethoven Chamber Music featuring six principals of the Boston Symphony Orchestra.

Berkshire Courier
GT. BARRINGTON, Mass.
Weekly Independent
Circ. 1,995

JUL 21 1955

Conductor-Pianist Talents of Bernstein Highlight Second Week of Music Festival

By George E. Membrino

The second week of the Berkshire Music Festival at Tanglewood was highlighted [illegible] talents of pianist-conductor Leonard Bernstein. This noted personality more than captivated his audience through his superb display of expert musicianship last Friday evening.

The overture to "Don Giovanni," (K. 527) opened the program. Making its Tanglewood premiere, it was well received. The overture opens solemnly and ends gaily. The many scales and lighthearted melodic simplicity—a synonymous with Mozart—filled us with awe. A more than fitting start was gained to an evening of all-Mozart.

Following the Overture, Symphony n C Major (K. 425) was performed. In the "Linz," Mr. Bernstein showed a credible feeling for the slight tempo changes within the movements. This, to a high degree, added to the formal rigidity of this classic style.

Soprano soloist for the evening was Miss Jennie Tourel. She was formerly heard at Tanglewood during the 1953 season when she scored highly in Berlioz's "Romeo and Juliet," and the Second Symphony of Mahler. Biss Hourel offered the aria "Zeffiretti Lusinghiere," from the opera "Idomeneo," (K. [illegible]) and the rondo for soprano and orchestra, "Al desie, di chi t'adora," (K. 577). The heartiest applause was given for the latter.

The display of the conductor-pianist role by Great Barrington's summer resident, Mr. Bernstein, followed intermission. Mozart's Piano Concerto in G Major, (K. 453) was so well performed a recording of such would certainly be ajudicated as separate conductor and pianist. Although Mr. Bernstein has performed this delightful musical role many times, it never-the-less, takes on a fresh air at every hearing. The final movement, "Allegretto; Presto," was flawless in dextral velocity and also superb in orchestral unity.

Saturday night and Sunday afternoon were devoted entirely to the musical product of two great musical nations, Italy and France. Charles Munch, conductor of both concerts, displayed a more thorough knowledge and feeling for the French. Boccherini's Concerto for Violoncello in B flat major (Ou. 34) with the Boston Symphony Orchestra's principal cellist, Samuel Mayes, as soloist, provided entertainment most worthy of mention. This relative of the late Will Rogers proved to be more than capable of being recognized as one of the leading cello players in major orchestras today.

The remaining part of the Italian Night Program consisted of music by Vivaldi. In addition to two of his concerti Gossi (the D minor and B minor, his Gloria for solo voices, chorus and orchestra was performed with Hugh Ross conducting. A recent revival of the "Gloria" has been one of the outstanding contributions of modern time to the revival and appreciation of Vivaldi.

Sunday afternoon's concert of all-French music seemed to be written to order for Conductor Munch. He was, without doubt, the best he has been in the role of conductor of this season's concerts. Mr. Munch's freedom and ease were apparent in all of the afternoon's undertakings.

In chronological order music of Rameas, Faure, Ravel, Milhaud, and Honegger were heard. It remained for music in the most modern of veins to score the highest for the entire concert. Honneger's "Symphony No. 4" proved to be all that can be desired in a contemporary composition of such large scope. Following a more or less late-classic outline, the work displays modern sounds mingled with traditional analysis. Mr. Munch fulfill the heavy role of conductor in the truest sense.

This week's performance by the student orchestra marked a high degree of improvement for the group. Conductors were Kenneth Schermerhorn, George Mester and Charles Munch. Schubert's "Unfinished Symphony" and "The Sorcerer's Apprentice" by Dukas were both led by Mr. Munch. The latter, well known by many, proved to be most amusing and enjoyable to all. This programatic continuing in part of the student concerts seems to be growing in audience appeal. Our hope is that it continues. A high note should be given for the young conductor, George Mester, a young man of 20 from Mexico City who has displayed real talent and poise as a conductor these last two weeks.

This week marks the start of the main shed series. The complete 105 members of the Boston Orchestra will combine starting Friday to honor the music of Beethoven. Symphonies 1, 2, 4, 6, and 7 are programmed for the week, as well as the violin concerto with Isaac Stern as soloist. Mr. Pierre Monteux will appear Saturday evening as guest conductor. Formerly conductor of the Boston Symphony Orchestra (1919-1924) he remains as a most colorful figure in music today. The attendance of at least one concert this week-end is sure to prove most satisfying.

Berkshire Festival Concerts Enter Their Fourth Week

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet tomorrow, July 27, in the Theater-Concert Hall.

Charles Munch conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31).

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard"

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of that German composer, on Saturday evening, when Rudolf Serkin makes his first appearance in the Music Shed, as solbist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

The Echo, New Salem 7/26/55

Paintings of Weather Shown at Tanglewood

Paintings of the weather by Helmut C. Siber, a Berkshire County resident, are on exhibit this week in the exhibition hall at the main gate at Tanglewood in conjunction with the Berkshire Festival program of the Boston Symphony Orchestra.

Mr. Siber's paintings are recent watercolors painted in the Green Mountains in Vermont along with others done in the last three years in the Smoky Mountains and in the Sierra Nevada.

A native of Bremen, Germany, the artist in his youth was apprenticed as a lithographer and later went to sea as sailor, radio operator and quartermaster aboard cargo ships. He attempted his first cloud paintings when he encountered the monsoon. After he came to the United States he continued his cloud studies along the Atlantic Coast and in California.

AUXILIARY TO MEET

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KEEP COOL WITH

Beethoven's Great Music Features First Shed Concert With Munch As Director

The power and beauty of Beethoven's great music reasserted itself (as if such a reassertion were necessary) at the first festival concert in the Music Shed by the Boston Symphony Orchestra last night.

A capacity crowd (more than 7,500 persons) jammed the Shed and littered the lawns to hear Charles Munch whip his charges through a dynamic reading of Beethoven's Seventh Symphony, the symphony in A major, a colorful performance of the Coriolan Overture, and, with Isaac Stern, violinist, as soloist, through lush and lovely playing of the Violin Concerto in Major, Op. 61.

It would be difficult to choose a high spot, for, as is true of most Tanglewood performances, the entire evening was musically gratifying. Outstanding, however, were the Rondo of the violin concerto and the third and fourth movements of the symphony.

The overture which opened the program is a surging powerful work. Aside from the Lenore and Egmont overtures, Beethoven did little in this particular genre, but the Coriolan alone would illustrate the composer's mastery of the form. Last night its performance proved a fine beginning to a fine concert.

Isaac Stern was soloist for the violin concerto which followed. The lyric first movement received loving treatment from Mr. Stern. His phrasing was melting and the tones which sang through the shed were pure and melting. Never did Mr. Stern resort to tricks or to prima donna tactics. He let the music speak for itself. Mr. Stern's mastery of the violin was given full opportunity for display, however. The cadenzas, frighteningly difficult, seemed child's play in the hands (or bow) of Mr. Stern. The audience broke into spontaneous applause at the conclusion of the first movement. The larghetto was smoothly played and transition from the singing phrases of that movement to the joyous strains of the rondo was breathtaking. The orchestral accompaniment was properly both a subordinate and an equal.

The concerto does not call for sweeping brilliance—it requires musicianship and good taste, two qualities amply afforded by both soloist and orchestra last night.

Except for a somewhat stolid first movement, and for a lengthily retarded second movement, the seventh symphony received first rate treatment. It is a magnificent work and like all masterpieces possesses the ability to fascinate with familiarity. Rhythm is the key to this immense work, and at least the presto and allegro were literally a good clip but in the process of gradual crescendo through the design of melody and countermelody the tempo slowed drastically.

Tonight at Tanglewood, the Boston Symphony under the direction of Pierre Monteux will present a program of Bach, Beethoven, Sessions and Strauss.

In the program notes, Charles Munch is quoted, defending his choice of Beethoven as the principal composer of the Festival season: "The principal reason why we musicians must always listen to this music and why we must make it heard is that it is above all human. Every one can find in it what he needs and what he is searching for. . It is elevating and ennobling. And I hope with all my heart that our Festival will be a blessing that may unite us all—those who make music and those who listen to it—in a noble and fervent communion."

Last night's concert proved a worthy beginning to this Tanglewood season's tribute to one of the greatest musical geniuses of all time.—B. D.

Thousands Hear Beethoven's Works At Tanglewood

Three Beethoven symphonies graced Sunday's program at Tanglewood on a very comfortable, sunshiny afternoon. The thousands enjoying themselves on the lawn may have been a bit warm in the sun, but not uncomfortable and certainly filled to the brim with the symphonic efforts of the composer of the day.

The emphasis this year is very much on Beethoven and all his symphonies are scheduled to be heard some time during the current season. The 1st, 4th and 6th symphonies were given the inestimable Boston Symphony treatment yesterday. Charles Munch at his charming best conducted with enthusiasm and fervor.

When Mr Munch came on to conduct the First Symphony, in C Major, he fairly exuded vitality and well-being. So did the symphony. It is a very clean work, precise without being mincing, a work that the true musician loves to play. One that challenges his ability and delights his musician's mind. Mr. Munch communicated his nice feeling about this symphony to those in the audience and it made one feel almost bouncy, too, when the music forced him to raise up onto his toes.

The Fourth, in B flat Major is not as well known as either the first or the sixth but fitted in very nicely to the first half of the program. It seems rather simple with its charming melodies and sparkling gaiety, but it happens to be about the last symphony in which Beethoven made use of syncopation. Whether or not he felt that off-beat rhythms were too taxing for the instrumentalist of his day is a matter for conjecture. The fact remains that you will not find him using it to any extent in the remainder of his symphonic works.

His Sixth in F Major, the Pastoral, could have been made to order for the day. There was a comment in the program notes to the effect that this symphony had a monotony about it that was not in the least monotonous.

One felt throughout that there was a wonderfully drousy feeling it is possible to feel on a warm sunshiny afternoon. There is a monotony about such an afternoon, with all of the sounds of nature to tempt the ear but it is not monotonous to the true lover of the out-of-doors. Beethoven sensed this and being Beethoven was able to capture the spell intrinsically in music as he experienced it. If you have ever heard the marvelous beginnings of thunder which roll from deep inside the double basses in the third movement, and thrilled through the excitement of the storm you will know how well he did capture it. And then the wonderful theme that is smoothly introduced without pause as the fourth movement is entered upon. The markings in the score say "gladsome and thankful feelings after the storm." The satisfaction to be derived from this inspired writing would be impossible to determine.

At an informal gathering, following the concert, it was our privilege to be introduced and to speak to a number of well known people we would not ordinarily expect to meet. The first of these was the Boston Symphony director himself, Mr. Munch. Others met for the first time were Carlos Chavez, the Mexican composer, Mrs. Serge Koussevitzky, widow of the former Boston Symphony Orchestra conductor, Rockwell Kent, cover artist for the Saturday Evening Post, and many other less famous individuals connected in one way or another with Tanglewood. A trip to the Berkshire Festival is always most rewarding.—F.M.R.

In ancient Rome the stork wa sacred to Venus, goddess of lov

Monteux Directs Roger Sessions' Orchestral Suite

Music of Bach, Beethoven, Sessions and Strauss received exceptionally fine treatment at the conducting hands of Pierre Monteux and the Boston Symphony Orchestra in the Festival Concert at Tanglewood Saturday evening.

Mr. Monteux is a musician of the highest order, and his crisp and precise direction was wonderful to watch (and this reviewer does not make it a practice of watching conductors, most of whom are simply distracting) and, one imagines, a joy to follow. He treated all the music—the greatness of the Renaissance composer, the genius of the German, the freshness of the American and the lushness of the late Romantic, with loving and tender care.

The musical fare offered to the Saturday audience was varied enough to please any enthusiast.

The program opened with a magnificent reading of the Bach "Passacaglia and Fugue in C minor," orchestrated by Respighi. The power and the beauty of this work was almost overpowering although the interpretation might have been somewhat romantic for the purist. But for most, including this reviewer, it was the highspot of the evening.

The Beethoven second symphony was almost serene by contrast, although the musical masterpiece certainly did not suffer by juxtaposition. It was played with tonal beauty, with subtle shadings. The second movement is one of the loveliest ever written, with its unbroken flow of melody, and the third movement, the scherzo, was rippling and bubbling.

The Roger Sessions' "Orchestral Suite from 'The Black Maskers'" was certainly a fine example of craftsmanship, with the first and third movements especially effective. The work abounds in cacaphonies, in wild coloring, and in extensive use of woodwinds. Its primary effect depends upon instrumentation, however, and it is fortunate that as great a group as the Boston Symphony was performing the work. In the hands of a lesser organization and a lesser conductor, it might have been unsuccessful. But Mr. Monteux accorded the same tasteful and masterly treatment to this work as he did to the Bach and the Beethoven, and the results were pleasant and interesting.

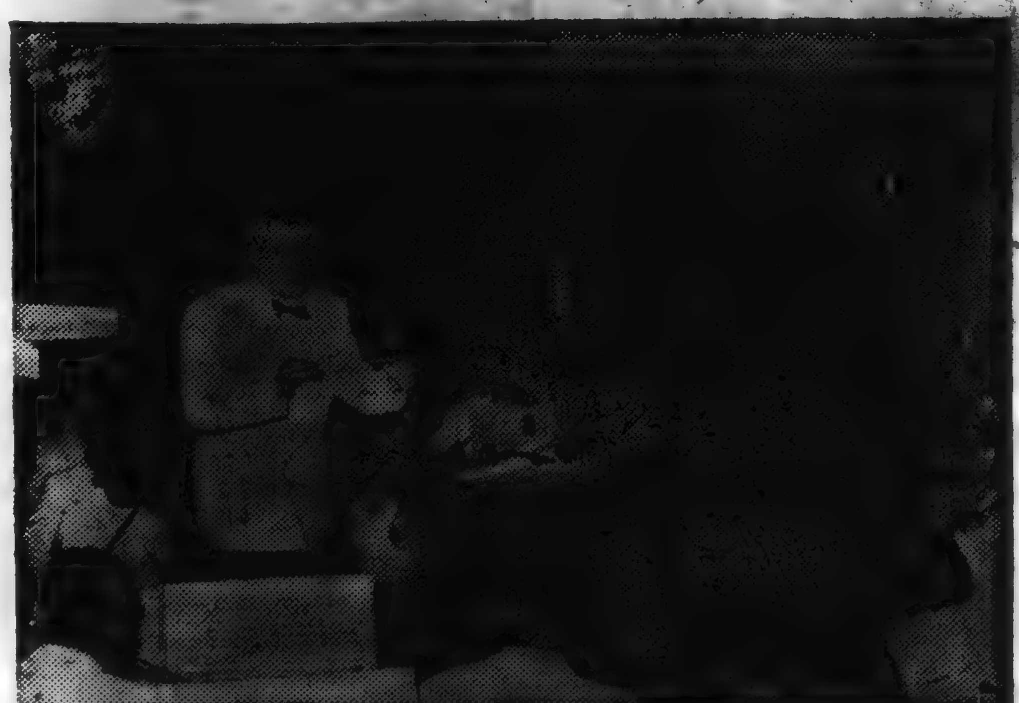
The Strauss "Death and Transfiguration" tone poem is a moving work, and the performance was rich in color and lush in feeling the sound. Strauss attached deep philosophical concepts to the music, or rather attached the music to the concepts. In spite of agreement or disagreement with the tenets, the music remains appealing and the work dramatic and poetic. Certainly, Saturday, its performance proved a fitting climax to a musically sound and often exciting evening.

The Wednesday chamber music concert in the theatre-concert hall will feature the three Beethoven string quartets played by the New Music String Quartet. —B.D.

G. M. Employes

SPRIN[illegible]ELD FREE PRESS—SATURDAY, JULY 23, 1955

Munch At Berkshire Festival



Charles Munch, music director for the past six years of the Boston Symphony Orchestra, conducts concerts by the symphony at the annual Berkshire Festival in the hills of Western Massachusetts, during the six-week season, July 6-Aug. 14. Mr. Munch is also director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Berkshire Festival, now in its thirteenth session.

Berkshire Eagle
7/26

Tanglewood Tales

Bernstein Conducts Thursday Night

Leonard Bernstein will conduct the student symphony orchestra of Tanglewood in Stravinsky's "Petrouchka" at the Thursday evening concert in the Music Shed. Kenneth Schermerhorn, of Schenectady, will be on the podium for Gluck's Overture to "Iphigenia in Aulis"; James Yannatos, of New York, will conduct the first movement of Tchaikovsky's Piano Concerto No. 1, with Jerome Lowenthal, of Philadelphia, as soloist; and Stefan Bauer-Mengelberg, of New York, will direct the symphony in the Prelude and Love-Death from Wagner's "Tristan and Isolde."

* * *

Friends' Contributions Short of $40,000 Goal

Mrs. Lucy Putnam, chairman of the Society of Friends, through membership in which the public may attend student concerts at Tanglewood, their contribution going to the support of the Berkshire Music Center, announced that contributions so far this season have reached a total of $26,000, towards a summer goal of $40,000. Gifts from Friends are considerably ahead of 1954, when the Boston Symphony's summer music school benefited by $23,545 at the end of the season.

Berkshire Eagle
7/26

Public Events

Tonight

7:30—Mardi gras parade, North Street.
8:30—"Celebrity Night," Berkshire Museum.
8:30—Opera scenes. Tanglewood theater, Lenox. (BMC Friends)
8:30—The Wayfarers, in international folk songs. Berkshire Music Barn, Lenox.
8:30—Three Centuries of folk music by Trio D'Amore. Berkshire Folk Music Workshop, Sedgwick Hall, Lenox.
8:40—"Picnic." Williamstown

New Music Quartet at Tanglewood

Fourth Concert In Chamber Series Tomorrow Night

TANGLEWOOD — Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, Mass. by the Boston Symphony Orchestra. Tomorrow at 8:30 p.m. in the Theater-Concert Hall the fourth concert in this season's Chamber Music series will be given by the New Music String Quartet. The program will be made up of three string quartets by Beethoven—the Quartet in G Major, Opus 18, No. 2; the Quartet in E flat, Opus 127; and the Quartet in A Minor, Opus 132.

The New Music String Quartet is in the Quartet-in-Residence of the International Aspen Festival in Colorado. Its members are Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello. Mr. Earle, a native of Chicago, joined his first string quartet at the age of 15 and chamber music has remained his absorbing interest ever since. He is a native of New York and a gradute of the Juilliard School of Music and Columbia University. The violist, Walter Trampler, is a former member of the Boston Symphony Orchestra and the famed Strub Quartet which made annual concert tours of the European continent. Mr. Soyer, the cellist, was born in Philadelphia and had given several New York recitals. He has also made several solo appearances with the Philadelphia Orchestra.

Tanglewood Tales

Short Comic Opera Added to Program

There will be a dividend for opera fans on the program of short operas and choral music announced by the Berkshire Music Center for Monday evening, Aug. 1. In addition to Boris Blacher's chamber opera, "Romeo and Juliet," and Darius Milhaud's "L'Abandon d'Ariane," and choral selections by students of Rugh Ross's chorus department, Boris Goldovsky has announced the opera department will give "Comedy on the Bridge," a short comic opera by Bouslav Martinu, who was Tanglewood's guest composer in 1946. It will be staged by Sarah Caldwell, stage director of the opera department, and Mr. Goldovsky will provide piano accompaniment. This program, as well as the succeeding ones on Monday and Tuesday evenings, Aug. 8 and 9, requires reserved seat tickets, and patrons should apply to the Friends' office at Tanglewood for reservations .

7/14

Players and Pipers

By John and Betty Bagley

Put us back with the old fogies. We heard Hindemith's "Der Schwanendreher" Saturday at Tanglewood for the first time. The program notes said that the composer does not know the meaning of the title, except that "dreher" indicates one who turns a crank. For us the whole work might have been written by turning a crank. We have enjoyed music by Hindemith — but not this one.

The composition is based on European folk tunes (to believe the program notes), but we have seldom heard anything more harsh or lugubrious. Joseph de Pasquale played the solo viola very acceptably. No other violas and no violins are used in the composition. Noisy and prolonged applause indicated that many in the audience did not share our lack of enthusiasm.

The other numbers on the Saturday program were standard 18th Century fare: Handel's Concerto Grosso in B minor; Haydn's Sinfonie Concertante, Op. [illegible], in which a small orchestra supports a quartet of violin, cello, oboe and bassoon; and Haydn's B flat major symphony, No. [illegible]. Thor Johnson, conductor of the Cincinatti orchestra, was on the podium. The Andante movement of the Sinfonie concertant was rewarding listening, as was the final Haydn Symphony, but we missed the sparkle and grace which we have come to expect from the small orchestra and didn't know whether to blame Mr. Johnson or the weather, which has effectively removed most of the gaiety from life in the last two weeks.

This was the third concert of the season at Tanglewood, the honor of opening the season having fallen to the Kroll quartet, in which William Kroll of Woodstock is 1st violinist. We were unable to hear the first and second concert, and the highly praised Bach B Minor Mass on Sunday.

At the Theatres:

Woodstock Playhouse, July 12-17, "The Fifth Season."

Malden Bridge Playhouse, July 12-17, "Gigi."

Berkshire Playhouse, July 11-16, "Sabrina Fair."

Music:

Tanglewood: Fri. Eve., July 15, all Mozart program, Overture to "Don Giovanni," Symphony in C major (K.425), Arias from "Idomenea" and "Al Desio" and Piano Concerto in G major, with Leonard Bernstein as conductor and pianist and Jennie Tourel, soloist. Sat. Eve., July 16, Vivaldi Concerto Grosso in D, Boccherini Concerto for Cello, Vivaldi Concerto Grosso in B minor and Vivaldi Gloria. Sunday Aft., July 17, all French program, Rameau Suite from "Dardanus," Ravel, "Le Tombeau de Couperin," Faure Pavane, Milhaud Serenade and Honegger Symphony No .4.

Woodstock: Maverick Concert, Sun., July 17, at 4:00 p.m.

Jacob's Pillow, dancing, second week of Royal Danish Ballet, including largely dances by Bournonville, excerpts from "Les Sylphides" and a pas de deux, "The Shepherdess and the Chimney Sweep." Wed., Fri. and Sat., July 13, 15, 16, evenings at 9. Thurs., Fri. and Sat., July 14 ,15 and 16, afternoons at 4.

Boston Herald
7/27/55

Fourth Week Starts At Berkshire Festival

Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, Mass. and the fourth week starts tonight at 8:30 P. M. in the Theater-Concert Hall with a concert in the chamber music series given by the New Music String Quartet, who will play three string quartets by Beethoven. Due to the illness of Gregor Piatigorsky, the program for Sunday, July 31, by the Boston Symphony Orchestra has been revised, and in place of Brahms' Concerto for Violin and Cello, with Mr. Piatigorsky and Isaac Stern as soloists, Mr. Stern will perform Brahms' Concerto for Violin in D major, Op. 77.

Revisions have also been made for the concert in the Shed on Friday night, Aug. 12, when Mr. Piatigorsky was to have been the soloist in Ernest Bloch's "Schelomo." For the Bloch selectino and the announced Brahms Variations on a Theme by Haydn, Charles Munch will substitute Berlioz's "Symphonia Fantastique."

Times 7/27

PIATIGORSKY UNABLE TO APPEAR AT LENOX

Three programs of the Berkshire Music Festival at Tanglewood, Lenox, Mass., have been revised because Gregor Piatigorsky, the scheduled soloist, is unable to appear.

The programs, revised by Charles Munch, music director of the Boston Symphony Orchestra, are those of Sunday, Wednesday, Aug. 10, and Friday, Aug. 12.

Mr. Piatigorsky wired Mr. Munch yesterday from his home in California that because of a shoulder ailment he would be unable to participate in this year's Berkshire Festival.

At Sunday afternoon's concert, Isaac Stern will instead be the soloist, playing the Brahms Concerto. The scheduled sonata recital by Mr. Piatigorsky on Aug. 10 will be replaced by an all-Beethoven chamber music program. The Friday concert, which was to have offered Mr. Piatigorsky as soloist in Bloch's "Schelomo," will replace that work with Berlioz' "Symphonie Fantastique."

SCHENECTADY, N. Y.
GAZETTE
Circ. [illegible]2,039

JUL 1 1955

Berkshire Music Center To Start 13th Season

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will open its 13th season Sunday with a six-week course of music studies for advanced students and professionals.

Charles Munch, music director of the Boston Symphony and director of the center, will address students and guests at opening exercises at 3:30 p.m. at the Theatre-Concert hall and William Cox will preside. Members of the faculty will be introduced by Richard Burgin, acting assistant director, and Dean Ralph Berkowitz.

Greene County Examiner Recorder
7/21

Players and Pipers

By John and Betty Bagley

Last winter in the "Atlantic" Leonard Bernstein engaged in a long argument with himself as to whether he should continue to write music for the popular stage and should abandon conducting, playing and composing concert music.

The answer seemed plain Friday at Tanglewood when Bernstein leaped backward into the 18th century to conduct and play in an all-Mozart concert. The audience was delighted, but obviously nobody had a better time than Mr. Bernstein, who seemed to be where he belonged.

After the Don Giovanni overture, the small orchestra played the Linz symphony in C major, K 445, reputedly composed in three days when Mozart was twenty-seven. Lacking the depth of his few later symphonies, it shows Mozart as an innovator who dared, among other things, to open a symphony with a discord.

Mr. Bernstein and the orchestra played the symphony as well as we could wish, but saved their greatest enthusiasm for the G Major piano concerto in which Bernstein was pianist-conductor. We understand that Bruno Walter is the only other conductor who undertakes the double task with this concerto. Mr. Bernstein moved from one capacity to the other as easily as most of us change gears in a car, executing both his duties almost to perfection, with the help of the beautifully trained Boston Symphony Orchestra.

The performance was much more than a tour-de-force; it was a magnificent rendition of a gem of sound. A group of woodwinds alternates with the piano as another participant in the concerto, which is Mozart at the top of his form.

Jennie Tourel, mezzo soprano, who has often appeared with the Boston Symphony Orchestra, sang three Mozart arias in a rich, beautiful voice, but (other reviewers to the contrary notwithstanding) we found her voice not sufficiently flexible for the coloratura portions.

* * *

The Tanglewood Sunday music was very different from that of Friday. Charles Munch conducted, with his usual skill, an all-French program. Beginning with the graceful 18th century "Dardanus" suite of Rameau, he continued with Ravel's delightful and glittering "Le Tombeau de Couperin," in which the modernist writes a 20th Century version of 18th century music. This was followed by Faure's "Pavane", a courtly, elegiac dance, which unfortunately had to compete with a jet plane overhead.

The last two works were Darius Milhaud's "Serenade", composed about 1920, and Arthur Honegger's 4th Symphony, written in 1946. The Milhaud work, also known as his third symphony, is unlike any serenade written before the twentieth century, in spirit and sound; and the Honegger composition does not at first hearing seem to represent the pleasures of a vacation in Switzerland, which the composer said he was describing.

Last week we wrote unfavorably of Hindemith's "Schwanendreher", which seemed to both of us almost to have reached the point where music becomes meaningless noise. As often happens with modern music, this column needs a third member to cast the deciding vote on the Milhaud and Honegger. One of us did not like it much; the other was thoroughly pleased by the vividness, color and vitality of the music and the apparently limitless possibilities for development which the new styles of composition offer.

Some of the modern music seems formless, but this, although very different from older works, had very definite forms. The dispute as to the merits of modern music is one which only our children or grandchildren will be able to settle, and for the present we shall leave it to them.

The string section of the Boston orchestra is famous. In the music played currently by the small orchestra, the woodwinds may be heard more clearly than in a larger group. This year, their work seems close to perfection.

COMING EVENTS

At the Theatres:

Woodstock Playhouse: This week, "The Rainmaker". July 26 to 31, "The Caine Mutiny Court Martial."

Berkshire Playhouse: This week, "The Old Maid". July 25 to 30, "Reclining Figure."

Malden Bridge Playhouse: This week, "The Fifth Season", July 26 to Aug. 7, "The Caine Mutiny Court Martial."

Tanglewood:

First concerts with full orchestra in the music shed.

Friday Evening, July 22 — All Beethoven, Overture to "Coriolan"; Violin Concerto; Symphony No. 7 in A major. Soloist, Isaac Stern. Charles Munch conducting.

Saturday evening, July 23 — Bach-Respighi Passacaglia and Fugue in C minor; Beehoven Symphony No. 2; Sessions Suite from the "Balck Maskers"; Strauss "Death and Transfiguration", Pierre Monteux conducting.

Sunday afternoon, July 24 — All Beethoven, Symphonies No. 1, 4 and 6. Charles Munch conducting.

Maverick Sunday afternoon concert at Woodstock.

NEW YORK, N. Y.
TIMES
Circ. D. 509,171 - S. 1,117,392

JUL 11 1955

National Broadcasting Company radio will carry the Berkshire Festival concerts from Tanglewood, at Lenox, Mass., today and on following Mondays. Ben Grauer will narrate the programs, which will run from 8:15 to 9 P. M.

Herald
CHICOPEE, Mass.
Weekly Independent
Circ. 1,675

JUL 21 1955

Music Shed Is Popular

The Berkshire Festival of the Boston Symphony Orchestra is in its 18th summer of music in the hills of Western Massachusetts, the 16th in which the orchestra has participated. The six-week festival of 24 concerts runs from July 6-Aug. 14. In 1954, Festival concerts attracted a record-breaking total attendance of 135,775 music lovers. Its chamber orchestra concerts in the intimate Theater Concert-Hall averaged an attendance of 2275 persons. An average of 9197 persons attended performances in the huge Music Shed (capacity 6000).

SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUL 8 1955

Munch to Conduct Chamber Orchestra at Tanglewood

Charles Munch will conduct the first of six chamber orchestra programs by members of the Boston Symphony Orchestra tonight at 8:30 o'clock at the Theater-Concert Hall at Tanglewood, Lenox, Mass.

CHARLES MUNCH
Will Conduct Tonight

THE PROGRAM, which will mark Munch's first appearance on the Tanglewood podium this summer, will include two works by Bach — the Sinfonia from the "Easter" Oratorio (first performance at Tanglewood) and the Suite in B Minor for Flute and Strings. Doriot Anthony Dwyer, first flutist for the Boston Symphony Orchestra and a faculty member of the Berkshire Music Center, will be the soloist in the Bach Suite. The program will also include the Stravinsky music for the Ballet "Orpheus" (new to Tanglewood) and Mozart's Symphony number 38 in D major, the so-called "Prague" Symphony.

* * *

THE SIX CONCERTS of the chamber orchestra series will be given this year in the first two weekends of the festival with programs on Friday and Saturday evenings and Sunday afternoon.

Tomorrow evening's program will be conducted by Thor Johnson and will include music by Handel, Haydn and Hindemith with Joseph de Pasquale as viola soloist in the Hindemith "Der Schwanendreher."

Sunday Conductor Munch will present the Bach "Mass in B minor" with the Harvard Glee Club and Radcliffe Choral Society assisting. Vocal soloists for the Sunday program, which opens at 2:30 o'clock, will include Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

* * *

REMAINING SEATS for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 14, may be obtained at the Tanglewood box office. Telephone reservations are also accepted. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

BA[illegible] LA.

JUN 24 19[illegible]

SLC Graduate Returning After Year in Vienna

HAMMOND, June 23 — Ralph Pottle Jr., a Southeastern Louisiana College graduate, is returning to the United States this week following a year's study in Vienna on Fulbright grant.

Pottle, son of Dr. and Mrs. Ralph Pottle of Hammond, will go to Tanglewood, Mass., where he will serve as a member of the Berkshire Music Festival. A noted French horn player, young Pottle has been on the staff for eight summers. He is also a member of the National Symphony orchestra in Washington, D.C.

Before he reports at Tanglewood, the Southeastern graduate will visit his sister Mrs. Fern Pottle Atkinson in New Jersey.

Dr. Pottle is head of Southeastern's music school.

Eagle
7/6/55

'Music Under the Moon'

John Mahanna's New Book Covers History of Festival

Announcement was made today by the Berkshire Symphonic Festival Inc. of the publication of a new book, "Music Under the Moon," written by John G. W. Mahanna, county editor of The Eagle.

John G. W. Mahanna

The first edition of 5,000 copies is now at the printer's and is expected to be off the presses in time for distribution the weekend of July 15, the second week of the Festival's six-week season.

"Music Under the Moon" is described by the author as an early history of the Festival, drawn from official minutes of the meetings of the corporation from 1934 to 1945 when the $100,000 Music Shed at Tanglewood was presented as a gift to the Boston Symphony Orchestra.

48 Pages of Illustrations

In addition to 30,000 words of text, the 125-page book contains 48 pages of illustrations. Many of the nearly 100 photographs are being published for the first time. These include photos taken in the early days of the Festival in a horse show ring at the Hanna Farm, later in a tent at Holmwood, Mrs. Alfred Gwynn Vanderbilt's estate, and at Tanglewood before the Shed was built in 1938.

An epilogue in "Music Under the Moon" covers high lights from 1945 to the present. Included are the establishment of the Berkshire Music Center, the retirement and death of Dr. Serge Koussevitsky, the engagement of Charles Munch as conductor of the orchestra and successor to Dr. Koussevitzky as musical director ending with the tribute paid by the Boston Symphony Orchestra last year to Miss Gertrude Robinson Smith, president of the Festival and the board of trustees of the organization for their part in founding the outdoor concerts and their ultimate success.

Covered Festival News

"Music Under the Moon" stems from a series of articles written last summer by Mr. Mahanna and published by The Eagle in its weekly supplement, The Weekender (now the Berkshire Week). Mr. Mahanna, who started his newspaper career in 1933 as correspondent for his home town of Lenox, site of the Festival, has been associated with the news coverage of the Festival concert center since its inception. He served on the county and city staffs of The Eagle prior to being appointed county editor in September, 1947. The only break in his newspaper service was from 1942 to 1945 when he was in the Navy, part of that time being in combat duty with the Pacific Fleet which he reported in special dispatches to The Eagle.

The Eagle Printing & Binding Co. of this city is printing "Music Under the Moon," and the engravings are by the Eagle Engraving Co. Copies will be distributed to county book stores, and the Tanglewood Music Store by the Pittsfield News Co. as well as to book stores in Boston, Cape Cod, New York and the Albany area.

HARRISBURG, PA.
EVENING NEWS
Circ. D. 82,909

JUL 1 1955

★ ★ ★

MUSIC LOVERS will want to begin making reservations for this season's Berkshire Music Festival at Tanglewood in Lenox, Mass.

Tanglewood, as you know, is the summer gathering place for the Boston Symphony Orchestra under the baton of Charles Muench, in a distinguished series of music events lasting from July 8 through Aug. 18. JIM SAWYER

The 12 major concerts take place in the vast open air musicshed which holds 8,000 persons, while another 4,000 can be accommodated on the lawn and in the bleachers which surround the area.

The location for summer concentration on the world's best music is the grounds which New England writer Nathaniel Hawthorne made famous in his "Tanglewood Tales," hence the name of the series.

You'll be interested to know that guest baton-wielders this summer will include Thor Johnson, Pierre Monteux and Leonard Bernstein, while soloists of distinction invited to take part in the dozen Music Shed orchestral concerts are Isaac Stern, who appeared in Harrisburg last season; Leontine Price, Rudolph Serkin, Eugene Istomin and Jennie Tourel, just to name a few.

My cousin, Jim Sawyer, from Lemoyne, usually manages to get away to Tanglewood for a few days and I know there are many others from Harrisburg and surrounding communities who make the trip to New England each year for the Festival.

SAVANNAH, GA.
NEWS
Circ. D. 49,971 - S. 57,518

JUL 10 1955

Berkshire Festival

Savannahians are interested in announcement of the Berkshire Festival Concerts this summer, as annually a few local musicians attend, this year Savannah to be again represented.

Following is the announcement: Symphony, choral and chamber music comes again to the Berkshire Hills in Western Massachusetts with the opening this week at Tanglewood, Lenox, Mass., of the annual Berkshire Festival of the Boston Sympony Orchestra, led by its music director, Charles Munch. For the sixteenth summer since the Boston Symphony Orchestra has participated, concerts will be given for six weeks, July 6 to August 14, on the estate where a century ago Nathaniel Hawthorne was a guest and told his "Tanglewood Tales".

The 1955 Berkshire Festival of 24 concerts commences on Wednesday evening (July 6) with an all Beethoven program by the Kroll String Quartet. On Friday evening (July 8), Charles Munch will conduct a chamber orchestra of Boston Symphony players in a program mof Bach, Stravinsky and Mozart, with the orchestra's first flutist, Doriot Anthony Dwyere, as soloist. The Saturday evening chamber orcrestra concert of Handel, Haydn and Hindemith, with Boston Symphony Orchestra's first violist, Joseph de Pasquale, as soloist, will have at its helm Thor Johnson, conductor of the Cincinnati Symphony Orchestra, who was a student of conducting in 1940 and 1941 at Tanglewood's Berkshire Music Center, the summer school of music maintained by the Boston Sympony in conjunction with its Berkshire Festival concerts. On Sunday afternoon (July 10), Charles Munch will lead the chamber orchestra in Bach's Mass in B minor, with the Harvard Glee Club and Radcliffe Choral Society, and the following soloists: Adele Addison, Soprano; Florence Kopleff, contralto; John McCollum, tenor; Donald Gramm, bass.

The above concerts and those of the following week, July 13-15-16-17, will all be given in the intimate 1,200-seat Theatre Concert Hall at Tanglewood.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 11 1955

Tanglewood Offers Chamber Works

Tanglewood again has become the musical Mecca. The huge crowd Saturday, using the rear of the Theatre Concert Hall stage and overflowing far out on the lawn, found old friends meeting again. Musical director of the Berkshire Festival, Charles Munch, welcomed Mrs. Serge Koussevitzky and greeted Charles Judd, recently retired as manager of the Boston Symphony Orchestra, returning to hear the series he regulated so long.

True to tradition, the festival devotes the early concerts to chamber orchestra work, with the personnel drawn from the Boston Symphony Orchestra. Mr. Thor Johnson, former student at the Berkshire Music Center and since 1947 conductor of the Cincinnati Symphony Orchestra, was guest conductor. Mr. Johnson, emphasizing the traditions required and firmly maintaining the attitude of a perfectionist working with the perfect medium, produced delightful music.

Three works classics and a rarely heard modern work, with soloists from the orchestra dominating in three of the four compositions, kept the listener's interest throughout.

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CUE
NEW YORK CITY

JUL 16 1955

MUSIC

BERKSHIRE FESTIVAL — Thru Sun, Aug 14 — Tanglewood, Lenox, Mass. Tel.: 600. Boston Symphony Orch. Chamber Music concerts 8:30 pm, $2 & $3. Chamber Orch. Fri, Sat 8:30, Sun 2:30. $4 & $5. Music Shed Fri, Sat 8:30, Sun 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm to grounds $2 on sale day of concert. July 8-17 concerts in Theatre-Concert Hall. July 22-Aug 14 in Music Shed. In[illegible] from Berkshire [illegible] Mass. **Fri, July 15** [illegible] "Al Desio", [illegible] concerto in [illegible] and soloist. [illegible] Sat, July 16— [illegible] Boccherini Concerto [illegible] Samuel Mayes, soloist; Vivaldi: "Gloria" [illegible] Hugh Ross, [illegible] Suite "Dard[illegible]; Ravel, "Le Tomb[illegible] Couperin" [illegible] Pavane; [illegible] Serenade: Honeger's 4th Symphony. Charles [illegible] cond. . . . **Wed, July 20**—Isaac Stern, Alexander Zakin, Beethoven violin sonatas. . . . **Fri, July 22**—Boston Symphony Orch. Beethoven, Coriolan Overture; violin concerto, Isaac Stern, soloist. Beethoven's 7th Symphony. Charles Munch cond.

MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

JUL 7 1955

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MILLERTON, N. Y.
NEWS-REPUBLICAN
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JUL 7 1955

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

JUL 12 1955

Beethoven, Mozart Programs Scheduled at Tanglewood

Public events in the Berkshire Festival at Tanglewood, Lenox, Mass., this week will open tomorrow evening with a Beethoven trio program by the Beaux Arts Trio.

* * *

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CUE
NEW YORK CITY

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—Fran Guidos

TIME
CHICAGO, ILL.

JUL 18 1955

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Berkshire Festival (Mon. 8:15 p.m., NBC). The Boston Symphony at Tanglewood, Mass.

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THE WASHINGTON POST *and* TIMES HERALD
14 *Tuesday, July 26, 1955* ***

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Type-Casting Not for Abbott

By Richard L. Coe

FROM THE FRISKY FARCES, daring dramas and perky musicals he's directed, produced and co-authored from "Broadway," "Love 'em and Leave 'em," and "Coquette" to "The Pajama Game" and "Damn Yankees," one had a preconception of [illegible] Abbott.

Type casting would surely make him a brash Broadwayite, given to colorful language, earthy observations and black shirts. Type casting, as usual, couldn't be further from the truth.

Mr. Abbott is [illegible]

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Study groups from all over the country are an annual feature of the Berkshire Music Center at Tanglewood, Mass. Here, with Conductor Thor Johnson, of the Cincinnati Symphony, are, left to right, Washington's Karin Peterson, Judith Weinberg and Nancy Gardener, settled in the Berkshires through mid-August.

ALBANY, N. Y.
Knickerbocker News
Circ. D. 52,692

JUL 11 1955

Tanglewood Offers Chamber Works

Tanglewood again has become the musical Mecca. The huge crowd Saturday, using the rear of the Theatre Concert Hall stage and overflowing far out on the lawn, found old friends meeting again. Musical director of the Berkshire Festival, Charles Munch, welcomed Mrs. Serge Koussevitzky and greeted Charles Judd, recently retired as manager of the Boston Symphony Orchestra, returning to hear the series he regulated so long.

True to tradition, the festival devotes the early concerts to chamber orchestra work, with the personnel drawn from the Boston Symphony Orchestra. Mr. Thor Johnson, former student at the Berkshire Music Center and since 1947 conductor of the Cincinnati Symphony Orchestra, was guest conductor. Mr. Johnson, emphasizing the traditions required and firmly maintaining the attitude of a perfectionist working with the perfect medium, produced delightful music.

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MILLERTON, N. Y.
NEWS-REPUBLICAN
Circ. W. 3,617

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SCHENECTADY, N. Y.
GAZETTE
Circ. D. 42,039

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THE WASHINGTON POST and TIMES HERALD
14 Tuesday, July 26, 1955

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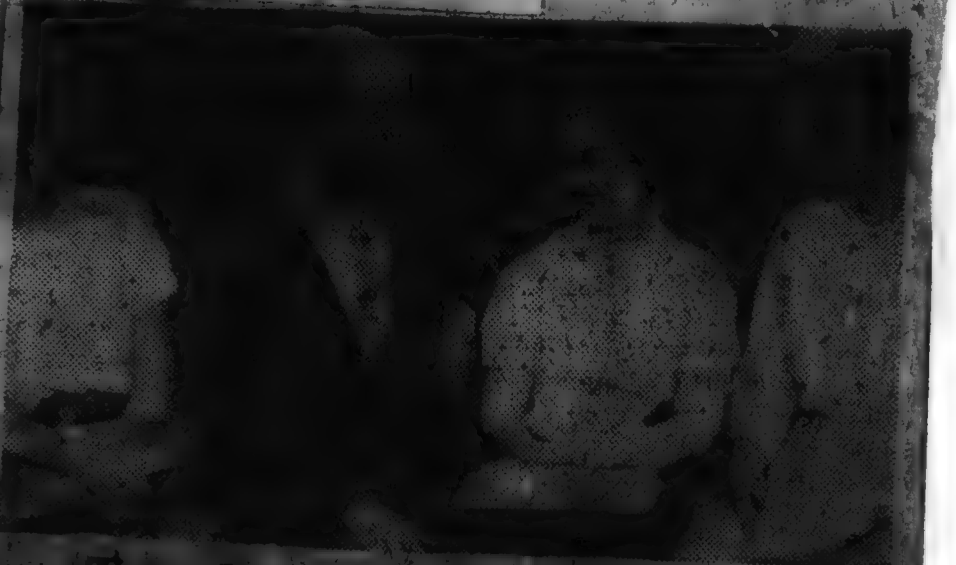

Tanglewood's D. C. Students

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NEW YORK, N. Y.
JOURNAL AMERICAN
Circ. D. 653,252 - S. 982,681

JUL 18 1955

At Tanglewood:

Unusual Programs

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass., July 18.—TWO UNUSUAL PROGRAMS, each centered on the nationalism of the composers, made a provocative weekend of the final chamber orchestra concerts in the Theatre-Concert Hall on Saturday night and yesterday afternoon. This Friday the full Boston Symphony Orchestra will be playing in the famous music shed.

Charles Munch offered a shrewdly chosen list of French works yesterday, creating in performance a kind of intimacy most suitable to the hall. As almost a prelude to Honegger's Fourth Symphony, he played Rameau's suite from the opera. "Dardanus," Ravel's "Le Tombeau de Couperin," Faure's "Pavane" Opus 50, and Milhaud's Serenade.

Under Munch's direction, these inspired playing that was often sheer magic and revealed the conductor as a master of the subtle art of phrasing.

With him the Ravel has always been a specialty, but he lavished no more care on it than on the other performances. Only the nature of the work made this interpretation the more treasurable. Milhaud's capsule symphony caught the fancy for its inherent gaiety, rhythmic life, and outspoken almost ribald jubilation in the final section.

For this listener the high point came with the Honegger, a chamber work of subtle power, with which Munch showed particular affinity. In all its charm of expression, the music reveals that element of growth in Honegger which has made him quite different from the man of the 'twenties so closely allied to Milhaud.

The work is fascinating for its orchestration, which is by no means an end in itself as it might have been, and creates a state of feeling which Munch conveyed perfectly. Whether or not that is the kind of release experienced when on vacation, the mood suited the whole environment of Tanglewood yesterday.

Record Crowd

Saturday's program highlighter Vivaldi. His Concerto Grosso in D Minor, Opus 3, No. 11 and in B Minor, Opus 3, No. 10, were relatively familiar. The Gloria for solo voices, chorus and orchestra was less so, but nevertheless a gem of its kind. Boccherini's Cello Concerto, Opus 34, completed the list. Samuel Mayes, first cellist of the orchestra, was soloist.

Final Chamber Concerts Given

Giving Vivaldi so much prominence makes a departure in programming here. That the audience heartily approved was indicated by a record attendance of 4,000. They were delighted with it all, especially with Mayes for his discerning and artistic performance. His was cello playing of primary distinction.

Hugh Ross, head of the choral department, conducted the "Gloria." He did an excellent job not only with his singers in the festival chorus but also the performance as a whole. Sara Mae Endich sang the soprano solo with considerable accomplishment and quality of voice. Sadie McCollum found the contralto solo somewhat beyond her.

This Italian program proved a drawing card which the French program did not. There were only 2,500 people at yesterday's concert. From an artistic point of view, the French program offered as much, if not more, and certainly was more forward looking.

DALLAS, TEX.
NEWS
Circ. D. 190,893 - S. 197,563

JUL 10 1955

Berkshire Fete Presents First Week's Concerts

Special to The News

BOSTON, Mass.—The first week of the annual Berkshire Festival concerts will be concluded Sunday afternoon with a performance of Bach's B Minor Mass.

Charles Munch will conduct the Harvard Glee Club and Radcliffe Choral Society, and will have as his soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.

Previous events of the week programmed music of Beethoven, Bach, Handel, Haydn, Hindemith, Stravinsky and Mozart.

KANSAS CITY MO. STAR

JUL 9 1955

GALA MUSIC EVENT ON

BOSTON SYMPHONY OPENS ANNUAL TANGLEWOOD FESTIVAL.

First Night of 6-Week Schedule at Lenox, Mass., Features Work of Bach, Mozart and Stravinsky.

BY JOSEPH KAYE.

Lenox, Mass., July 9.—The prelude to America's greatest music festival was heard last night when members of the Boston symphony orchestra conducted by Charles Munch gave the opening concert of the Tanglewood series. The Tanglewood festival, now celebrated internationally, starts at this time every year and continues for six weeks, during which the Boston symphony and eminent artists perform.

The first two weeks this summer are devoted to small orchestral concerts and chamber music recitals. Beginning July 22, the full Boston symphony begins a month's week-end concerts in the Great Shed, a wooden structure open on three sides which acts as a perfect soundboard for the instruments.

Source of Pride.

The Missouri-Kansas area is contributing to this fine music event. As part of the festival, the Boston symphony maintains the Berkshire music center, a school for advanced and especially gifted music students. This year eight students from Missouri and Kansas are at the school. They were chosen from the finest young musicians in the land.

The students are: Gwendolyn Louise Belle, St. Louis; Connie Lou Converse, Hays, Kas.; Robert Arthur Dennis, University City, Mo.; Emma Lou Diemer, Warrensburg, Mo.; Anne M. Nelson, Lawrence, Kas.; David Allan Sallade, Overland, Mo.; Janice Darlene Seward, University City and Patricia Ruth Ashley, Canton, Mo.

Tonight's concert began with a joyous greeting to Munch from the overflow audience. On the parking lots were cars with license plates from the forty-eight states.

Bach Is Featured.

The "Sinfonia" of Bach, from the "Easter Oratorio," the Bach suite No. 2, Stravinsky's "Orpheus" ballet music and the Mozart Prague symphoney comprised the program. The purity of tone in Bach, the lovely lyricism and beautiful form of Mozart, the singing of Stravinsky, were all presented with complete artistry by Munch and his men.

Tanglewood is a beautiful estate of 210 acres in the Berkshire hills, facing Lake Makheenac, which always seems blended with a fairylike mist. It was on this estate that Nathaniel Hawthorne planned his Tanglewood Tales (hence its name), prepared the material for "The House of Seven Gables," and wrote "The Wonder Book." The cottage in which he lived burned down, but a replica was erected by the National Federation of Women's Music Clubs, and is used as a studio.

Lenox was once the summering place of millionaires—Andrew Carnegie and George Westinghouse were among them.

Carnegie's magnificent mansion, Shadowbrook, is now a Jesuit novitiate, and many of the other great houses are private schools. The town just faded out. Then came the festival, first started by the composer and conductor, Henry Hadley, and developed by Serge Koussevitzky. In the eighteen seasons that followed the town began to live again. Crowds came, its prestige rose high and prosperity flowed in from the visitors.

NEW YORK CITY, N. Y.
POST
Circ. D. 389,011 - S. 258,545

JUL 18 1955

WORDS and MUSIC

By Harriett Johnson

Vivaldi by Bostonians at Tanglewood

Lenox, Mass., July 18—Saturday night's concert by a chamber orchestra of Boston Symphony personnel here on the Tanglewood Estate, home of the Berkshire Festival, was a deceiving event. The combination of blistering weather plus Vivaldi-Boccherini music brought out approximately 5,000 people, all concentrated around the area surrounding the 1,200-seat Theater-Concert Hall.

Thus, when milling through the strolling crowds before the concert and during intermission, the impression was that, being able to see nothing but music lovers, the program was one housed in the 6,000-seat Music Shed.

The Shed concerts, however, only begin next Friday night, continuing for the following four week-ends, three programs each week.

Wisest last Saturday were the majority who brought blankets and sat outside rather than lose weight rapidly through shedding gallons of perspiration.

Mayes Excellent

Considering the steaming, muggy weather, Samuel Mayes, first cellist, performed the Boccherini Concerto in B Flat Major, Op. 34, in stellar fashion, creating an extraordinary mood of contemplation in the adagio; and, by contrast, brightness in the concluding scherzo-like rondo.

Anne Bancroft and Ricardo Montalban romance in "A Life in the Balance," drama opening Friday at the RKO Palace.

Richard Burgin, concertmaster, didn't fare so well in his part of the Vivaldi Concerto Grosso in B Minor for Four Violins and String Orchestra, Op. 3, No. 10. He slid around among many notes instead of playing them accurately. The second-chair fiddler of the solo quartet put him quite into the pale by comparison.

Burgin also had the advantage over Mayes of performing in his shirtsleeves, as did the rest of the ensemble, while Mayes in summer dinner coat together with conductor, Charles Munch, looked handsome but undoubtedly dripped inside.

Mayes throughout was efficient and controlled with the help of the pocket handkerchief which came to his rescue in the face of too much water. Grandson of a Cherokee Indian, his father was a first cousin to Will Rogers, all of which should combine to make him take things in his stride which he did. The audience was most enthusiastic.

Ross Leads 'Gloria'

Vivaldi's "Gloria," assisted by the Berkshire Festival Chorus and two soloists selected from the student body, made up the after intermission schedule. Hugh Ross conducted the beautiful, glowing work which was sung with skill and enthusiasm by the ensemble and, of course, played brilliantly by the Bostonians with the exception of the solo oboist who lost his place in one section.

The coming week-end at Tanglewood finds Munch on the podium for the Friday night and Sunday afternoon events; and Pierre Monteux conducting the Saturday concert. The programs will feature the Beethoven Symphonies 1, 2, 4, 6 and 7, plus the Violin Concerto with Isaac Stern as soloist. For further information write the Berkshire Festival at Lenox or telephone Lenox 600.

New England Newsclip Agency, Inc.
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Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 23 1955

Tanglewood Offers Art Exhibits Too

A weekly exhibit of paintings, sculpture, prints and photographs again is a feature of the Berkshire Festival season, housed in the reception hall at the main gate at Tanglewood, Lenox, Mass., and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

July 23-30 will be devoted to small sculpture by Peter Abate, Brookline, Mass., and photographs of music and musicians in the Berkshires by Clemens Kalischer, Stockbridge, Mass.

NEW YORK, N. Y.
HERALD-TRIBUNE
Circ. D. 336,443 - S. 528,253

JUL 22 1955

Benefit Concert At Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 21.—The annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held here Thursday night, Aug. 11. One of its features will be an evening concert by the Boston Symphony Orchestra under Leonard Bernstein and by the Boston "Pops" Orchestra, composed of Boston Symphony musicians, under Arthur Fiedler's conductorship. Mr. Bernstein will conduct the first performance of a suite from his music for the film "On the Waterfront," and Aaron Copland's "A Lincoln Portrait." He will also be piano soloist in Gershwin's "Rhapsody in Blue" in the "Pops" portion of the program.

The schedule begins with a fanfare and address of welcome at 5:45 p. m. and simultaneous demonstrations by departments of the Berkshire Music Center at 6. Between 7:15 and 8:15 there will be a lawn party and picnic supper, and also singing by a student chorus on the steps of Tanglewood's Administration Building. Drawing for door prizes and dancing on the lawn will follow the evening concert. An opera performance will be given at 4 p. m. in Tanglewood's formal gardens for purchasers of box and reserved seats for the concert. Seats may be reserved by telephoning the Tanglewood box office (Lenox 600).

Mrs. Serge Koussevitzky is chairman of the committee for this benefit, with Mrs. Bruce Sanborn, of Lenox, as vice-chairman and Miss Margo Miller, of Pittsfield, as secretary. The committee for the sale of boxes is headed by Miss Gertrude Robinson Smith as chairman and Mrs. Thomas D. Perry jr., as vice-chairman.

New York Post 7/24/55

WORDS and MUSIC

By Harriett Johnson

7,000 Plus Hear Bostonians at Lenox

Tanglewood, Lenox, Mass., July 23—The stalwart Boston Symphony, under the aegis of its firebrand conductor, Charles Munch, defied the hottest, muggiest weather within memory for these parts, and played one of its most exciting concerts here Friday night.

Though the event opened the third week of the Berkshire Festival, it was the first program given in the 6,000-seat music shed. More than 7,000 people turned out to hear an all-Beethoven program with violinist Isaac Stern, as soloist in the D Major Concerto.

Wearing everything from formal summer evening dress to slacks, and sitting on anything from a chair to grass, the crowds were shouting their continued approval as the program closed with a magnificent performance of Beethoven's Seventh Symphony.

One extraordinary aspect of the concert was the high standard of sound splendor maintained throughout, without any trace of tension. Last season Munch was frequently dynamic, but there was a nervousness which prevented many performances from having the effect of this "Seventh" and Concerto.

Friday's concert found our maestro communicating an inspired ardor to his ensemble, which in turn produced mellowness, high sensitivity and variety of mood. All with an ingratiating relaxation.

During the "Seventh," Munch almost danced on the podium at times, but never with excess of motion. [illegible] quite in command. He employs a kind of whiplash technique which is inclined to produce over-accents at times, but on this occasion it was minus sting. His directions were imperious, as if he were continuously summoning us all to an experience of great significance, as he well was, artistically speaking. And, also surprising for him, the slow movements of concerto and symphony were as impressive in their contemplation as the more vigorous movements were dynamic.

Stern's performance of the concerto was amazingly controlled, considering the weather. A high point was his finished and virtuoso performance of the cadenza in the long, initial movement followed by a beautiful mood of introspection as he rejoined the orchestra for the lyric theme. Munch and Stern obviously were in sympathy regarding their conception of the work, and the result was remarkable sympathy of mood and merging of color.

The Bostonians continue their music over the week-end and for the following two weeks. Though Tanglewood, the home of the concerts, is a four-hour trip from New York by train or car, the rare enjoyment of listening to great music in these unique surroundings is to receive a lot for little effort.

Tribune (e)
LAWRENCE, Mass.
Independent
Circ. 34,905

JUL 22 1955

To Attend Berkshire Music Festival

Members of the Y.W.C.A. have a musical treat in store for them when they attend the Berkshire Music Festival on Sunday afternoon, August 14. Charles Munch will conduct the Boston Symphony Orchestra in a Beethoven Concert featuring the Leonore Overture and Symphony No. 9 in D minor with Chorus and Soloists. The group will leave the Y.W.C.A. at 6:30 a. m. There will be time before the concert to stroll around the beautiful grounds at Tanglewood. Trippers will return to the "Y" at 11:30 p. m. Registrations are now open for this trip and reservations may be made at the Y desk. Y.W.C.A. sponsored trips are open to all adult Y members, and Y membership is open to all girls and women of Greater Lawrence.

Morning Globe
BOSTON, Mass.
Independent
Circ. 122,000

JUL 27 1955

Berkshire Revisions

The programs of July 31, Aug. 10 and Aug. 12 at the Berkshire Festival at Tanglewood have been revised by Charles Munch, music director of the Boston Symphony Orchestra, because a shoulder ailment has incapacitated cellist Gregor Piatigorsky.

Instead of the concerto for violin and cello Piatigorsky was scheduled to play with Isaac Stern next Sunday afternoon on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Stern will perform Brahms' Concerto for Violin.

On Munch's concert with the Boston Symphony on the evening of Aug. 12, in which Piatigorsky was to solo in Ernest Bloch's "Schelomo" for cello and orchestra, the "Symphonie Fantastique" of Hector Berlioz has been substituted.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven cello sonatas with Piatigorsky on the festival's chamber music series the evening of Aug. 10, has scheduled instead Beethoven chamber music featuring six principals of the Boston Symphony Orchestra.

LANCASTER, PA.
Intelligencer-Journal
Circ. D. 31,519

JUL 2 1955

My Day—

Koussevitsky Scholarship At Tanglewood In Need Of Funds

By ELEANOR ROOSEVELT

Roosevelt

HYDE PARK—From many parts of our country people have journeyed year after year to Tanglewood in Berkshire County, Mass., to enjoy the music. And these visitors have been interested in the various teaching activities that go on there during the summer and which the late, great conductor, Mr. Koussevitsky, took such a keen interest in developing.

After his death some of the people in the county formed a committee to raise $15,000 in his memory to provide a yearly scholarship for one student. So far only $7,000 of that sum has been raised. And since the opening at Tanglewood takes place this year on July 4, and Mr. Koussevitsky's birthday comes later in the month, I have been wondering if the many who enjoy year after year the fruits of his labors would not like to make sure that between the date of the opening and the time of his birthday the rest of this fund was contributed. This achievement then could be announced at the memorial concert that is usually given on his birthday.

Mr. Koussevitsky would have liked to feel that any young person could come and have the opportunity to study there every summer. I think he understood very well that everyone was not gifted with genius, but in order to have genius discovered and rewarded there must be a vast number of people musically educated. Perhaps they would never be great artists but they would contribute to the musical appreciation of our audiences, and that is the only possible way that you can support great artists.

The countries that have had the greatest musicians, the greatest actors, the greatest writers are the countries that have appreciation of the arts among the people as a whole. It is a sign that a nation is growing up, is coming to maturity when it is really concerned to support the arts.

ART PATRONS — In the Middle Ages every artist had to have one individual patron who was willing to support him and let him do his work. That was a sign that civilization was still in a more or less primitive state. But the greatness of France, for instance, has been the fact that appreciation of art was present in the people as a whole. You have but to go into an art gallery in France to see that the public is there—even the people from the farm areas.

I remember seeing a woman with a market basket on her arm sitting before one of the masterpieces in the Louvre. It was her way of giving her soul a chance for a moment of peace and contemplation before the work of the day went on.

One of the things that troubles me about the future of the living drama in our country is the fact that it is so expensive that the vast majority of the people can see a play only on very rare occasions. Many people throughout our nation who live in rural areas have never seen live actors perform on the stage.

For a really healthy development of all the arts you need an educated audience as well as performers.

(Copyright, 1955, by United Feature Syndicate, Inc.)

Eagle (m)
LAWRENCE, Mass.
Independent
Circ. 8,056

JUL 23 1955

To Attend Berkshire Music Festival

Members of the Y.W.C.A. have a musical treat in store for them when they attend the Berkshire Music Festival on Sunday afternoon, August 14. Charles Munch will conduct the Boston Symphony Orchestra in a Beethoven Concert featuring the Leonore Overture and Symphony No. 9 in D minor with Chorus and Soloists. The group will leave the Y.W.C.A. at 6:30 a. m. There will be time before the concert to stroll around the beautiful grounds at Tanglewood. Trippers will return to the "Y" at 11:30 p. m. Registrations are now open for this trip and reservations may be made at the Y desk. Y.W.C.A. sponsored trips are open to all adult Y members, and Y membership is open to all girls and women of Greater Lawrence.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 ● RIchmond 2-4200

Sun (e)
LOWELL, Mass.
Independent
Circ. 40,726

JUL 21 1955

MUSIC

ALFRED W. BURKE

LOWELL—Tomorrow evening, in the Music shed, the first of this season's 12 concerts by the full 104-piece Boston Symphony will be given. Charles Munch will conduct an all-Beethoven program comprised of the "Overture to Coriolan" and the Seventh Symphony, in addition to the "Violin Concerto" with the celebrated violinist, Isaac Stern, as soloist.

Saturday evening at 8.30 o'clock, Pierre Monteux will make his first Tanglewood appearance of the season, conducting music by Bach, Beethoven and Richard Strauss, and also the suite from "The Black Maskers" by Roger Sessions, who is teaching composition at the Berkshire music center this summer. On Sunday afternoon, Mr. Munch will return to conduct an all-Beethoven concert of three symponies, the First, Fourth and Sixth.

Among the several highlights of this season's festival has been the selection of Eino Rautevaara, 26, of Helsinki, Finish composer, as student of composition. This was made possible by the Koussevitsky music foundation which this season has offered a scholarship in honor of the 90th birthday of the world renown composer, Jan Sibelius. The young composer was nominated for the honor of Mr. Sibelius.

Stockbridge Series

A series of four Saturday evening concerts will be presented at this year's Pro Musica Antiqua series which will be held in the town hall at Stockbridge The concerts are scheduled for Aug. 13, 20, 27, and Sept. 3.

Music of the Middle Ages, Renaissance and Early Bourque periods will be presented. Music from the French, English, Spanish, Italian and German schools will be programmed. Again this year, as at the first festival presented by the New York Pro Musica Antiqua in the Berkshires last August, numerous works of early music never before presented in this country—indeed, not performed anywhere for centuries—will be heard.

A greater number of student applicants are expected when this year's session of the Organ Institute opens at Andover Aug. 1. The growing interest on the part of young students and artists in organ music, and a faculty of world wide repute has combined to create this greater emphasis and desire.

As in past years, the student will attend classes, covering the various phases of organ and also with added emphasis on choral and church music. The study of the instrument in regards to recital and concert work will delve deeper into this field.

Those attending in past years have created an influence on those in their respective communities. The work of these past students has in a sense revolutionized the place of the organ in America.

As previously expressed, the Organ Institute has done much in making this country one of the

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Herald (e)
NEW BRITAIN, Conn.
Independent
Circ. 26,119

JUL 23 1955

Grace C. Lee, Society Editor

FOR some, vacation 1955 is just a pleasant memory and for others it is still in the future tense. Stay-at-homers have a variety of things to do this week.

At this very moment many folks are on their way to the Farmington Valley Kennel Club All-Breed Dog Show at the Farmington Valley Polo Club. Wives are reminding husbands they must be back in time for the summer informal dance at the Shuttle Meadow Club this evening.

Tomorrow there will be a cruise on the Connecticut River sponsored by the YWCA. About 60 young people are expected to go.

Summer fun under the stars is the vogue this hot weather. On Wednesday night, there will be the season's second band concert in the Darius Miller Memorial Music Shell. Square dancing will be enjoyed on the terrace of the YWCA Thursday night. The "Aquashow" train heads for Flushing Meadows Park on Long Island late next Friday afternoon. It will be a rain-or-shine affair. This weekend marks the beginning of the Boston Symphony concerts in the Music Shed at Tanglewood. Pierre Monteux conducts tonight. Next Friday night, Leontyne Price of "Porgy and Bess" fame and the wife of William Warfield, will be guest soloist.

"The Tempest" opens Tuesday night at the American Shakespeare Theater in Stratford. Lawrence Langner, president of the modern version of London's Old Globe Theater, is hopeful that the second production will not be as coolly received as was "Julius Caesar."

Jacob Lateiner, young American pianist, will give the second concert of the Connecticut Valley Music Festival in Deep River Tuesday night.

With such a lot to do, right outside our own back yards, [illegible] little wonder picnics and cookouts are in the minority.

[257]

News (e)
SPRINGFIELD, Mass.
Democratic
Circ. 91,975

JUL 2 3 1955

CHAMBER MUSIC, SHED CONCERTS AT TANGLEWOOD

Varied Musical Fare Awaiting Festival Patrons at Lenox

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, enters into the 4th of its 6 weeks of summer symphonic music, opening with the 4th of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, in the theater-concert hall.

Charles Munch, music director of the Boston Symphony, conducts 2 of the week end's 3 concerts in the Music Shed, on Friday and Saturday evenings, and Pierre Monteux takes the podium with the orchestra next Sunday afternoon for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

LEONTYNE PRICE

All-Beethoven Program

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8.30 p. m., the Sunday afternoon performance is at 2.30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 for which a nominal charge is made for the benefit of the Orchestra's Pension Fund. The complete programs are:

Wed., 8.30 p. m.—Theater-Concert Hall—Chamber Music:
Beethoven: String Quartets—G major, Opus 18, No. 2
E flat major, Opus 127
A minor, Opus 132
The New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; David Soyer, cello).

Fri., 8.30 p. m.—Music Shed—Boston Symphony Orchestra:
Handel: Suite "Water Music"
Schumann: Symphony No. 4, in D minor
Barber: "Prayers of Kierkegaard"
Soloists: Leontyne Price, Soprano; Regina Sarfaty, Mezzo-Soprano; Arthur Schoep, Tenor.
Tanglewood Choir of Students from Department II (Chorus) and IV (Opera, associates) trained by Hugh Ross
Brahms: Symphony No. 4 in E minor, Charles Munch, Conductor

Sat., 8.30 p. m.—Music Shed—Boston Symphony Orchestra
(All-Beethoven)
Beethoven: Overture to "Egmont"
Piano Concerto No. 5 ("Emperor")
Soloist: Rudolf Serkin
Symphony No. 3 ("Eroica")
Charles Munch, Conductor

Sun., July 31, 8.30 p. m.—Music Shed, Boston Symphony Orchestra:
(All-Brahms)
Brahms: Academic Festival Overture
Concerto for Violin and Cello
Soloists: Isaac Stern and Gregor Piatigorsky
Symphony No. 1, in C minor.
Pierre Monteux, Conductor

This week end's Music Shed concerts by the Boston Symphony Orchestra are: This evening, Pierre Monteux conducting an orchestral program of Bach Resphighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers"; Strauss: "Death and Transfiguration." Tomorrow afternoon, Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth ("Pastorale") Symphonies.

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 2 5 1955

Tanglewood 'Parade' Set for Aug. 11

Tanglewood will be On Parade Thursday, August 11.

The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954 afternoon and evening festivities in Lenox, Mass., is in aid of the Boston Symphony Orchestra's Summer school of music, now in its 13th season in conjunction with the six-week Berkshire Festival.

The gala day's activities, from 6 to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, dancing on the lawn.

* * *

THE BOSTON "POPS" Orchestra with Arthur Fielder, its conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's, 6,000-seat Music Shed.

Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, at 8:15 will conduct Boston Symphony in the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, assistant director of the Berkshire Music Center, now on leave of absence.

* * *

MR. BERNSTEIN, noted equally as composed, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program also will include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600. A special added attraction for purchasers of box seats at $5 and front sections (reserved) of the great Music Shed at $4 and $3, is a performance of opera at 4 p. m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations, at 6 p. m., by the Berkshire Music Center's symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

Hyde Park Tribune
BOSTON, Mass.
Weekly Independent
Circ. 9100
JUL 2 1 1955

One Day Trip Tips

The following list of some of the many current Bay State events has been compiled for you by the Massachusetts Department of Commerce as a public service.

MUSIC FESTIVAL—~~Boston Sym~~phony Orchestra performs at ~~famous~~ Tanglewood Music Festival. Evenings, July 22, 23. Afternoon, July 24. Lenox, Rte. 9 or 20.

BEACH PARTY AND CLAMBAKE — Old-fashioned New England beach party and evening clambake. Magnolia Beach, Magnolia, Rte. 127.

FESTIVAL OF THE ARTS—Cape Ann Festival of the Arts opens July 23, features International Dance Festival. Gloucester High School. Rte. 127.

COSTUME BALL — Chance for all to show creative ability at Beachcomber's Costume Ball, Provincetown Hall. Evening, July 22. Rte 3 to 6.

CHICKEN BARBECUES — Take your pick—Saturday, July 25, West Carver, Rte. 44 at 3 p.m., and Wareham, Rte. 6 at 5 p.m.; Sunday, July 24, noon, at both Raynham, Rte. 44, and Walpole, Mass.

AUCTION SALES — Match wits with professional Yankee auctioneers evenings every Friday at Northampton. Rte. 9.

ARMY TOURS — Special public tours every Thursday at Otis Air

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 26 1955

Bernstein to Conduct Symphony of the Air

By a Staff Correspondent of The Christian Science Monitor

New York

Leonard Bernstein, whose musical activities range from composing the scores for Broadway shows to conducting concerts of serious music, has been appointed conductor of the Symphony of the Air for the 1955-56 season.

The appointment, announced July 25, was made by the Symphony's board of nine trustees who are elected by the whole membership of the former NBC Orchestra.

According to a Symphony of the Air spokesman, Mr. Bernstein's contract calls for six Carnegie Hall concerts. The dates are Nov. 9, Dec. 13, Jan. 6, Feb. 3, March 7, and April 18.

It was noted that this is a "composing year" for Mr. Bernstein. He has undertaken to write a Broadway musical comedy, a work commemorating the 75th anniversary of the Boston Symphony Orchestra, and an operetta based on "Candide." Under the circumstances, his appearances with the Symphony of the Air will probably be his only activities as a conductor next season.

Mr. Bernstein, who is now at the Berkshire Music Festival at Tanglewood, in Massachusetts, is due to meet with the Symphony of the Air board at an early date to choose programs and soloists for the 1955-56 season.

Barre Gazette 7/21/55

ONE DAY TRIP TIPS

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Chicken Barbecues — Take your pick — Saturday, July 25, West Carver, Rte. 44 at 3 P.M., and Wareham, Rte. 6 at 5 P.M.; Sunday, July 24, noon, at both Raynham, Rte. 44 and Walpole, Mass.

Auction Sales — Match wits with professional Yankee auctioneers evenings every Fridays at Northampton; every Wdnesday at Westampton; every Wednesday at West-

Army Tours — Special public tours every Thursday at Otis Air Force Base. Rte. 28, Cape Cod; Antiaircraft practice every Wednesday, Wellfleet, Route 6.

Kiddies Train Ride — Daily through scenic cranberry bogs over quaint Edaville Railroad. South Carver, Rtes. 3 to 44 to 58.

Herald Tribune 7/28

List 1-Act Operas At Tanglewood

Special to the Herald Tribune

LENOX, Mass., July 27.—Bohuslav Martinu's "Comedy on the Bridge" has been added to the bill of one-act operas which the Berkshire Music Center will stage at Tanglewood at 8:30 p. m. Monday night, Aug. 1. Boris Blacher's "Romeo and Juliet," Darius Milhaud's "Ariane Abandoned" and a short choral program complete the evening's schedule. The Martinu work was staged by the Center in 1951, the two other operas are new to Tanglewood.

Admission to Monday's performance, and to the opera double bill of Louis Mennini's "the Rope" and Mozart's "Zaide" set for Monday and Tuesday nights, Aug. 8 and 9, is limited to subscribing members of the Society of Friends of the Berkshire Music Center. Ticket information may be obtained from the Friends' office at Tanglewood (Lenox 600).

Roxbury Citizen
BOSTON, Mass.
Weekly Non-Partisan
Circ. 19,000 Free

JUL 2 1 1955

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CHICKEN BARBECUES — Take your pick—Saturday, July 25, West Carver, Rte. 44 at 3 p.m., and Wareham, Rte. 6 at 5 p.m.; Sunday, July 24, noon, at both Raynham, Rte. 44, and Walpole, Mass.

AUCTION SALES — Match wits with professional Yankee auctioneers evenings every Friday at Northampton. Rte. 9.

ARMY TOURS — Special public tours every Thursday at Otis Air Force Base. Rte. 28, Cape Cod; Antiaircraft practice every Wednesday, Wellfleet, Rte. 6.

KIDDIES TRAIN RIDE — Daily through scenic cranberry bogs over quaint Edaville Railroad. South Carver, Rtes. 3 to 44 to 58.

Mattapan Tribune
BOSTON, Mass.
Weekly Independent
Circ. 8,500

JUL 2 1 1955

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ARMY TOURS — Special public tours every Thursday at Otis Air

Knickerbocker News, Albany N.Y.

STUDENTS AT TANGLEWOOD—Three Capital District students are studying music this summer at the Berkshire Music Center, the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts. Left to right, Lewis Rubenstein, 36 Brookline Ave.; Bruce Edwin Paine, Canajoharie, and Richard E. Krause, 15 Hawthorne Ave., Delmar, and Roger Sessions, seated, well known American composer who teaches composition at Tanglewood. Rubenstein, who studies French horn, and Paine, who studies trombone, play in the students' orchestra. Krause is enrolled in the opera department.

Sunday News
BURLINGTON, Vt.
Independent
Circ. 12,391

JUL 24 1955

All-Beethoven Concert Marks Festival Plans

Special Sunday News Report

LENOX, Mass. — The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, moves into its six weeks of summer symphonic music Wednesday with a program of three Beethoven quartets by the New Music String Quartet in the theatre-concert hall.

Charles Munch, music director of the Boston Symphony, conducts two of the weekend's three concerts in the huge music shed, on Friday and Saturday evenings, and Pierre Monteux takes the podium with the orchestra next Sunday afternoon for the second of his three guest appearances this summer.

Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Players of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra.

Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the music shed as soloist in the "Emperor" Concerto.

Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and George Piatigorsky as soloists in the Concerto for Violin and Cello

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Citizen (e)
WINSTED, Conn.
Independent
Circ. 3,445

JUL 19 1955

AREA RESIDENTS AT TANGLEWOOD, SOME HAVE BOXES

The Berkshire symphonic festival at Tanglewood is well under way this season and as usual is attracting large crowds. People from Winsted and the surrounding area in numbers attend the concerts or the events in the music barn at one time or another during the summer.

In addition to those who attend only occasionally, there are many from here who hold season passes. There are even two or three who have boxes, including Mrs. P. A. Kelemen of Norfolk.

The events of Tanglewood have now become known the world over, and each year brings thousands more to this spot, which is a sort of summer music Mecca. Winsted is fortunate to be within easy driving distance of Tanglewood, and it is heartening to know many local persons are taking advantage of the offerings there.

Three One-Act Opera At Tanglewood Monda

Three contemporary one-act operas, two of them Tanglewood premieres, will be performed by students of Department IV (Opera) of the Berkshire Music Center for a single performance at Tanglewood, Lenox, Mass. on Monday, Aug. 1, in the Theater-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others.

The operas are "Romeo and Juliet," a chamber opera in three parts in English by Boris Blacher, Director of the Hochschule fur Musik in Berlin, now on his first visit to the United States as guest composer in residence at the Berkshire Music Center; "Ariana Abandoned," a one-act opera by Darius Milhaud, in an English version by Ludwig Zirner; and "Comedy On the Bridge," a short comic opera by Bohuslav Martinu, with English text by Walter Schmolka. Boris Goldovsky has directed all three productions.

B. Herald
7/28

Cellist Cancels Tanglewood Dates

Because of a shoulder ailment cellist Gregor Piatigorsky has canceled engagements at three concerts at the Berkshire Festival at Tanglewood.

He was to have appeared Sunday afternoon and Aug. 10 and 12, but yesterday wired Charles Munch, music director of the Boston Symphony Orchestra, he would be unable to leave his California home.

Mr. Munch announced today the three programs have been revised. Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at the Symphony's all-Brahms program Sunday afternoon, Mr. Stern will perform Brahms' Concerto for Violin D, Op. 77.

SPRINGFIELD UNION, SPRINGFIELD, MASS., THURSDAY, JULY 28, 1955

Test Your Horse Sense

ANSWERS
Test Is On Editorial Page

1. Oil of vitriol (Sulphuric acid)
2. Accounting
3. Skeet (Shooting)
4. Pattern
5. Lettuce (Vinegar)
6. The salesman and the waiter would probably be extroverts. The other three are usually introverts since they work with inanimate objects.

STRING QUARTET PERFORMS WELL AT TANGLEWOOD

Music Provides View of Periods of Beethoven's Creative Work

By WILLARD M. CLARK

Tanglewood, July 27—The first concert in the Wednesday night chamber music series brought us the Knoll String Quartet in an all Beethoven program. Tonight three more quartets by Beethoven were played by the new music string quarter. They played the "Quartet in G major, Op. 18, No. 2"; the "Quartet in E Flat, Op. 127" and the "Quartet in A Minor, Op. 132."

From Aspen, Colorado

The new music quartet includes Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello. It is the quarter-in-resident of the International Aspen Festival in Colorado.

The three quartets played tonight provide a brief view of the various periods of Beethoven's creative work in this medium. We find in the Opus 18 quartet, music which is pliant, forceful in rhythmic accent, and in the final movement, music of "unbuttened" gaiety.

More than a decade passed before the "Opus 127 Quartet No. 12 in E Flat Major" was unveiled. The quartet reveals immediately that it was a far better equipped Bethoven who had written it. Indeed it may be numbered among the five immortal creations in this medium, written one after the other. Following the six bar introduction of broad chords, like an organ, the quartet moves for the most part delicately and lightly until its zephyr-like close.

The final work, "Quartet No. 15 in A Minor," was given a program clue by Beethoven who wrote above the slow movement, "song of thanksgiving to the deity by a convalescent, in the lydian mode." The theme of the finale appears among sketches for the "Ninth Symphony."

On Youngish Side

The members of the new music quartet appear to be on the youngish side. They play fine instruments and bring to their interpretations considerable vitality and finesse. Thus the 1175 people in the audience heard bright, highly rhythmic reading of the "Opus 18, No. 2 Quartet." At first hearing one wished for greater dynamic contrasts, but after the opening movement there was plenty.

The "Opus 127 Quartet" is of sterner stuff. From its opening meancing chords to its dramatic finale, this quartet abounds in provocative situations, surprises and relentless onward surge. The Adagio, one of the longest Beethoven wrote, was provided a superb delineation rich in contrast and tonal beauty.

The final "Quartet Opus 132" was the more demanding in its requirements than the first two. It received a notable performance, scholarly in conception and magnificent in presentation. These four young musicians have been together long enough to have acquired that necessary unit of thought and expression and their artistic ideals are high.

The second series of shed concerts by the Boston Symphony Orchestra opens Friday night when Mr. Munch will conduct music by Handel, the "Water Music," Schumann's Fourth Symphony and Brahms' Fourth Symphony and the first performance at Tanglewood of Samuel Barber's setting of the "Prayers of Kierkegaard" for mixed chorus, soprano solo and orchestra. Leontyne Price will be the soloist.

The Saturday night program will be devoted to Beethoven's Overture to "Egmont,"; the concerto for piano No. 5 in E-Flat Maj with Rudolf Serkin as pianist, the "Eroica."

Sunday afternoon there will in Brahms program conducted pierre Monteux. It will open w the Academic Overture. Iss Stern will play the violin conce and the program will conclu with "Symphony No. 1 in Minor." The illness of Mr. Piat gorky necessitated cancelling t Brahms' "Concerto for Violin ar Cello."

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 23 1955

Tanglewood 'Parade' Set for Aug. 11

Tanglewood will be On Parade Thursday, August 11.

The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954 afternoon and evening festivities in Lenox, Mass., is in aid of the Boston Symphony Orchestra's Summer school of music, now in its 13th season in conjunction with the six-week Berkshire Festival.

The gala day's activities, from 6 to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, dancing on the lawn.

* * *

THE BOSTON "POPS" Orchestra with Arthur Fielder, its conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's, 6,000-seat Music Shed.

Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, at 8:15 will conduct Boston Symphony in the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, assistant director of the Berkshire Music Center, now on leave of absence.

* * *

MR. BERNSTEIN, noted equally as composed, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program also will include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600. A special added attraction for purchasers of box seats at $5 and front sections (reserved) of the great Music Shed at $4 and $3, is a performance of opera at 4 p. m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations, at 6 p. m., by the Berkshire Music Center's symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

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THE SPRINGFIELD UNION, SPRINGFI

ONE-ACT OPERAS TO BE GIVEN AT MUSIC CENTER

Two of Three On Monday's Program Having Tanglewood Premieres

Lenox, July 27—Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood on Monday at 8.30 p. m. in the Theater-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (Chorus).

Open to School's Friends

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, Director of the Hochschule for Musik in Berlin, currently visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950. It was first staged in the U. S. in 1953 by the Opera Workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the associate division of the Opera Department.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka.

The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

BLUE CROSS, SHIELD MOVES

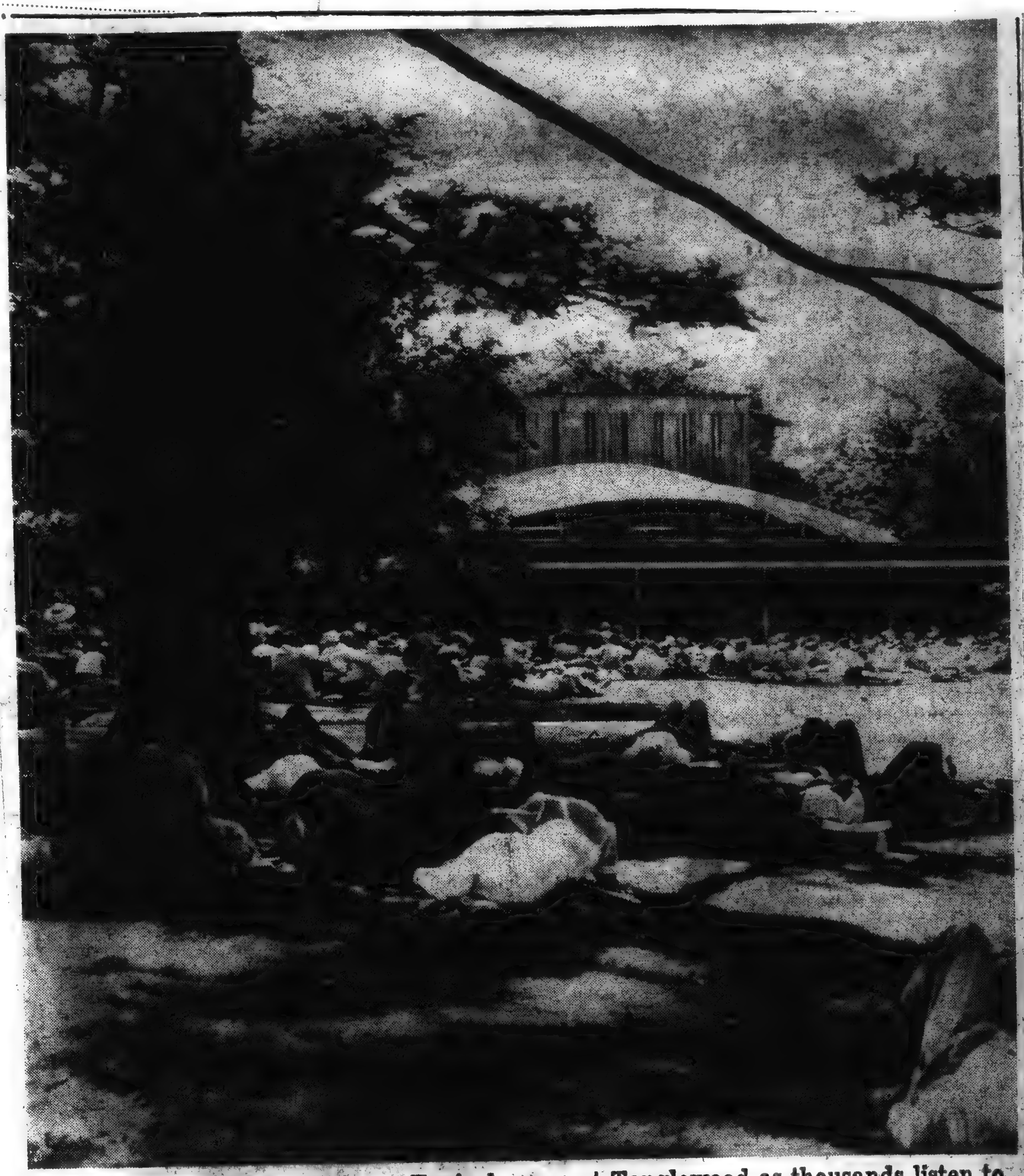
The Springfield office of Blue Cross and Blue Shield has moved to new quarters in the Medical Center Building on Maple St.

A rose-colored pastor, a Russian bird, has been spotted in England—the first in 75 years.

To modernize its wood-products industries, Finland got a $12,000,000 World Bank loan.

Eagle (e)
CLAREMONT, N. H.
Independent
Circ. 9,068

JUL 22 1955



BERKSHIRE festival audience. Typical scene at Tanglewood as thousands listen to music by Boston Symphony orchestra and chamber groups.

Albany Knicker, News

Tanglewood To Present 3 Operas

Three contemporary one-act operas will be presented by students of the opera department of the Berkshire Music Center at Tanglewood at 8:30 p. m. Monday.

The performance is open to those who support the Music Center, summer school of the Boston Symphony Orchestra, by joining the Society of Friends of the Berkshire Music Center.

The program will include "Romeo and Juliet," "Ariana Abandoned" and "Comedy on the Bridge."

A chamber opera in three parts, "Romeo and Juliet" is by Boris Blacher, director of the Hochschule for Musik in Berlin. He is visiting America for the first time as guest composer in residence at the Berkshire Music Center.

"Ariana Abandoned," a one-act opera by Darius Milhaud, will have its Tanglewood premiere on this program and will be given in the English version of Ludwig Zirner.

"Comedy on the Bridge" is a short comic opera by Bohuslav Martinu.

The operas are produced under direction of Boris Goldovsky, head of the Tanglewood opera department. He is staging the Milhaud work and his stage director, Sarah Caldwell, is directing "Romeo and Juliet" and "Comedy on the Bridge."

On the same program a concert will be given by the choral department of the Music Center. It will include choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others.

Banner (e)
BENNINGTON, Vt.
Independent
Circ. 4,685

JUL 25 1955

Tanglewood Music By Beethoven

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leantyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role.

Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p. m., the Sunday afternoon performance is at 2:30 p. m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10:00 a. m. (July 30.)

Tanglewood Benefit Set Aug. 11

Tanglewood on Parade, the annual concert and program for the benefit of the Berkshire Music Center, will be presented Aug. 11. The Music Center is the Boston Symphony Orchestra's summer school of music which is conducted in conjunction with the Berkshire Festival.

The first half of the concert, starting at 8:15 p. m. will be given by the Boston Symphony, conducted by Leonard Bernstein. The Boston "Pops" Orchestra, with its conductor, Arthur Fiedler, will perform a typical "pops" program for the other portion of the concert.

Mr. Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, will conduct the first performance of a suite he has arranged from the music he composed for the film, "On the Waterfront." He also will be piano soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue."

Mr. Fiedler's program will include "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "pops" vein will follow.

8-A THE KNICKERBOCKER NEWS
Albany, N.Y., Mon., July 25, 1955

Monteux Dominates Concert

A venerable man of music, Pierre Monteux, dominated the 11th program at Tanglewood Music Shed Saturday night. The grand old man of 80 was guest conductor of the Boston Symphony Orchestra. From the moment of his entry, with the orchestra rising to welcome him, the tone was established.

At ease among old friends, Monteux, without a mannerism of display, led a solid program that demonstrated the thrill of Tanglewood. The response of the orchestra to this commanding personality approaches affection. Monteux plays the scores to reflect the soul of the music therein and the players strive for the sincerity of expression he demands.

The grandeur of the Bach Passacaglia in C minor, as orchestrated by Ottaring Respighi, far surpasses other orchestrations of this work. Calling for huge resources, from organ to contra-basson, using solo instruments to great advantage, Respighi broadens the musical base to include much more than religious overtones.

A stunning performance such as this almost makes anticlimax sure to follow, but Monteux, following the plan of a Beethoven cycle at Tanglewood this summer, gave a reading of the Second Symphony that was delightful in contrast. Amiable and gay, always straightforward and impelling, the smooth style swept along to emphasize catholic taste precisely expressed.

The orchestral suite arranged by Roger Sessions from his music for Andreyeff's drama "The Black Masters," remains fresh in concept and technique after some 30 years. A tortured soul bespeaks tortuous music, often strident and rhythmically percussive. The ballet-like "dance sarcastico," and the expressive "scene," with solo instruments predominating, particularly display the realistic skill of this modern American style. Called to the podium to accept an ovation, Mr. Sessions expressed gratitude to the conductor, soloists, and orchestra for the forceful reading of his music.

To close, Monteux turned to Richard Strauss' tone poem, "Death and Transfiguration." This fantasia, an exploration of spiritual realization, became revitalized in a majestic performance.

Courant (m)
HARTFORD, Conn.
Republican
Circ. 86,944

JUL 23 1955

Stern Stars With Boston, Beethoven

LENOX, Mass., July 22—Special) — As an old Courant hand said a generatio nor two before my time, "everybody talks about the weather, but no one does anything about it."

That, as a matter of fact, is how it has been with Shakespeare and Beethoven, too. Down at Stratford, they're trying to straighten out one of these deficiences. And up here at Tanglewood, Charles Munch and the Boston Symphony Orchestra are tackling the other. For the main concerts of the Berkshire Music Festival, which opened in Elie Saarinen's famous shed tonight, will be devoted largely to Beethoven's music during the next four weeks.

Stern Heard

This resumption of homage to the master could not have gotten off to a finer start than it did this evening. Isaac Stern, one of the most moving of contemporary violinists, was here for the occasion, playing of course the wonderful concerto in magnificent fashion. Mr. Stern does not have the most slashing style of playing, but no one plays with more purity of tone, nor more exquisite attention to detailing. As a matter of fact, there were many moments tonight when he played with such delicacy that he almost seemed to be soliloquizing. One can brandish the music and the bow more than Mr. Stern does, but you can't get it out with any more tender and honeyed effect.

Mr. Munch and Mr. Stern collaborated for a most perfectly integrated performance. Mr. Munch's approach to the violin concerto is rather straitly emotional. It does not have the fine-drawn lucidity that would satisfy the classically minded among Beethoven's admirer's, but it is intense and large and ever dramatic, as if it were of a piece with the "Coriolan" overture which preceded it, and it will definitely satisfy those who want their Beethoven on the impressive side.

Customers Satisfied

In any event, it seemed to satisfy most of the 7,600 customers who were present tonight, most of them in the shed, a sprinkling of them encamped on the lawn. Mr. Stern received, after the first movement of the concerto, a din of applause which was louder and more sustained than many another guest artist earns at the close of a work, and when he had finished, the hullaballoo rocked the shed.

The orchestra played in its shirtsleeves. When the Boston Symphony men are permitted to discard their jackets, then you know it's really hot. But it was no "shirtsleeve performance." Weather or no, they played handsomely across the evening. Mr. Munch, who retained his coat, went at them with unabated fury and they answered him with a magnificence of tone, a show of virtuosity and a precision of effect that characterize the Boston performance at its best. Only in the outset of the "Coriolan" was there a little pulling and hauling, before conductor and players got off on the same foot.

But the Seventh Symphony, which concluded this evening's all-Beethoven concert was a masterpiece of brilliance, Mr. Munch pressed the orchestra along at a breathless clip in all the brisk movements, and the performance rang with brio and verve. The Symphony is familiar to every one under the tag "Apotheosis of the Dance," but here was a vigor and bounce requiring some stronger term than dance. It was again a sample of the drama that Mr. Munch finds for Beethoven. It was a kind of testimony to conductor and orchestra one doesn't habitually find here, that hardly anyone left the shed or grounds before the playing of the symphony was over. Usually, the audience tide has turned and is starting to run out half way through the final number. Not so tonight. Mr. Munch and the boys and gals of the Boston had them riveted to their seats, those hard iron seats we have in the shed. It was a terrific start for the month long salute to Beethoven.

—T.H.P.

Albany Knickerbocker News

Tanglewood String Orchestra Presents Vivaldi, Boccherini

Italian classics featured the seventh program in the Theater Concert Hall at Tanglewood Saturday. Opening with two Vivaldi concerti grossi, 11 and 10 of Opus 3, Musical Director Charles Munch found his string orchestra firmly responsive to the vigor he imparted.

The sudden echo effects, the superb balance and the flexible control in the trasitional sections revealed the artistry of the Boston Symphony string section. Beautiful phrasing in the tender large movements created an ethereal lovliness. In the second concerto, four solo violins dominated. Concertmaster Richard Burgin and his cohorts made this an exciting contribution.

The featured soloist was his brilliant young first cellist, Samuel Mayes. His interpretation of the Boccherini concerto, Op. 34, was most interesting. A work that depends almost entirely on the solo performer for full realization, the Boccherini, despite its thin scoring and modest musicality, held everyone in rapt attention. An excellent performance resulted from the complete freedom of the soloist to explore every nuance with abandon. Munch properly balanced the orchestra and anticipated each liberty. In spite of the heat and humidity, Mayes gave assurance to the technical displays, particularly in the two complicated cadenzas.

Returning to Vivaldi for the final half of the program, Hugh Ross led the festival chorus of 75 mixed voices in the Gloria for solo voices, chorus and orchestra. Taken from the ritual mass, this balanced musical unit begins and ends in high brilliance with contemplative and lively music alternating.

Sara Mae Endich, soprano, and Sadie McCollum, contralto, were attractive young soloists with Miss Endich particularly appealing.

The chorus, exuberant and well trained, supported Ross in the furious opening through the contrasts of the calm harmonic style and fugal imitations in later sections.

For a chamber concert this program offered great variety in the resources required in its presentation. Next week the concerts move to the large shed with the full forces of the Boston Symphony Orchestra in action.—C. F. S.

Albany Knickerbocker News

Munch to Offer Premiere Of Barber Work Friday

Charles Munch, director of the Boston Symphony Orchestra will conduct the orchestra in two of three Berkshire Festival concerts in the Music Shed at Tanglewood next weekend. Pierre Monteux will take the podium for the third program.

Mr. Munch, will conduct the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard" Friday night. Leontyne Price, soprano, has the principal solo role in this work. Supporting roles will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano, The Tanglewood Choir, trained by Hugh Ross, will assist.

The program also will include music of Handel, Schumann and Brahms,

Mr. Munch will give his third all-Beethoven program of the 1955 festival next Saturday night. Rudolf Serkin, noted pianist, will make his first appearance in the Music Shed as soloist in the "Emperor" Concerto. The program also will offer Overture to "Egmont" and Symphony No. 3.

The third Shed concert of the weekend will be Mr. Monteux's all-Brahms program Sunday afternoon. This program will have Isaac Stern and Gregor Piatigorsky as soloists in the concerto for violin and cello.

Festival patrons also will have the opportunity of hearing the Boston Symphony in a public rehearsal at 10 a. m. next Saturday. A nominal admission charge will go into the orchestra's pension fund.

Eagle 7/27

In Brief . . .

Although the formal sessions of the Workshop for World Understanding have apparently been adjourned *sine die*, it is satisfying to see that the organization's high purpose will be well voiced again in its sponsorship of the forthcoming sixth annual visit of U.N. personnel to Tanglewood . . . If ex-Representative Dwyer makes as articulate a bid for the mayor's job as he made and lost for Congress a year ago, his candidacy could contribute a lot toward making this year's city election campaign as informative as it will obviously be lively . . . For an ego-building all-out endorsement of this area as a vacation spot, it would be hard to beat the current issue of *Cue* magazine, which extolls our virtues in unqualified terms in an article entitled "The Berkshires Have Everything." Happily, they neglected to include hot weather under "everything" . . .

Representative Casey Turner's bill to permit Lee to by-pass civil service regulations by giving a police appointment to the man he succeeded as selectman is doubtless cricket by the standards of the smaller towns, but it would cause a horrendous howl if it happened in Pittsfield . . . In the light of the half-way job that many communities in the county are doing toward maintaining up-to-date public health programs, it's hardly surprising that so many of them haven't even bothered to reply to the state Health Department's attempt to assess the problem . . .

Times (e)
HARTFORD, Conn.
Independent Democrat
Circ. 109,680

JUL 23 1955

Munch and Stern Offer Beethoven At Tanglewood

By GEORGE W. STOWE

Lenox, Mass.—The preeminent position of Beethoven in our musical and cultural heritage is being asserted this year at Tanglewood. It was not surprising, therefore, that the opening Shed concert last night should be devoted exclusively to his works.

Despite the saturating effect of mid-Summer humidity, the enthusiasm of the audience could not be dampened by mere climatic conditions. Everything was hailed with jubilant applause and the shirt-sleeved orchestra must have felt duly rewarded for its exertions under less than ideal playing conditions.

The concert's success owed much to Charles Munch, who astutely devised a program appealing alike to the casual concertgoer and to the discriminating Beethovenian. It was an evening of acknowledged masterworks—the Violin Concerto, the Seventh Symphony and the "Coriolanus" Overture—surely something for every taste.

* * *

WE CANNOT REMEMBER Mr. Munch displaying a more energetic podium technique than he did last night. Gone was the lassitude that characterized so many of his appearances during the last two seasons. He exuded a vitality and pure animal spirit that communicated to the orchestra and inspired its playing.

In "Cariolanus," as in some of the other overtures, Beethoven found the artistic consummation that eluded him in his one operatic venture. They exemplify his unique genius for compressing musical materials into a dramatic entity. It was in this spirit that Mr. Munch seemed to approach his task, creating, as it were, a miniature music drama.

* * *

ISAAC STERN was soloist in the violin concerto and brought to it an imposing technique that found no difficulties of execution, except insofar as the humidity kept untuning his strings. What his playing lacked was a unifying interpretative scheme, the noble concept of Francescatti.

There were moments of genuine beauty, notably the ethereal and tender second movement; orchestra and soloist were in exemplary balance and Stern played like an angel. But in the first movement he was too often thin-voiced of tone and made its cadenza a mere showpiece for his astounding technique.

* * *

MUNICH BROUGHT US a stirring finale in the Seventh Symphony This exultant paean to joy received just the expanive and rapturous treatment it deserves. In cumulative power it was an unrivaled performance; at least we have heard nothing like it since Toscanini retired.

Wagner called it the "apotheosi of the dance." Under the ministrations of Munch it not only danced but sang with unquenchable and full-throated rapture.

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Eagle 7/23

Lenox

ROBERT U. JOHNSON Tel. 163

1,000 Visit Information Booth

LENOX—Friday and Saturday, some 1,000 tourists crowded into the Kiwanis Information Center seeking local accommodations and more than half were turned away, according to Mrs. John M. O'Brien, in charge of the booth.

With only 160 rooms registered at the Center, Mrs. O'Brien placed 350, sent another 100 to local inns, and the rest went to Pittsfield, Lee or Stockbridge to find a room for the night.

One New York City school teacher sat at the Center all day Saturday, hoping for a last minute cancellation. When none materialized, Mrs. O'Brien took her home and let her sleep on a folding cot out on her porch.

George L. Hughes, who assists Mrs. O'Brien, opened up the information center Sunday morning at 10:30. A line had already formed, many of whom had spent the night in their cars, according to Mr. Hughes. They planned to drive back home early Monday morning.

Weekday Demand Slight

"We could fill 350 rooms every weekend from now until the end of the Tanglewood season," said Mrs. O'Brien. She admitted, however, that the weekday demand was slight.

Expenses of the Center are underwritten by the Lenox Kiwanis Club, with a $3 registration fee per room and contributions from local inns providing most of the cash necessary. A donation basket, where grateful tourists drop in quarters and dimes, has added another $100.

Expenses of the Center include salaries of Mrs. O'Brien and Mr. Hughes, telephone service and secretarial work. A basket of some 1,200 letters asking for reservations (mostly for Friday and Saturday nights) has gone unanswered. For one, the Center does not accept reservations for less than a week. Cost of answering this correspondence is prohibitive is the other reason, said Mrs. O'Brien.

Estimating that each of the 350 tourists placed locally in Lenox spend on the average of $10 a day, Mrs. O'Brien feels that more than $40,000 of this business is handled by the Center during the Tanglewood season. And of this amount, $25,000 goes directly into the pock et sof local home owners who use the service of the Kiwanis Center, said Mrs. O'Brien.

Tanglewood Tales

Parade Plans

At Tanglewood on Parade, when simultaneous demonstrations are given to the public, from 6-7 p.m. by various departments of the Berkshire Music Center, there will be a symphony program by the student orchestra in the Music Shed, opera by the opera department in the Theater-Concert Hall, chamber music by students of Department I in the Chamber Music Hall, and during the serving of box lunches, a concert by the choral department from the steps of the administration building of the Boston Symphony's summer music school.

* * *

Dahl To Conduct

Ingolf Dahl, who heads the popular Department V (Tanglewood Study Group) at the Berkshire Music Center, and who is associate professor of music at the University of Southern California, where he directs both the Collegium Musicum and the University Orchestra, will conduct one of his own compositions at the final concert of the student symphony orchestra at Tanglewood, on Saturday, Aug. 13 in the Music Shed at 3 p.m. It is a symphonic legend in four parts, entitled "The Tower of St. Barbara," about a saint of mediaeval times, and it was commissioned and recorded by the Louisville, Ky., Orchestra under a Carnegie Foundation grant and performed four times last season. Simultaneously, the New York Woodwind Quintet will be performing Mr. Dahl's Woodwind Quintet at the South Mountain Chamber Music Concert, Pittsfield.

* * *

Training Female Chorus

Hugh Ross's assistant in the Berkshire Music Center's choral department, Miss Iva D. Hiatt, director of the Smith College Choral Society, is training the female members of the Festival Chorus (composed of members of the Berkshire Music Center's choral, opera and Study Group departments) for participation in the Debussy "Sirenes," one of the three Nocturnes which Pierre Monteux will conduct on his final Berkshire Festival concert, Saturday evening Aug. 13 in the Music Shed. The "Sirenes" has not been given at Tanglewood since the early days of the Festival.

* * *

Berkowitz Program Aug. 10 Announced

Ralph Berkowitz, dean of the Berkshire Music Center, has substituted a program of Beethoven trios, quintet, cello sonata and songs by six principals of the Boston Symphony Orchestra, tenor David Lloyd and his own piano assistance for the scheduled program of five cello sonatas he was to play with Gregor Piatigorsky for the concluding event on the Wednesday evening chamber music series at Tanglewood, on Aug. 10. The six BSO first chair members are Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French horn. The program consists of Trio in B flat, Opus 11, for Clarinet, Cello and Piano; "An die Ferne Geliebte" (to the distant beloved), six songs for tenor and piano; Sonata in A, Opus 6, for Cello and Piano; Trio in G for Flute, Bassoon and Piano; and the Quintet in E flat for Oboe, Clarinet, Bassoon, Horn and Piano.

* * *

New Yorker Cover

The colorful cover of the July 23 issue of the New Yorker, depicting couples picnicking on a lawn and relaxing under shade trees, inset into a page of music, although its locale is unidentified, can be assumed to be Tanglewood. The Boston Symphony's musical experts have identified the sheet of music as a page from Bach's "Suite in D major," which was performed by the orchestra in the Berkshire Festival concerts of 1954.

* * *

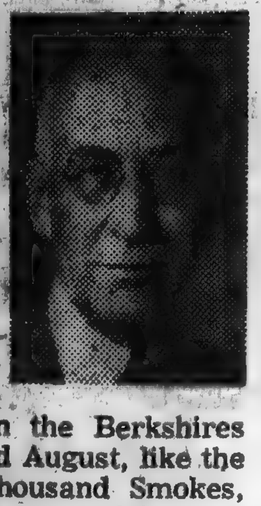
Fiedler's Sister On Center Staff

Elsa Fiedler, who has joined Emanuel Balaban and Paul Ulanowsky on the staff of the Berkshire Music Center's opera department, as a coach in opera repertory, is a sister of Arthur Fiedler, the celebrated conductor of the Boston "Pops" Orchestra, which is returning to the Tanglewood Music Shed for a second appearance, on the gala "Tanglewood on Parade" evening concert Thursday, Aug. 11.

Our Berkshires

Culture Busting Out All Over

By Walter Prichard Eaton



I hope the editor of *The Eagle* is not too modest to let me publicly thank him in this corner of his own paper for the aid and comfort he has afforded me in these trying times. If it were not for the almost unbelievable extent of the coverage (that's a horrid word) that *The Eagle* achieves when culture craters erupt in the Berkshires through July and August, like the Valley of Ten-thousand Smokes, I don't know what would become of me. Having a New England conscience, at least where culture is concerned, probably I should feel it my duty to attend as many eruptions as time and income would permit, and what that would do to my health this hot weather I hate to think. What it would do to my disposition simply does not bear thinking of at all.

* * *

FOR THE TRUTH is that I am not musical, and after a short time—say 30 minutes—most symphony concerts bore me. Also, to get to Tanglewood, to get parked, to climb over recumbent torsos on the way to a seat, to crawl away again in a traffic jam after the concert, is too high a price to pay for something I don't really enjoy.

But the truth is I don't like jazz either. It doesn't bore me; it infuriates me and makes me sick at my stomach. Probably that means I am deficient in a sense of rhythm, which may explain why most dance recitals leave me cold. The old Russian ballet was wonderful, Pavlova was wonderful, Isadora Duncan was wonderful—when she wasn't ridiculous. But it's a long, long way to Jacob's Pillow, and my heart's not there.

I used to enjoy picture exhibitions in the far-off days when pictures remotely resembled something, but now that they have become pink parallelograms or other abstract symbols of the painter's ego I find most of them intolerably tiresome. But how the pictures are erupting in the Berkshires! The Barrington Inn ballroom is full of them. Soon the Museum in Pittsfield will be full of them. They blossom in Tyringham, they burgeon in Lenox. And my wretched conscience would drive me to visit them all, pursuing culture till my feet gave out, were it not for the ministrations of *The Eagle*.

* * *

BY SOME mysterious legerdemain the entire *Eagle* staff, during July and August, is transformed into critics of all the arts. Not a culture crater erupts from Williamstown to the Connecticut line but somebody from *The Eagle* is on the spot, delighted to write about it, and to write about it so picturesquely that I can sit quietly at home, read my paper, and savor all these cultural manifestations without the painful necessity of seeing or hearing them for myself.

How I enjoy jazz when Milton Bass writes about it! How charming I find his bop artist, who wears a goatee and a beret as a badge of his trade, like an architectural graduate of the Ecole de Beaux Arts. How exciting I find his saxophonist who "picks up the structure and sniffs his way through, around and over it until he finds something that stirs his imagination and desire." I like to read about this remarkable fellow—and thank goodness I don't have to hear his saxophone sniff.

* * *

UNTIL RECENTLY *The Eagle* as several disgruntled readers complained, paid too scant attention to sculpture. But that has been attended to. After reading the account last Thursday of the Abate exhibit at the Museum, I am convinced that a trip to Pittsfield is unnecessary. It could not reward me more richly than *The Eagle* article has done.

Here is an item in stone, called "The Beginning of Life." "This piece, like a Henry Moore, has a hole poked right through its middle, which creates an exciting reciprocation between form and space . . . His [the sculptor's] foetus-shaped void is a good foil for the well cut ecstasy of his merging man and woman . . . Also because of the evenness of the curvature of the big ellipse the whole composition from the front view spins faster the longer it is watched, resulting in speeds the subject can hardly tolerate."

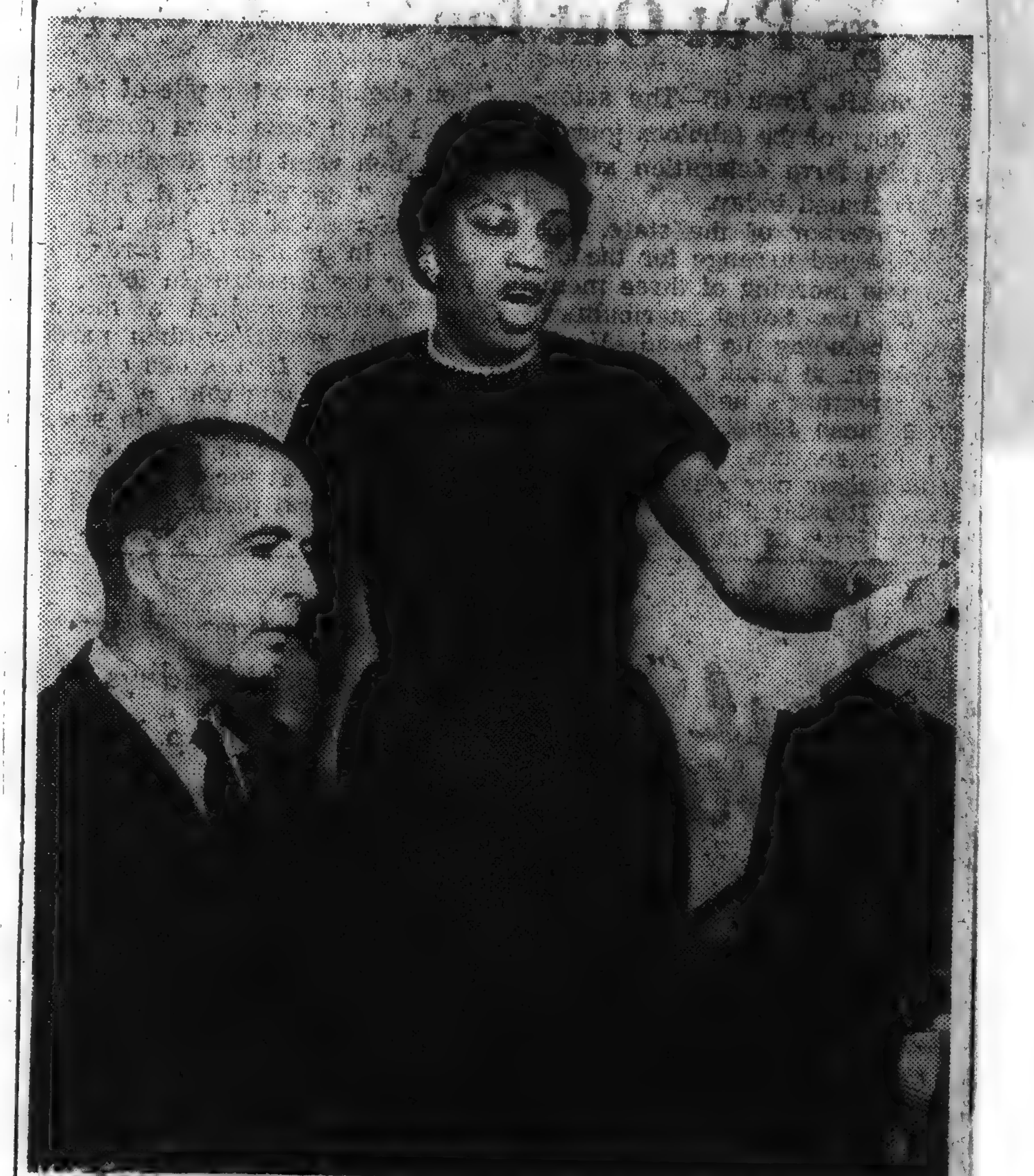
I doubt if I could tolerate it either if it started spinning right in front of me. But it is fascinating to read about. Almost as fascinating is another statue, apparently suspended from the ceiling, "a courageously personal symbolism well carried out in design. But unfortunately the image of two hands supporting a limp body in space loses most of its dramatic possibility because the whole is patently supported at the figure's navel by ordinary picture wire, twisted at the end."

On this point I suspect the critic is being a bit unfair. Probably the Museum didn't have any umbilical cord on the premises.

* * *

IT ALL MAKES fascinating reading as I sit on the terrace with an iced drink beside me and bless *The Eagle* for bringing me the very breath and being of so much culture with no effort whatever on my part. I read about a saxophone, and listen to a robin. That is the ideal way to enjoy a saxophone. Culture is busting out all around me, and *The Eagle* digests it all for me. I don't have to see it, or hear it—just know about it.

But when the weather gets cooler, maybe I'll get somebody to play me a little Mozart.



GOING OVER THE SCORE of "Prayers of Kierkegaard," which will have its Tanglewood premiere Friday evening with Charles Munch conducting the Boston Symphony Orchestra in the Music Shed, are the composer, Samuel Barber, left, formerly a guest teacher of composition at the Berkshire Music Center, with soloist Leontyne Price, a former Tanglewood student, who will sing the work at Tanglewood Friday night.

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cc Berkshire Courier 7/28

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Write or phone TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)

Baldwin Piano

RCA Victor Records

Herald (e)
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CUE
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[redacted]

MUSIC

BERKSHIRE FESTIVAL — Thru Sun, Aug 14 — Tanglewood, Lenox, Mass. Tel.: 600. Boston Symphony Orch. Chamber Music concerts 8:30 pm, $2 & $3. Chamber Orch. Fri, Sat 8:30, Sun 2:30. $4 & $5. Music Shed Fri, Sat 8:30, Sun 2:30, $2.50-$6.50. Tickets from Festival Ticket Office, Tanglewood, Lenox, Mass. General adm to grounds $2 on sale day of concert. July 8-17 concerts in Theatre-Concert Hall. July 22-Aug 14 in Music Shed. Info. on accommodations from Berkshire Hills Conference, Pittsfield, Mass. . . . Fri, July 22—Boston Symphony Orch. Beethoven, Coriolan Overture; violin concerto, Isaac Stern, soloist. Beethoven's 7th Symphony. Charles Munch cond. . . . Sat., July 23—Boston Symphony Orch. Bach-Respighi, Passacaglia & Fugue; Beethoven, Symphony [illegible] Sessions, Suite "Black Maskers"; [illegible] th and Transfiguration. Pierre Mo[illegible] . . . Sun., July 24 — Boston [illegible] Orch.; Beethoven: Symphonies Nos. [illegible] Charles Munch cond. . . . Wed., July [illegible] Music String Quartet, Beethoven [illegible] Op. 18, No. 2; Op. 127; Op. 132. . . . July 29— Boston Symphony Orch.: Handel, Water Music; Schumann Symphony No. [illegible] "Prayers of Kierkegaard", Chorus and soloist, Leontyne Price; Brahms Symphony No. [illegible] Charles Munch cond.

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NEWARK N. J. NEWS

JUL 17 1955

Newark News Photo

YOUNG CONDUCTOR—Henry Janiec of Passaic reads score of composition he is preparing for Berkshire Music Center in Tanglewood, Mass.

Young Conductor Goes to Festival

Passaic Man Again Named Assistant

Staff Correspondent.

PASSAIC — A young Passaic orchestra conductor, baton in hand, hopes his trip to Tanglewood, Mass., is another leg on the road to success.

Henry Janiec of 186 Columbia Ave., who became head of the Spartanburg (S.C.) Symphony Orchestra three years ago at the age of 22, has arrived at Tanglewood for his second summer as assistant conductor at the Berkshire Music Center.

He will assist Leonard Bernstein, composer-conductor, and will conduct the premier performances of "The Rope," a new opera, during the Berkshire Music Festival Aug. 8 and 9.

Janiec, who was top man in his graduating class in Oberlin (Ohio) College's music division, was named to direct the Spartanburg orchestra and teach piano and conduct at Converse College there before his 22nd birthday. Since taking charge of the city's amateur orchestra, he has increased its size from 49 to 86, gone into the area school systems and helped create a music program which now provides new musicians for the group.

Aids Productions

As head of the orchestra, Janiec frequently is called upon to assist in production of amateur and school musical productions. He also has been guest conductor on frequent occasions when traveling orchestral units visit Spartanburg.

"One of the biggest thrills I've ever received was when I was asked to be the guest conductor with the Boston Pops Orchestra," he said. 'It was in my first year as a professional conductor. I must admit it was nerve wracking."

Last year, Janiec applied for the post of assistant conductor at Tanglewood for the six-week summer series and he was accepted after an audition. He conducted in the famous Thursday night orchestral series, working with such men as Charles Munch, conductor of the Boston Symphony; Jean Morel, Richard Burtin, Thomas Shippers and Arthur Burgin.

As an assistant conductor, he also works with some 400 music students at the Berkshire Music Center, being one of only two or three conductors so assigned.

Will Direct Music at Tanglewood, Mass.

Each summer, thousands of persons attend the festival.

After the festival, Janiec will return to Spartanburg to prepare for the start of the fall semester.

"I don't have much time between the end of the school year, going to Tanglewood and returning to South Carolina," he said. "But music is my life—it's what I'm happiest doing."

Janiec is the son of Mr. and Mrs. Walter Janiec. His brother, Edwin, is director of the Chopin Singing Society, a Polish men's choral group.

Berkshire Courier 7/28

True Beethoven Spirit Prevails at Lenox As Violinist Stern Captivates Audience

By George E. Membrino

The full impact of the Berkshire Music Festival was felt this past week-end as the complete 105-member Boston Symphony Orchestra mounted the stage of the Tanglewood Music Shed at Lenox. Charles Munch shared the podium honors this weekend with Pierre Monteux, who conducted Saturday night's program. Some 25,000 paid admissions were rewarded by hearing four of the most exciting and enjoyable concerts yet presented at this summer "Salzburg of America."

Isaac Stern and Alexander Zakin teamed up on violin and piano, respectively, last week Wednesday evening to present three of the Beethoven Violin Sonatas. Heard were No. 2 in A major, No. 5 in F major, and No. 7 in C minor.

The true spirit of Beethoven prevailed throughout. Violinist Stern's true sense of feeling and exactness proved beyond a doubt his right to be considered one of the world's greatest. This raving about Mr. Stern must of necessity be carried over to Friday night's concert where he acted as soloist with the Boston Symphony Orchestra in the renditon of Beethoven's "Violin Concerto." The first movement was so exquisitely played that the audience and the orchestra both broke into spontaneous applause at the end of the first movement. The final two movements were equally well executed, as shown in the many calls provided for soloists, conductor and orchestra.

Also heard on the same program were Beethoven's "Overture to Coriolan" and his Symphony No. 7 in A major. The true immensity and proportions of Beethoven were expounded to musical limits in his Seventh Symphony. Mr. Munch conducted as if he were apart from the audience and orchestra. It provided us with as great an experience as ever had been felt in a single symphony. The slow introduction to the first movement acted as a spark for what was to follow. In the second movement the slow theme and its many variations and counter themes were presented with ease and gave much listening pleasure.

The third movement, "Presto," which is in reality a scherzo, had all the nonsensical humor associated with such. The finale, "Allegro," carried the entire force of this magnificent symphony to a close. A more memorable performance of this symphony seems hardly possible.

Sunday afternoon another all-Beethoven program was heard. Symphonies No. 1, 4,, and 6 were performed. With all due credit to the orchestra for the delightful presenta-

Membrino Turn to Twelfth page

Membrino

(Continued from first page)

tion of No. 1 and 4 the highlight of the program was the No. 6 "Pastoral."

The "Pastoral" was Beethoven's real attempt at writing program music. Depicting the awakening of serene impressions on arriving in the country, scenes by the brookside, gathering of country folk, thunderstorm, tempest, shepherd's song, and the gladsome thankful feeling after the storm were picturesquely portrayed by Mr. Munch and the orchestra.

The only non-all-Beethoven program was heard Saturday evening when as guest conductor Pierre Monteux appeared. When the 80-year-old conductor mounted the podium the orchestra joined in the hearty applause—a tribute to one of music's outstanding personalities.. With remarkable ease Mr. Monteux conducted music of Bach, Beethoven, Strauss, and Sessions.

It remains a grave task for any conductor to be able to offer such varied music of four historical musical periods with the freshness of approach in each that was heard last Saturday evening. Many comments about Pierre Monteux were overheard, but the most fitting of all was the one spoken by an old Boston Symphony Orchestra supporter who said, "Mr. Monteux has grown younger since he was conductor of the Boston Symphony Orchestra from 1919 to 1924."

The student orchestra program presented Thursday night affords us a highly interesting program as well as growth and development. Three short weeks ago the orchestra was formed under such capable leadership as Leonard Bernstein and Seymour Lipkin. After having presented three concerts some excellent conclusions can be drawn.

Most important of all is the continual delight of players concerned in the progress made toward better orchestral sound. Their ability to organize and play under many different conductors is astonishing. Truly this student orchestra is worthy of

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Berkshire Festival Enters Fourth Week

Varied Program Offered by Munch Friday Evening

Samuel Barber's "Prayers of Kierkegaard" to Have Tanglewood Premiere. — All-Beethoven Concert Scheduled Saturday.—Pierre Monteux to Conduct Sunday.

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood in Lenox moves into the fourth of its six weeks of summer symphonic music this week-end.

Charles Munch, music director of the Boston Symphony, conducts two of the week-end's three concerts in the huge Music Shed, on Friday and Saturday evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m.

NEW YORK, N.Y.
VARIETY

JUL 13 1955

Concert Bits

Humphrey Doulens, Columbia Artists Mgt. v.p., bedded at home in Norwalk, Conn., for last round against hepatitis following discharge from hosp.

The London Philharmonia, which will make its U.S. debut this fall, with **Herbert von Karajan** conducting, will also appear at Salzburg next January for that city's Mozart Week, and not the London Philharmonic, as erratumed.

Ten leading dancers of the Royal Danish Ballet will make their New York debut at Lewisohn Stadium July 21.

Leon Danielian has been re-signed by Ballet Russe de Monte Carlo for the coming season.

Thor Johnson, Cincy Symph maestro, will be guest conductor of the Boston Symphony Chamber Orchestra in the "Berkshire Festival" broadcast next Monday (18) on NBC Radio.

Dr. Moshe Paranov, director of the Julius Hartt Musical Foundation in Hartford, Conn., has been engaged for a second season as musical director and conductor of the Brockton (Mass.) Orchestral Society. **Rodney May**, newly-elected president of the board of directors, and supervisor of the Brockton Public Schools' Music Dept., will continue as the orch's associate director.

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Lowell Sun. 7/28
Alfred W. Burke, Music Editor

Festival Program

Pierre Monteux will conduct the program Sunday afternoon at the Berkshire Festival. The program as revised will be as follows:

Academis Festival Overture—Brahms
Concerto for Violin in D Major Opus 77 .... Brahms
Soloist—Isaac Stern
Symphony No. 1, in C minor Brahms

"The Rope," an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music center, the Boston Symphony Orchestra's summer music school at Tanglewood, will have its world premiere by students of Boris Goldovsky's opera department in the Theatre-Concert hall at 8:30 on Monday and Tuesday evenings, August 8 and 9. On the same program will be "Zaide" 'k. 344, an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U. S. Two different casts of students of the opera department will sing.

"The Rope" was composed by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music foundation and prepared his work from the beginning of consultation with Goldovsky and his staff. The opera is based on Eugene O'Neil's one-act play of the same name, which was originally performed by the Provincetown Players, April 26, 1917.

Blacher, Milhaud, Martinu Operas Monday In Tanglewood's Theater-Concert Hall

Eagle 7/28

Choral Works Also Slated at Friends Program

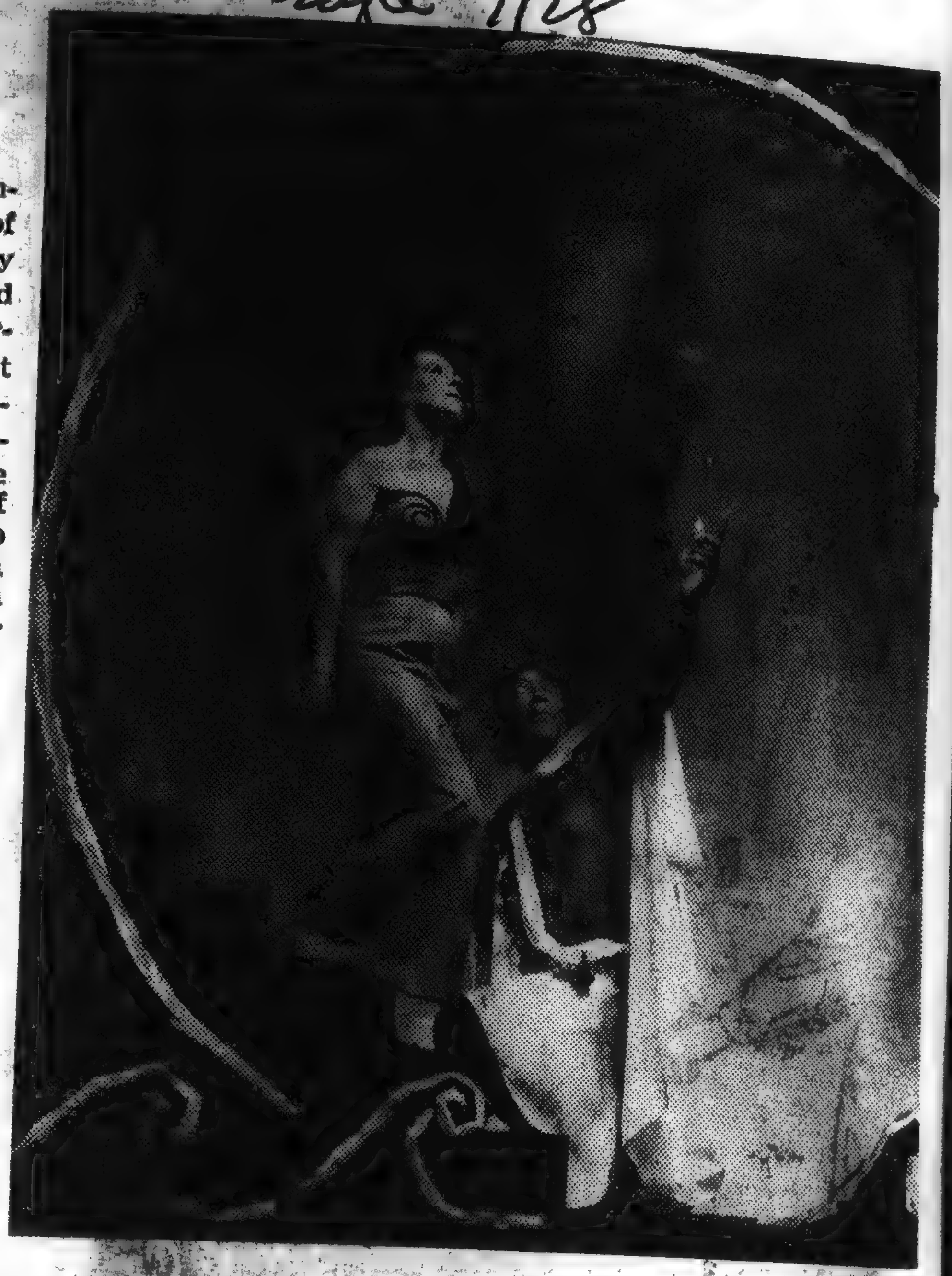
TANGLEWOOD — Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance Monday at 8:30 p.m. in the Theater-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (Chorus).

All Seats Reserved

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hoehschule fur Musik in Berlin, currently visiting the U.S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950. It was first staged in the U.S. in 1953 by the Opera Workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Department.



Manos

Claire Watson of Rochester, N.Y., as Ariana, and McHenry Boatwright of Boston as Dionysos, rehearse a scene from Darius Milhaud's one-act opera, "Ariana Abandoned," which will have its Tanglewood premiere Monday night at 8:30 in the Theater-Concert Hall.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka.

The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department. Mr. Goldovsky has staged the Milhaud work. His stage director, Sarah Caldwell, has directed "Romeo and Juliet" and "Comedy on the Bridge." Scenery is by David Hays (for "Ariana Abandoned" and "Comedy on the Bridge") by Jack Brown (for "Romeo and Juliet"). Laura Zirner has designed costumes for the Blacher opera, Anna Aubin for the Milhaud, Leo Van Witsen for the Martinu. Make-up for all three operas has been created by Mr. Van Witsen, and lighting is by David Hays. Kalman Novak will conduct an orchestra of the Berkshire Music Center's students in Department I (orchestra) for "Romeo and Juliet," Igor Chichagov will lead a student orchestral ensemble for the Milhaud work, and Mr. Goldovsky will provide a piano accompaniment for Mr. Martinu's opera.

Choral Program

On the same program will be a concert of choral music, prepared by Hugh Ross, head of Tanglewood's chorus department, with the assistance of Iva D. Hiatt and John Krueger. The choral program is: "The 142nd Psalm" (1941) by Julius Chajes, for mezzo-soprano, tenor and baritone solo, mixed voices and organ; "Two Pilgrim Psalms" (1951) by Ross Lee Finney, Ann Arbor, Mich., Psalm 138: "With al my hart I'le Thee confess, and Psalm 95: "Come, let us to the Lord showt joyfully"; "Three Songs of Spring" (1955) by Domingo Santa Cruz, Chile: "From the mountains comes the snow," "On the arid earth of winter," "Where are the ones that are departed?"; "Lamentation Over Boston" and "Modern Music" by William Billings (1746-1800), and "The Stars," by S. J. Taneyef. Students of Department II (Chorus) and conductors from the choral department will participate.

Opera Program

The opera program follows:

ROMEO AND JULIET by Boris Blacher (1949)

Lady Capulet, mother of Juliet	Gwendolyn Belle
Capulet, father of Juliet	Payton Higgison
Juliet	Naomi Farr
Juliet's Nurse	Regina Sarfaty
Tybalt, Juliet's cousin	Lynn Detwiler
Paris, suitor to Juliet favored by the Capulets	Gabriel de los Rios
Romeo	Harold Johnson
Benvolio, his friend	Robert Kerns

ARIANA ABANDONED (L'Abandon d'Ariane) by Darius Milhaud (1928)

Ariana	Claire Watson
Dionysos	McHenry Boatwright
Phedra	Lee Goebel
Theseus	Peter Roberts

Sailors—Gabriel de los Rios, Richard Krause, John Rhomberg
Baccantes—Harriet Franklin, Ruth McDowell, Dolores Uebele

COMEDY ON THE BRIDGE by Bohuslav Martinu

Brewer	Oscar McCullough
Johnny	Robert Kirkham
School Teacher	Lynn Detwiler
Eva	Gwendolyn Belle
Josephine	Rosemary Evas
Colonel	P. A. Hoover
Guards	Herbert Gibson, Joseph Scott

"The Rope" Aug. 8, 9

On Monday and Tuesday evenings, Aug. 8 and 9, the Opera De

miere of a one-act opera, "The Rope," by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N.Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name which was produced originally by the Provincetown Players at Provincetown, April 26, 1917.

On the same program will be what, so far as is known, is the first American production of "Zaide", an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

Mr. Goldovsky will stage "The Rope," Miss Caldwell "Zaide." Scenery and lighting for both operas are by David Hays, costumes and make-up by Leo Van Witsen. Conducting students of Department I (orchestra) will conduct an orchestra of students.

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VOL. 18 JULY, 1955 NO. 7

TODDLE HOUSE

THE TODDLE HOUSE Digest

THE BERKSHIRE FESTIVAL OF MUSIC

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Tanglewood was once filled with literary associations as the site of Nathaniel Hawthorne's "Little Red House" where he wrote *The House of Seven Gables* and invented his Tanglewood Tales for the delight of his own and the neighbors' children. Now abounding in music, it is a place of scenic beauty always.

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Phedra	[illegible]
Theseus	Peter [illegible]

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[illegible]

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July 23 THE KANSAS CITY TIME

A TANGLEWOOD RENDEZVOUS OF KANSANS AND MISSOURIANS is held in the shade of the great pines at the Berkshire Music center. Five young women from the two states have a chat with Roger Sessions, well-known American composer, holding a musical score balanced on his knee. The young musicians studying at the summer school of the Boston Symphony orchestra are Janice Darlene Seward, soprano, of Leon, Kas.; Emma Lou Diemer, majoring in composition, of Warrensburg, Mo.; Gwendolyn Louise Belle, vocalist, of St. Louis; Ann M. Nelson, soprano, Lawrence, Kas., and Connie Lou Converse, cellist, of Hays, Kas.

Eight Students From This Area Find Inspiration at Tanglewood

By Joseph Kaye.

TANGLEWOOD, Lenox, Mass, July—If the music heard at the annual summer festival here makes this event, conducted by the Boston Symphony, internationally famous, the advanced students enrolled at the Berkshire Music center, a 6-week session which is part of the festival, are the instruments through which better music, and more of it, will be offered to the American people.

The Tanglewood festival started recently, and the center with it. The school is maintained by the Boston Symphony with a faculty of outstanding musicians and first-desk men of the orchestra. The students are chosen by audition. Out of some 1,500 applicants, 405 from thirty-eight states and eighteen foreign countries were selected for admittance.

Eight eager, enthusiastic young people from Missouri and Kansas are at the center. One of these was at Tanglewood last summer, the accomlished composer, Emma Lou Diemer of Warrensburg, Mo. Her unusual blue eyes were brighter than ever, for it is a fine compliment to be accepted for a second term. Miss Diemer is studying with Roger Sessions and Boris Blacher, a noted German composer and director of the Hochschule fur Musik in Berlin. A set of three songs for chorus by her is being rehearsed for student performance.

Soprano From Lawrence.

Another girl whose father is an educator is Ann Nelson, charming soprano who is likely to make her way in opera. Her father, Edward L. Nelson, is professor of economic history and of human relations in business at the University of Kansas. Both he and her mother are amateur musicians. Following Tanglewood Miss Nelson will resume study in New York with Metropolitan Opera bass Gerhardt Pechner. She was accepted for Tanglewood at a Carnegie Hall audition at which three distinguished men of the opera department were the judges, Paul Ulanovsky, Emanuel Balaban and Arthur Schoep.

Standing out puckishly in the group was Patricia Ashley, a dark, vivacious young woman who teaches piano and theory at Culver-Stockton college in Canton, Mo. She is also an alto, and is doing advanced vocal work in Tanglewood. She says she has no ambitions beyond making herself a better instructor.

Soprano From Kansas.

Janice Darlene Seward is from Leon, Kas., where her father, Ivan, is a farmer. She is a soprano and began her studies at the University of Wichita. Besides gaining admittance to the Berkshire Music center, she was also accepted last year at the Fontainbleau arts school in France. She was deep in the scores of "Carmen" and "Traviata" and is to sing Micaela and Violetta in student performances.

One of Miss Seward's fellow students at Wichita was Connie Lou Converse, a cellist. Her home is in Hays, Kas., where her father is an electrical engineer. She traveled 180 miles from Hays to Wichita for her lessons at Wichita university, which should indicate her zeal.

One of the leading students at the center is Gwendolyn Louise Belle of St. Louis, daughter of Jewel Belle, a supper club vocalist. Miss Belle is to sing in the Tanglewood performance of Blacher's opera, "Romeo and Juliet," in which she will be the mother. A year ago she was the soloist in New York in Leopold Stokowski's premier performance of Carl Orff's "Carmino Burano," which attracted much attention.

Oboe Player Composes.

Another St. Louis student is Robert Arthur Dennis, a student in composition. His father, Israel Dennis, is head of the Dennis Chemical company in St. Louis. Dennis also plays the oboe, which will prove useful for earnings until his composition ship comes in. The New York choral group known as the Master Singers sang one of his compositions.

Completing the eight is Tom Clymer, who has a kinship to Missouri, having lived for seven years in Columbia, Mo., and studied at the University of Missouri. His father, R. Oscar Clymer, was head of the choral department at the university, and of Stephens college. (Because of health, he recently took a less taxing position as superintendent of music in New Maumee, O. Tom Clymer, studying with the center choral department, is now a music teacher in a public school in Akron, O., and conducts and sings tenor with choral groups.

Berkshire Eagle
7/28

Music

New Music Quartet Plays Beethoven

By JAY C. ROSENFELD

THE FOURTH Wednesday evening of chamber music of Beethoven was played in the theater-concert hall at Tanglewood last night by the New Music String Quartet. Broadus Erle and Matthew Raimondi are the violins; Walter Trampler, viola; and David Soyer, cello. The ensembles of this series have been a succession of eminent groups. No one is scheduled to play more than once and the programs have included music for various combinations.

Last night the artists opened their program with one of the earliest quartets, the G major, Opus 18, No. 2. The men of the quartet individually are so able and well matched that they take in stride certain movements in which ordinary quartets would find the tempo disastrous. The four chairs are exceptionally strong and equally substantial with the result that phrases in the inner and lowest voices, which are often muffled or played with a bit of fear and lack of courage, are here presented in their proper stature and proportion.

* * *

IT WAS GOOD to hear the second violin assert himself when it became his turn to state the second subject. This was real quartet playing and not three men supporting or accompanying a dominating one. There were many points, however, where their considered judgment was debatable, in addition to the extremely fast tempi they chose every time there was half a chance.

They played two of the very last of the Beethoven quartets after the opening early one, which is one of the most appealing of all. The late ones are full of philosophical background and connotations and then, out of overcast skies, there keep appearing the most lovely melodies, the most passionate rhythms and the most gratifying and lucid developments.

* * *

THE FIRST section of the first movement of this Opus 18 is marked to repeat. The New Musickers ignored this indication and went on, thereby throwing the whole movement out of balance. This is not a matter of choice; it is mandatory. We also thought the first violin paid more attention, in his bow-changing, to bar-lines and note-groups than he did to phrases. This opinion was further substantiated in the E flat, Opus 127, where there was not consistent evidence of thorough penetration.

These late Beethovens require endless refining and polishing and long distilling. In the notes and in all their involvements the men of the quartet found no difficulties and they played with vivid tone, but there was more within than they extracted in many cases. In the slow movement, they were at their best and played with a sense of the tremendous pathos and with a poise to express it which left their audience breathless for seconds, which seemed minutes, as they let the last A-flat chord dissolve and dissipate into inaudible imperceptibility.

* * *

IN SPITE OF the weather, which could not have been less favorable for strings, their intonation was true and, if granted the Mach 1 speed, the playing was dazzling and brilliant.

Their final offering was Opus 132. We found this not a valid presentation. The allegro following the short eight-bar slow introduction was played with a celerity and a virtuosity which could not serve in place of musical reasoning. Later, in the section where Beethoven feels his "strength returning" in the "Song of Thanks," the majesty of the moment was missed. A broken string halted this movement for a short moment but the quartet found it impossible to regain their composure. The opportunities for expressiveness which Beethoven provided, one after the other, were passed by as so many bars of *più allegro* or *allegro appassionato* without distinction.

* * *

THE "LATE" Beethovens are something quite apart from technical achievement. They give the performers some of the greatest rewards music can afford, but to convey them to an audience in all revealment is a goal not easily attained.

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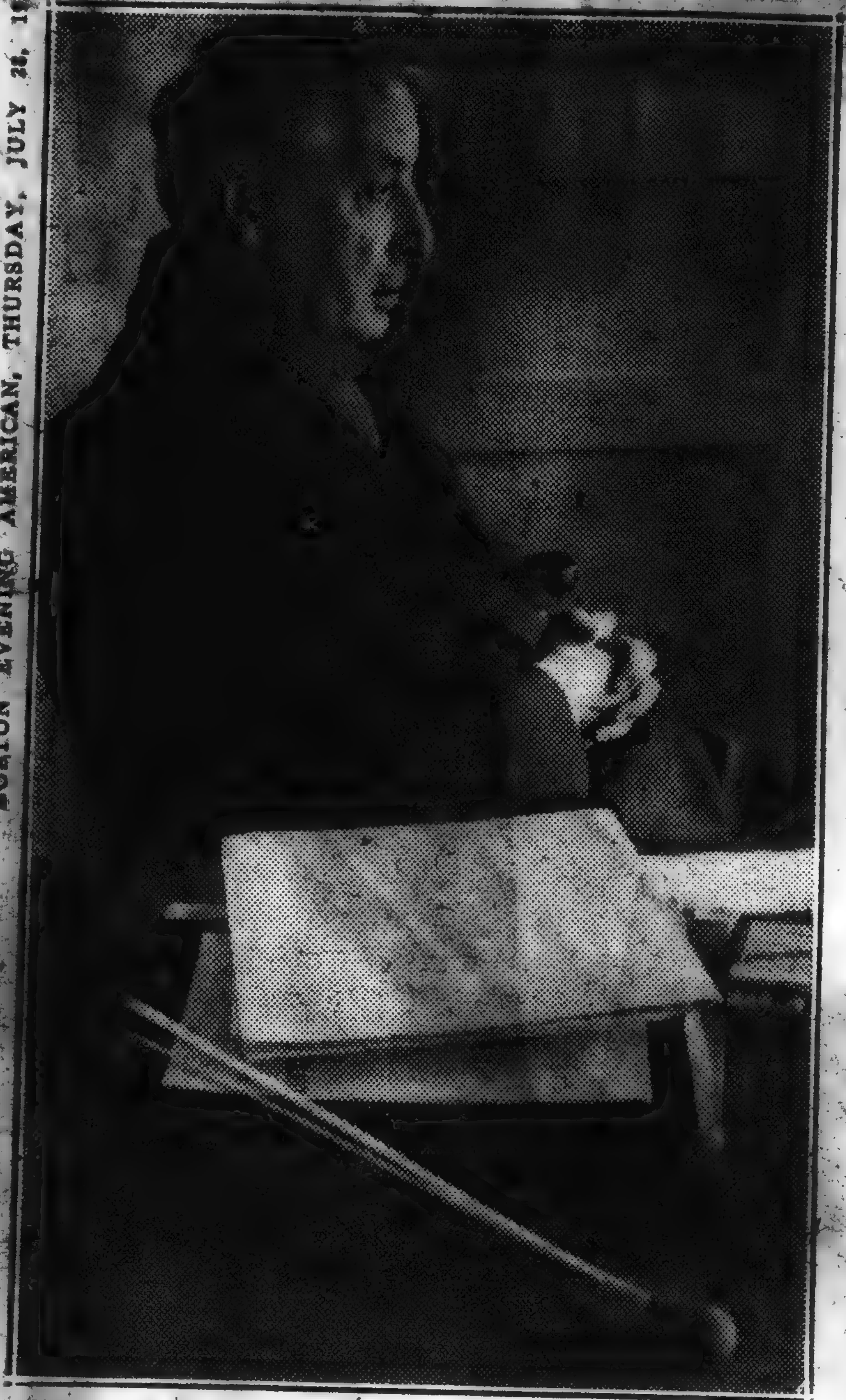
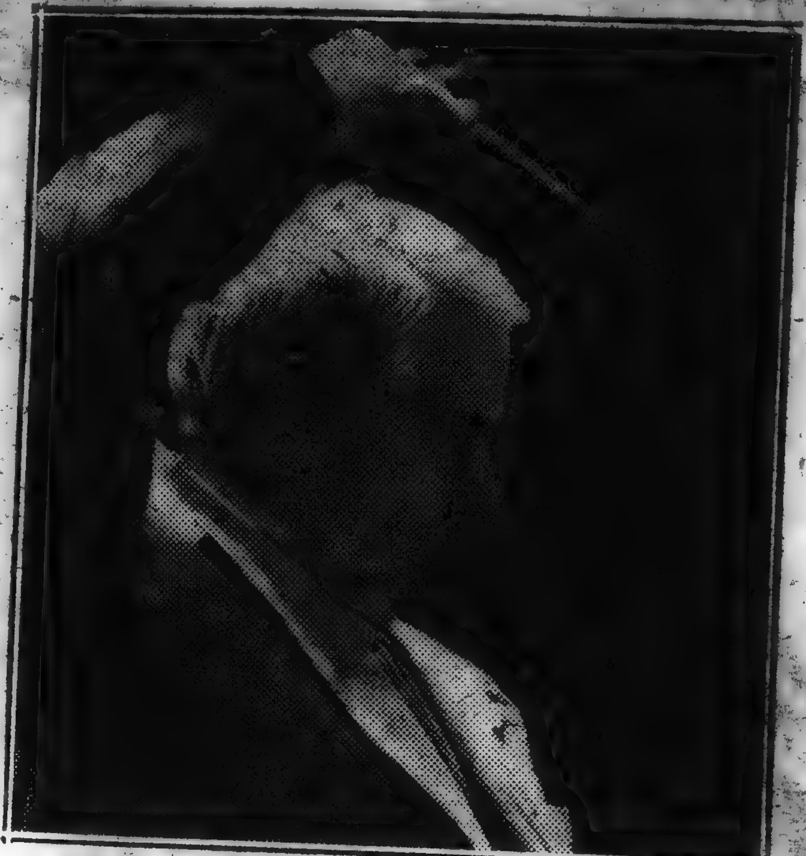
4
BOSTON EVENING AMERICAN, THURSDAY, JULY 28, 1955

Warm in Tanglewood, Too



He's 'Beat'—Charles Munch meditates as he sits beside the tools of his trade—batons and sheets of musical arrangements—at Tanglewood, Lenox, where he conducts the Boston Symphony Orchestra in Berkshire Festival summer concerts. A rehearsal session followed . . . and the work and warmth proves wearing . . . as the final picture attests.



MUNCH CONDUCTS, RAISES BATON

REHEARSAL'S ALMOST ENDED

. . . AND THE CONDUCTOR "COLLAPSES"

Grace Notes

7/28

TANGLEWOOD, FRIDAY

By A. H.

Lakeville Journal

The great shed at Tanglewood opened Friday evening for its first full symphonic concert of the season. The crowd had not yet attained its full dimensions and the people outside the shed were not massed in the usual sardine formation. A sense of space, quiet and the grateful cool of the evening which followed a blistering day, offered an ideal setting for Conductor Munch's handsome all-Beethoven program.

After a flawless performance of the Overture to "Coriolan," Op. 62, Isaac Stern joined the orchestra in the beautiful Violin Concerto in D Major, Op. 61. We feel sure that violinist Stern, a top master of his art, could never surpass the musicianship he displayed on Friday. Depth and clarity of tone, profound musical understanding, filegree delicacy matched by rich tonal strength . . . Mr. Stern had everything, and gave everything he had. The audience paid him in the double coin of breathless stillness followed by insistent and thundering applause.

The program closed with the Seventh Symphony (this reviewer's particular favorite among the 'magnificent nine"). Mature, beautiful, deeply satisfying, this Symphony with its stately second movement, as enchanted as a Pavane for dreamers, its brilliant Allegro finale . . . gave the concert an exalted conclusion.

TANGLEWOOD, SATURDAY

By R. S. C.

Pierre Monteux appeared as guest conductor with the Boston Symphony last Saturday in a brilliant and stimulating program. The highlight of the evening was a performance of Roger Session's incidental music to Andreyeff's *The Black Maskers*, a suite in four movements, which handsomely displayed the orchestra's wind sections. Although this is a complicated score, it is music that appeals directly to the ear, with its colorful orchestration and varied rhythms. Particularly effective was the end of the third section, the *Dirge*, with the organ solo in parallel fourths. Mention should also be made of the fine playing of the viola and flute *soli* in the second Scene. Mr. Monteux's reading must have been most gratifying to the composer, who was on hand to acknowledge an ovation.

Earlier Mr. Monteux had conducted Respighi's orchestration of Bach's *Passacaglia and Fugue* in C Minor, an arrangement that fights hard to stand in the way of such noble music. Then he led Beethoven's 2nd Symphony in a reading that was occasionally muddy — especially where the conductor has doubled the wind parts in *forte* passages. But what a glorious conclusion there was in Strauss' *Death and Transfiguration!* Here the orchestra responded to the master conductor with magnificent precision and gave us a performance of this work, that will remain long in our memory. There seemed to be no technical problems for these players in a score that is full of such hazards. Mr. Monteux's complete command of the piece was apparent, as is his leading of almost any work with an orchestra. Surely no composer could wish any more.

Tanglewood Programs Listed For Two Weeks

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on August 3 in the Theatre-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of, the three concerts, on Saturday evening (August 6) and Sunday afternoon (August 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, The Berkshire Music Center, takes the podium on Friday evenng (August 5).

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1954 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and Study Group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Met-

(Continued on Page Thirteen)

Herald

FRIDAY, ~~JULY~~ 29, 195

Shed Concerts Start Second Week Tonight

Tonight the second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the great Music Shed at Tanglewood, Lenox, Mass. at 8:30 p.m. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard."

THE NEW YORK TIMES, FRIDAY, JULY 29, 1955

Music: Keyboard Night

Goldovsky, Luboshutz, Nemenoff Heard in 3 Mozart Concertos at Stadium

A FORECAST of the Mozart bicentennial observations, which will get under way officially in 1956, was offered Wednesday night at Lewisohn Stadium. Three of Mozart's piano concertos and "The Marriage of Figaro" Overture made up the program.

The unusual aspect of the evening was the type of concertos. First, Boris Goldovsky, Genia Nemenoff and Pierre Luboshutz joined the Stadium Symphony for Mozart's Concerto in F for three pianos, a work almost never encountered in the concert hall, what with the effort of juggling three pianos on the stage and the difficulty of obtaining three fine artists to learn the work. Mr. Goldovsky conducted from a piano that faced the orchestra and was raised a little above the other two instruments.

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Next, Mr. Goldovsky played the familiar Concerto in G (K. 453). For this work, Mr. Luboshutz took the podium. The final work was the Concerto in E flat for Two Pianos, played by Mr. Luboshutz and Miss Nemenoff, under the baton of Mr. Goldovsky.

Another unusual aspect was the size of the audience. It numbered 8,000—a more than respectable turnout for a program of Mozart concertos unalleviated by anything in the way of splash.

With an experienced two-piano team like Luboshutz and Nemenoff at work in two of the three numbers, the interpretations were bound to have consistency. When Mr. Goldovsky took the solo piano in the G major Concerto, the results were a little rougher. He is an expert conductor, but his piano technique is not on a comparable level of accomplishment; nor was his constantly detached style of fingering the most appropriate vehicle for the music.

•

Mr. Luboshutz, who conducted this work, made a decidedly favorable impression on the podium. His tempos were unhurried but never flabby, he had things under control and his ideas about phrasing were always sensitive. If memory serves, he never before has been seen in this city in the role of a conductor.

There were some reservations about the total effect of the program, but one also had to bear in mind the fact that the vast expanses of Lewisohn Stadium are not kind to the delicate adjustments of a composer like Mozart. One would like to hear a repeat of the three concertos under more favorable acoustical conditions.

H. C. S.

Springfield Union 7/29

14 THE SPRINGFIE

Boston Symphony Plays Tonight for Second Week End

Munch to Conduct, Including Tanglewood Premiere Of Score by Barber

Lenox, July 28 — The second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the Music Shed at Tanglewood on Friday at 8:30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms.

Play Barber's Score

In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation, Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony Orchestra last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in the performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department, and Mr. Schoep is assistant stage director to the opera department's head, Boris Goldovsky.

The programs Saturday evening and Sunday afternoon will be devoted entirely to the music of Beethoven and Brahms respectively. Saturday evening Mr. Munch will conduct the Overture to "Egmont" and the "Eroica" Symphony, and Rudolf Serkin will be soloist in the "Emperor" Piano Concerto. Sunday afternoon Pierre Monteux will conduct the "Academic Festival" Overture and First Symphony of Brahms, and Isaac Stern and Gregor Piatigorsky will be the soloists in the Double Concerto in A Minor for Violin and Cello. A bonus for Festival patrons is the public rehearsal of the Boston Symphony Orchestra at 10 a. m. in the Tanglewood Music Shed, when Pierre Monteux will rehearse his Saturday evening program. A nominal admission of $1 is charged for the benefit of the orchestra's pension fund.

Remaining tickets for Friday's concert, as well as all succeeding ones, are on sale at the Tanglewood boxoffice, telephone Lenox 600. Admission for listening from the lawn will be available on the day of each concert.

rey, noted singer, will offer a new group of songs not previously done at the Music Barn. They will include Scottish, Irish, English and American folk songs.

The Teddy Charles Modern Jazz Quartet will appear Sunday evening at 8:30. Teddy Charles, born in Chicopee Falls in 1928, played the drums in his own band in Springfield, when he was 16. Starting in 1946, for four years, he played the Vibraphone with Benny Goodman, George Shearing, Artie Shaw and Oscar Petti, and in 1950 organized his own group. Numbers included in the modern program will be some of those composed by J. R. Montrose, tenor sax player for the group.

Center to Present First Opera Under Foundation Plan

Lenox, July 28—On Monday and Tuesday evenings, Aug. 8 and 9, the Opera Department of the Berkshire Music Center will give the world premiere of a one-act opera, "The Rope," by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N. Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name which was produced originally by the Provincetown Players at Provincetown, April 26, 1917.

On the same program will be what, so far as is known, is the first American production of "Zaide" (K. 344), an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

Mr. Goldovsky will stage "The Rope," Miss Caldwell "Zaide." Scenery and lighting for both operas are by David Hays, costumes and make-up by Leo Van Witsen. Conducting students of the Berkshire Music Center's Department I (orchestra) will conduct an orchestra of students.

Two different casts of students of the opera department will sing the operas. As with the opera-chorus concert of Aug. [illegible], all seats for Aug. 8 and 9 are reserved. Ticket information will be furnished by the office of the Friends' Society, at Tanglewood, telephone Lenox 600.

New Hampshire was the ninth state to ratify the Constitution of the United States, which meant its adoption.

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News (e)
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JUL 22 1955

SHED CONCERTS START TONIGHT AT TANGLEWOOD

Charles Munch to Conduct All-Beethoven Program With Symphony

The 1955 Berkshire Festival moves across the spacious lawn at Tanglewood, Lenox, tonight, from the intimate theater-concert hall to the great Music Shed, when the first of this season's concerts by the full 104-piece Boston Symphony Orchestra will be given at 8:30. Charles Munch, music director of the Boston Symphony Orchestra, will conduct an all-Beethoven program consisting of the overture to "Coriolan," the violin concerto with Isaac Stern as soloist, and the Seventh Symphony. This season, as last, there will be 12 concerts in the Shed by the full Boston Symphony Orchestra, with the difference that all 12 are now concentrated in the final four week ends of the Festival, on Friday and Saturday evenings and Sunday afternoons. Last season the 12 Shed concerts attracted a total attendance of [illegible]925, for an average of 9197, or one and one-half times the seating capacity (6000), the overflow picnicking on the Tanglewood lawn under the stars or in Sunday sunshine. The advance sale for this season's shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

Stern Soloist

Mr. Stern tonight will make his second of three appearances at this season's Festival; last week, with Alexander Zakin, pianist, he played three of Beethoven's Sonatas for violin an dpiano, donating his services for the benefit of the orchestra's summer music school's Tanglewood Revolving Scholarship Fund. On Sunday afternoon, the 31st, Mr. Stern will play Brahms' "Double Concerto for Violin and Cello" with Gregor Piatigorsky and Pierre Monteux conducting.

Mr. Monteux, returning to the Tanglewood prodium for his 4th consecutive summer, will also be the conductor for the concert tomorrow night, leading Baech's "Passacaglia and Fugene in C Minor" (in the orchestration by Respighi), Beethoven's Second Symphony and Strauss' "Death and Transfiguration." Tomorrow night's concert will also include "The Black Maskers" Suite by Roger Sessions, professor of music at Princeton University, who is teaching composition at this summer's session of the Berkshire Music Center.

Tanglewood Programs

(Continued from Page Twelve)

ropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center's students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: *Saturday evening, July 30* — Charles Munch conducting an all-Beethoven program: Overture to "Egmont;" Piano Concerto No. 5 ("Emperor") — Rudolf Serkin, soloist; Symphony No. 3 ("Eroica"). *Sunday afternoon, July 31* — Pierre Monteux conducting an all-Brahms concert: Academic Festival Overture; Concerto for Violin in D Major, Opus 77 — Isaac Stern, soloist; Symphony No. 1, in C minor.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 29 1955

Shed Concerts Start Second Week Tonight

Tonight the second week-end of concerts by the full Boston Symphony Orchestra in the 1955 Berkshire Festival will begin in the great Music Shed at Tanglewood, Lenox, Mass. at 8:30 p.m. Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a Suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard."

Christian Science Monitor (e)
BOSTON, Mass.
Non-partisan
Circ. 165,872

JUL 28 1955

Plans for Opera Première

"The Rope," a one-act opera by Louis Mennini of the Eastman School of Music, University of Rochester, will be given its world première ~~by the Berkshire~~ Music Center opera department at ~~Tanglewood, on~~ Monday, Aug. 8. It will be performed again on Tuesday evening, Aug. 9.

The Mennini work was inspired by a Eugene O'Neill one-act play. Boris Goldovsky, head of the opera department of the Boston Symphony's summer school of music, reports that this is the first work to result from a new commissioning plan of the Koussevitzky Music Foundation. "The Rope" was begun at Tanglewood, when the composer was in residence in the summer of 1953. It was intended especially for production at Tanglewood. The composer has worked in close collaboration with Mr. Goldovsky and other experts through all stages of composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral and choral scoring and scenic investiture.

As a curtain-raiser to "The Rope," the opera department will produce "Zaide" (K. 344) by Mozart, which the composer wrote at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. So far as is known, this will be the first American performance. This version of the opera, which Mozart left unfinished, has been prepared by Mr. Goldovsky and Sarah Caldwell.

NEW YORK HERALD TRIBUNE, FRIDAY, JULY 29, 1955

Luboshutzes, Goldovsky Appear at Stadium Concert

By Francis D. Perkins

Pierre Luboshutz and Genia Nemenoff, duo-pianists, and their nephew, Boris Goldovsky were the principals in the Mozart program heard by an audience of 8,000 Wednesday on the last evening but two of the season at the Lewisohn Stadium. As conductor, Mr. Goldovsky opened the concert with the overture to the "Marriage of Figaro," and dubled in conducting and piano roles in the F-major Concerto (K. 242), with the Luboshutzes as his fellow-soloists. Mr. Luboshutz took over the orchestral direction for the G major Concerto (K. 453), with Mr. Goldovsky as soloist, and the latter returned to the podium when his relatives played the two-piano Concerto in E flat (K. 463).

This was the first performance of a Mozart Piano Festival program which Mr. Goldovsky and the Luboshutzes will take on tour during the coming season as an observance of Mozart's approaching bi-centennial. The evening also marked the Stadium debut of Mr. Goldovsky, who is well-known here as a principal in the Metropolitan Opera's intermission broadcast features, and the local debut as a conductor of Mr. Luboshutz. As head of the New England Opera Company and operatic activities at Tanglewood, Mr. Goldovsky is an experienced conductor, and the performances under his direction were unified and balanced, both in relation to the pianos and the orchestra and, in the three-piano work, to the co-ordination of the piano parts.

Mr. Luboshutz had conducted only once before—in a Cleveland Pop concert last summer—but he had studied conducting with the late Serge Koussevitzky, and showed a flair for the baton last night in a well defined, dynamically sensitive orchestral interpretation of the G-major concerto. Here Mr. Goldovsky's playing was fluent and technically deft, but missed some of the imaginative content of the work, despite persuasive moments. The three soloists' playing in the F-major Concerto had polish and notable unity, although there were a few rather heavy measures, what with amplification. Flexibility and appropriate lightness marked the playing of Mr. Luboshutz and Mme. Nemenoff in the closing concerto, along with dynamic sensitiveness, and Mr. Goldovsky and the orchestra gave them responsive support.

Nyer IN THE COUNTRY July [illegible]

Berkshire Festival—Friday, July [illegible] 8:30: Charles Munch directing the Boston Symphony, with Leontyne Price, soprano, and a chorus. . . . ¶ Saturday, July 30, at 8:30: Charles Munch conducting the Boston Symphony in an all-Beethoven program, with Rudolf Serkin, piano. . . . ¶ Sunday, July 31, at 2:30: Pierre Monteux conducting the Boston Symphony in an all-Brahms program, with Isaac Stern, violin, and Gregor Piatigorsky, cello. . . . ¶ Wednesday, Aug. 3, at 8:30: The fifth in a series of six programs of Beethoven's chamber music, this one made up of sonatas played by Rudolf Serkin, piano. ¶ Friday, Aug. 5, at 8:30: Leonard Bernstein directing the Boston Symphony in a performance of Beethoven's Missa Solemnis, in memory of Serge Koussevitzky. With Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; and a chorus. . . . ¶ Saturday, Aug. 6, at 8:30: Charles Munch directing the Boston Symphony in a Beethoven-Wagner program, with Margaret Harshaw, soprano; David Lloyd, tenor; Mac Morgan, bass, and a chorus. . . . ¶ Sunday, Aug. [illegible]: Charles Munch conducting the Boston Symphony in another all-Beethoven program, with Eugene Istomin, piano. . . . ¶ Monday and Tuesday, Aug. 8-9, at 8:30: Mozart's opera "Zaide," in an English version, and the first performances of "The Rope," an opera by Louis Mennini, based on Eugene O'Neill's one-act play. Presented by students of the Opera Department of the Berkshire Music Center and produced by Boris Goldovsky. For information about opera tickets, which are very scarce and must be procured at least a week in advance, address the Berkshire Music Center. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 14.)

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Sunday Republican
SPRINGFIELD, Mass.
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JUL 24 1955

'Tanglewood on Parade' Will Take Place Thursday, Aug. 11

Arthur Fiedler to Direct Boston 'Pops' Orchestra and Leonard Bernstein to Lead Boston Symphony

Lenox, July 23—Tanglewood will be On Parade Thursday, Aug. 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, Mass., is in aid of the Boston Symphony Orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6.00 p. m. to 11.00 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

Arthur Fiedler

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6000-seat Music Shed, helping to shatter all attendance records for "Tanglewood On Parade." Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history.

Mr. Fiedler is now, until July 30, conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, flies to conduct the Miami Beach Pops Concerts in Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert August 14, returning immediately to Boston to conclude the Esplanade series August 15 to 20.

The first half of the concert program in the Shed will be given at 8.15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront", which won the 1955 Academy Award and additional Oscars for its star, Marlon Brando, and its director, Elia Kazan. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955.) It was first performed by the Boston Symphony on April 9, 1943.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue". Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600.

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JUL 22 1955

FIRST CONCERT AT TANGLEWOOD BY BOSTON GROUP

The 1955 Berkshire festival moves across the spacious lawn at Tanglewood, Lenox, Mass., tonight, from the intimate theatre-concert hall to the great music shed, when the first of this season's concerts by the full 104-piece Boston symphony orchestra will be given at 8:30. Charles Munch, music director of the Boston Symphony orchestra, will conduct an all-Beethoven program consisting of the overture to "Coriolan," the violin concerto with Isaac Stern as soloist, and the "Seventh Symphony." This season, as last, there will be 12 concerts in the shed by the full Boston symphony orchestra, with the difference that all 12 are now concentrated in the final four weekends of the festival, Friday and Saturday evenings and Sunday afternoons. Last season the 12 shed concerts attracted a total attendance of 129,925, for an average of 9,197 or one and one-half times the seating capacity (6,000) the overflow picnicking on the Tanglewood lawn under the stars or in Sunday sunshine. The advance sale for this season's shed concerts indicates that the all-time attendance mark set last season will be shattered this year.

Mr. Stern tonight will make his second of three appearances at this season's festival.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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Circ. 12,825

JUL 25 1955

Monteux Directs Roger Sessions' Orchestral Suite

Music of Bach, Beethoven, Sessions and Strauss received exceptionally fine treatment at the conducting hands of Pierre Monteux and the Boston Symphony Orchestra in the Festival Concert at Tanglewood Saturday evening.

Mr. Monteux is a musician of the highest order, and his crisp and precise direction was wonderful to watch (and this reviewer does not make it a practice of watching conductors, most of whom are simply distracting) and, one imagines, a joy to follow. He treated all the music—the greatness of the Renaissance composer, the genius of the German, the freshness of the American and the lushness of the late Romantic, with loving and tender care.

The musical fare offered to the Saturday audience was varied enough to please any enthusiast.

The program opened with a magnificent reading of the Bach "Passacaglia and Fugue in C minor," orchestrated by Respighi. The power and the beauty of this work was almost overpowering although the interpretation might have been somewhat romantic for the purist. But for most, including this reviewer, it was the highspot of the evening.

The Beethoven second symphony was almost serene by contrast, although the musical masterpiece certainly did not suffer by juxtaposition. It was played with tonal beauty, with subtle shadings. The second movement is one of the loveliest ever written, with its unbroken flow of melody, and the third movement, the scherzo, was rippling and bubbling.

The Roger Sessions' "Orchestral Suite from 'The Black Maskers'" was certainly a fine example of craftsmanship, with the first and third movements especially effective. The work abounds in cacaphonies, in wild coloring, and in extensive use of woodwinds. Its primary effect depends upon instrumentation, however, and it is fortunate that as great a group as the Boston Symphony was performing the work. In the hands of a lesser organization and a lesser conductor, it might have been unsuccessful. But Mr. Monteux accorded the same tasteful and masterly treatment to this work as he did to the Bach and the Beethoven, and the results were pleasant and interesting.

The Strauss "Death and Transfiguration" tone poem is a moving work, and the performance was rich in color and lush in feeling the sound. Strauss attached deep philosophical concepts to the music, or rather attached the music to the concepts. In spite of agreement or disagreement with the tenets, the music remains appealing and the work dramatic and poetic. Certainly, Saturday, its performance proved a fitting climax to a musically sound and often exciting evening.

The Wednesday chamber music concert in the theatre-concert hall will feature the three Beethoven string quartets played by the New Music String Quartet.

—B.D.

IL CORRIERE DEL BERKSHIRE — 29 Luglio 1955

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NEW ENGLAND MEMBER

BERKSHIRE MUSIC CENTER'S OPERA DEPARTMENT TO PRESENT WORLD PREMIERE OF "THE ROPE", ONE-ACT OPERA BY LOUIS MENNINI; AND FIRST U.S. PRODUCTION OF MOZART OPERA "ZAIDE" AT TANGLEWOOD, MONDAY, AUG. 8 AND TUESDAY, AUG. 9

first two measures of music with which the opera begins. All the important sections are based on these two actions. My one basic problem in setting the play was, whether to make the music as strong (dissonant) as the drama insofar as character portrayal, or whether to add warmth to the starkness and gloominess of the play. After much reading of O'Neill, I found a remark of his which made me decide to pursue the latter course. He said, 'even in ugliness there is beauty'."

"The Rope" has five characters, Abraham Bentley; Annie, his daughter; Pat Sweeney, her husband; Mary, their child; and Luke Bentley, Abraham's son by a second marriage. It is in one act and one scene, the setting an old barn situated on top of a high headland of the seacoast.

The Mozart opera, "Zaide", which will precede "The

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OUR ENGLISH SECTION

NEW ENGLAND MEMBER FOREIGN LANGUAGE NEWSPAPERS ASSOC.

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BERKSHIRE MUSIC CENTER'S OPERA DEPARTMENT TO PRESENT WORLD PREMIERE OF "THE ROPE", ONE-ACT OPERA BY LOUIS MENNINI; AND FIRST U.S. PRODUCTION OF MOZART OPERA "ZAIDE" AT TANGLEWOOD, MONDAY, AUG. 8 AND TUESDAY, AUG. 9

"The Rope", an opera in one act by Louis Mennini, commissioned for production by the opera department of the Berkshire Music Center, the Boston Symphony Orchestra's summer music school at Tanglewood, Lenox, Mass., will have its world premiere by students of Boris Goldovsky's opera department in the Theatre-Concert Hall at 8:30 on Monday and Tuesday evenings, August 8 and 9. On the same program will be "Zaide" (K. 344), an unfinished two-act opera by Mozart; so far as can be learned, the Tanglewood performances will be the first in the U.S. Two different casts of students of the opera department will sing.

The performances are open to those who support the summer music school by joining the Society of Friends of the Berkshire Music Center. All seats reserved, and reservations may be made through the Friends' office, Tanglewood, telephone Lenox 600.

"The Rope" was composed by Louis Mennini, of the faculty of the Eastman School of Music, Rochester, N.Y., who spent the summer of 1953 at Tanglewood on commission by the Koussevitzky Music Foundation and prepared his work from the beginning in consultation with Mr. Goldovsky and his staff. The opera is based on Eugene O'Neill's one-act play of the same name, which was originally performed by The Provincetown Players, Provincetown, Mass., April 26, 1917.

"The composer has worked in close consultation with our staff at Tanglewood", says Mr. Goldovsky, "through all stages of operatic composition, beginning with the choice of text and initial arrangement of the libretto and continuing through to the final matters of orchestral scoring, scenic and costume investiture. Mr. Mennini has supervised casting and attended vocal and instrumental rehearsals. By providing an opportunity for a young composer to live with the musical theatre, the Koussevitzky commission is enabling him to steep himself in the problems peculiar to it."

Louis Mennini, of 59 Meadowbrook Road, Rochester, is 34, was born in Erie, Pa., in 1920, attended String Vincent High School there, studied music at Oberlin College, Ohio. After three years' service in the U.S. Army Air Force in England, he enrolled in 1945 in the Eastman School of Music, University of Rochester, and studied composition under Howard Hanson and Bernard Rogers. He was graduated in 1947 as both a Bachelor and a Master in Music. Following a season of teaching at the University of Texas, Austin, he returned to Rochester, and has been on the Eastman faculty since 1949. He won the National Institute of Arts and Letters Award in 1949.

Among his compositions are the one-act opera, "The Well", performed in 1950 at the Eastman School of Music and also at the University of Kansas, Lawrence, Kansas, and in 1955 at the College of William and Mary, Williamsburg ,Virginia; "Arioso for Strings", which has been recorded; "Overture Breve", commissioned by the Springfield, Ohio, Symphony Orchestra; "Andante and Allegro for Orchestra"; "Cantilena for Orchestra"; "Sonatina for Cello and Piano", commissioned by the Koussevitzky Music Foundation; and for the 100th anniversary of Christ Episcopal Church, Rochester, "The Proper of the Mass".

Of "The Rope", Mr. Mennini says: "Eugene O'Neill knew of my project before his death in 1953. I never got to meet him, but I have a contract signed by the Pulitzer Prize playwright to adapt his play. I formed the idea of setting 'The Rope' to music after reading it: I have never seen it on the stage. I have used the O'Neill play as is, except for certain changes of words, sections of conversations which seemed unnecessary to the continuity of the drama, a few additions of my own seemed advisable for musical extension, such as the duet of Annie and Pat and also a rearrangement of words for Luke's aria.

"The whole opera is a development and extension of the first two measures of music with which the opera begins. All the important sections are based on these two actions. My one basic problem in setting the play was, whether to make the music as strong (dissonant) as the drama insofar as character portrayal, or whether to add warmth to the starkness and gloominess of the play. After much reading of O'Neill, I found a remark of his which made me decide to pursue the latter course. He said, 'even in ugliness there is beauty'."

"The Rope" has five characters, Abraham Bentley; Annie, his daughter; Pat Sweeney, her husband; Mary, their child; and Luke Bentley, Abraham's son by a second marriage. It is in one act and one scene, the setting an old barn situated on top of a high headland of the seacoast.

The Mozart opera, "Zaide", which will precede "The Rope", was written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version, in English, has been prepared by Sarah Caldwell, who will stage the work.

Boris Goldovsky will stage "The Rope". Scenery and lighting for both operas is by David Hays, costumes and make-up by Leo Van Witsen. Miss Aviva Einhorn, Israeli student studying in Paris, will conduct an orchestra of the Berkshire Music Center's Department I (Orchestra) students for "Zaide", and Henry Janiec is in the pit for the performances of "The Rope".

DAVID LLOYD

DAVID LLOYD, tenor, will be a 1955 Berkshire Festival soloist in three concerts by the Boston Symphony Orchestra at Tanglewood.

On Fri. eve., Aug. 5, in the Music Shed, Mr. Lloyd will sing in Beethoven's "Missa Solemnis", Leonard Bernstein conducting a memorial for Serge Koussevitzky, with Adele Addison, Eunice Alberts, Mac Morgan and the Festival Chorus of Berkshire Music Center Students.

On Sat. eve., Aug. 6, in the Music Shed, Mr. Lloyd is a soloist with Margaret Harshaw, Mac Morgan and the Festival Chorus, in Beethoven's "Fidelio", Act II, Charles Munch conducting.

At the Festival's concluding concert, Sun. aft., Aug. 14, Mr. Lloyd joins Adele Addison, Catherine Akos and Donald Gramm and the Festival Chorus in Beethoven's Ninth Symphony, under Mr. Munch's direction.

Thursday AUG. 11 • Events from 6 to 11 PM
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(FIRST PERFORMANCE)
"A Lincoln Portrait"..............................Copland
(Speaker to be announced)

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ARTHUR FIEDLER, Conductor
In a typical Pops program—
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Rhapsody in Blue, for Piano and Orchestra..........Gershwin
Soloist—**LEONARD BERNSTEIN**
Suite from the Ballet "Graduation Ball"..........Strauss-Dorati
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ADELE ADDISON

ADELE ADDISON, soprano, will be a soloist with the Boston Symphony Orchestra at three of its Berkshire Festival concerts in the summer of 1955 at Tanglewood:

On Sun. aft., July 10, in Bach's Mass in B minor in the Theatre-Concert Hall;

On Fri. eve., Aug. 5, in Beethoven's "Missa Solemnis" in the Music Shed;

On Sun. aft., Aug. 14, in Beethoven's Ninth Symphony, in the Music Shed.

MARGARET HARSHAW

MARGARET HARSHAW, soprano of the Metropolitan Opera, will make her Tanglewood debut at the Berkshire Festival concert of Sat. eve., Aug. 6 (Music Shed, 8:30 p.m.), singing the Immolation Scene from Wagner's "Gotterdammerung"; and Act II of Beethoven's "Fidelio", with David Lloyd, Mac Morgan and the Festival Chorus of Berkshire Music Center students. Charles Munch conducts the Boston Symphony Orchestra.

LUCIANO DELLA MARRA

HANDSOME Luciano Della Marra plays Radames opposite Sophia Loren, Italy's most seductive screen siren, in "AIDA", the first great opera film in color which opens Wed., Aug. 24 at the Berkshire Museum. The spectacular motion picture of Verdi's most popular opera is presented by S. Hurok in conjunction with I.F.E. Releasing Corp.

of the two-week American premiere engagement of the Royal Danish Ballet touring unit at his Jacob's Pillow Dance Festival on the final day of the first series of performances by the seven soloists and three most promising members of the Danish corps de ballet.

F[illegible] audiences at Jacob's Pillow, this first visit of the Da[illegible] provided an opportunity to view Classical ballet in a form completely uncorrupted by modern interpolations. Mona Vangsaae, Inge Sand, Kirsten Ralov, Viveka Segerskog, Kirsten Petersen, Mette Mollerup, Fredbjorn Bjornsson, Frank Schaufass, Stanley Williams, and Flemming Flindt have danced in the tradition established 174 years ago at the Royal Theatre in Copenhagen. The greater part of their first two programs was devoted to the works of the genius of the Royal Danish Ballet, August Bournonville, a contemporary and good friend of Hans Christian Anderson, whose influence on the choreographer was visible in the naive charm of the Pas de Deux from both “Flower Festival in Genzano” and “The Kermesse in Brugos.” Anderson's influence was more obvious in Emilie Walbom's “Dream Pictures,” in which the storyteller was the main character.

The Danish dancers have displayed a superbly-schooled technique which is refreshing in its departure from one of the most restrained balletic effects, the careful front arm placement in the port de bras, and its inclusion of some movements, such as the seemingly effortless spin of the lower right leg during a leap and the joyous arm extension in the port de bras, which characterize the whole spirited style of these performers.

In the program of the week of July 13th, the Danes showed that although their true element lies in the evocation of joy, and unbounded pleasure in artistic activity, they can perform in the grandest Fokine tradition, with lyrical yet coolly withdrawn dancing in “Les Sylphides” divertissements.

A Bournonville Cavalcade of divertissements from his ballets emphasizing foreign characteristics in dance and temperament was delightfully “fresh” in its nineteenth-century choreography, especially in the Spanish “Zapateado,” featuring impeccable Inge Sand and exhilarating Fredbjorn Bjornsson; and in “Les Chinoises” Pas de Trois, with Mette Mollerup, Kirsten Petersen, and Stanley Williams as shyly playful Orientals. “The Tyrols” Pas de Deux, showed Mona Vangsaae as a Swiss miss and Flemming Flindt as her youthful admirer. Mr. Flindt's batterie seemed to be quite as dazzling (especially in its precise entrechats) if not as polished as that of Mr. Bjornsson. In addition to Mr. Flindt, Kirsten Petersen and Mette Mollerup, the two other “babies” of the Royal Danish Ballet, showed a joy and enthusiasm in their skilled dancing which equalled that of the seven soloists.

Also on the program were the Pas de Deux from “The Ker-

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sabato e'

l'ultimo giorno della

vendita di biancheria

durante luglio!

provvedetevi ora

di quanto vi occorre per la camera

da letto, per la sala da pranzo,

per la cucina e per la

stanza da bagno

La Vendita di Biancheria durante Luglio termina Sabato... Affrettavi se volete fare degli ottimi acquisti..... Comprate ora articoli di biancheria in vendita a prezzi ridotti.

tale and danced by Mr. Williams and Miss Sand; and a zestful presentation of the Pas de Sept with Italian Soli, which, without colorful costumes and set, might have served as little more than a brilliant but bare showpiece for the talents of the individual dancers.

Although the Danes have finished their first enthusiastically-received Jacob's Pillow engagement, they will return once more to the Berkshires, with Alicia Alonso and Erik Bruhn from July 26th to 28th, after having danced at the Arundel Opera Theatre in Kennebunkport, Maine and Lewisohn Stadium in New York City.

BERKSHIRE FESTIVAL PROGRAMS REVISED FOR JULY 31, ANGUST 10, AUGUST 12 — GREGOR PIATIGORSKY UNABLE TO FILL DATES WITH BOSTON SYMPHONY ORCHESTRA AT TANGLEWOOD

Three programs of the Berkshire Festival at Tanglewood, Lenox, Mass., on Sunday, July 31, Wednesday, August 10 and Friday, August 12, have been revised by Charles Munch, Music Director of the Boston Symphony Orchestra, it was announced Wednesday, July 27, because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch, Tuesday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (July 31) Berkshire Festival concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival program, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening, August 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloch's “Schelomo” for Cello and Orchestra, has been revised. For the Bloch selection and also the announced Brahms Variations on a Theme by Haydn, Mr. Munch will substitute the “Symphonie Fantastique” of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, conclude with Debussy's “La Mer” and Ravel's “Daphnis and Chloe” Suite No. 2.

Ralph Berkowitz, Dean of the Berkshire Music Center, who was to play the three Beethoven Cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, August 10, has substituted the following program: Beethoven Chamber Music featuring six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), David Lloyd, tenor; and Ralph Berkowitz, piano.

The complete revised programs are as follows:

Sun., July 31 — 2:30 p.m. —Music Shed —
Boston Symphony Orchestra:

Brahms: Academic Festival Overture
Concerto for Violin in D major, Opus 77
Soloist: Isaac Stern
Symphony No. 1, in C minor
Conductor: Pierre Monteux

Wed., August 10 — 8:30 p.m. — Theatre-Concert Hall —
Chamber Music:

Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn) — with David Lloyd, tenor; Ralph Berkowitz, piano.

Trio in B flat, Opus 11, for Clarinet, Cello and Piano
Gino Cioffi — Samuel Mayes — Ralph Berkowitz
“An die Ferne Geliebte”—Six songs for Tenor and Piano
David Lloyd — Ralph Berkowitz
Sonata in A, Opus 69, for Cello and Piano
Samuel Mayes — Ralph Berkowitz
Trio in G, for Flute, Bassoon and Piano
Doriot Anthony Dwyer — Sherman Walt — Ralph Berkowitz
Quintet in E Flat for Oboe, Clarinet, Bassoon, Horn and Piano
Ralph Gomber — Gino Cioffi — Sherman Walt — James Stagliano — Ralph Berkowitz

Fri., August 12 — 8:30 p.m. — Music Shed —
Boston Symphony Orchestra:

Berlioz: “Symphonie Fantastique”
Debussy: “La Mer”
Ravel: “Daphnis and Chloe”, Suite No. 2
Conductor: Charles Munch

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NEW YORK HERALD TRIBUNE, FRIDAY, JULY 29, 1955

Luboshutzes, Goldovsky Appear at Stadium Concert

By Francis D. Perkins

Pierre Luboshutz and Genia Nemenoff, duo-pianists, and their nephew, Boris Goldovsky were the principals in the Mozart program heard by an audience [illegible] Wednesday on the last [illegible] certo (K. 453), with Mr. Goldovsky as soloist, and the latter returned to the podium when his relatives played the two-piano Concerto in E flat (K. 453).

This was the first performance of a Mozart Piano Festival program which Mr. Goldovsky and [illegible] the New England Opera Company and operatic activities at Tanglewood, Mr. Goldovsky is an experienced conductor, and the performances under his direction were unified and balanced, both in relation to the pianos and the orchestra and, in the three-piano work, to the co-ordination of the piano parts.

Mr. Luboshutz had conducted only once before—in a Cleveland Pop concert last summer—but [illegible] ments. The three soloists' playing in the F-major Concerto had polish and notable unity, although there were a few rather heavy measures, what with amplification. Flexibility and appropriate lightness marked the playing of Mr. Luboshutz and Mme. Nemenoff in the closing concerto, along with dynamic sensitiveness, and Mr. Goldovsky and the orchestra gave them [illegible]

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the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the television, probably more people have heard the “Pops” and Arthur Fiedler than any other orchestra or conductor in history.

Mr. Fiedler is now, until July 30, conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, flies to conduct the Miami Beach Pops Concerts in Berkshires for “Tanglewood on Parade,” then flies to Miami for a second concert August 14, returning immediately to Boston to con- [illegible] cert pianist, will be soloist with the Boston “Pops” in George Gershwin's “Rhapsody in Blue”. Mr. Fiedler's program will also include the “Caprice Espagnole” of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet “Graduation Ball” as arranged by Antal Dorati. A number of encores in typical light popular “Pops” vein will follow.

Seats for “Tanglewood On Parade” are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600.

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thoven string quartets played by the New Music String Quartet.
—B.D.

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NEW YORK CITY

JUL 9 1955

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Ridgefield Press
RIDGEFIELD, Conn.
Weekly Non-Partisan
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JUL 21 1955

Tanglewood

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the Music Shed, on July 29 and 30, and Pierre Monteux takes the podium with the orchestra Sunday July 31 for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," Leontyne Price has the principal solo role. Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department, and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

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MUSIC SHED at Tanglewood, open on three sides, seats 6000. Many, however, prefer to sit outside on the spacious lawns

THE BERKSHIRES HAVE EVERYTHING

ROLLING MASSACHUSETTS HILLS OFFER VARIED DIVERSIONS — SPORTS, SCENERY, OR CULTURE

by Emory Lewis

THE history of those knowledgeable knolls, the rolling Berkshires in Western Massachusetts, can be divided roughly into three parts. First came a genteel literary invasion in the last century, sparked by Nathaniel Hawthorne, who wrote "The House of Seven Gables" at Tanglewood. In the early 1900s, the gold-plated fashionables staked claims, and a magnificent chain of castles and chateaux (now inns, schools, and monasteries) dotted the hills. The Berkshires became a way station on the Bar Harbor-Aiken-White Sulphur Springs axis. The third and current phase is music. Tanglewood now ranks with Salzburg as a world music festival, attracts visitors from all over America and Europe.

Literature, wealth, and now music—these are all variables in local history. The constant is, of course, the spectacular beauty of this mountain area. This is the heart of the matter. The gently sloping hills, the rivers, brooks, waterfalls, lakes, the salubrious air at 1500 feet above sea level, the covered bridges, the classic New England towns, the elm-shaded lanes—these constitute the Berkshires' basic allure.

Within recent years, the Berkshires (less than three hours from New York via the Taconic State Parkway) have become a favorite vacation area for New Yorkers. The educated hills are an ideal playground, offering sports, scenery, and culture, too. From Ashley Falls to Williamstown, the city vacationist can swim and fish, play golf and tennis. And the mountains are alive with music, art, dance, and theatre. The New Yorker will be entertained this summer by such diverse figures as Gregor Piatigorsky, Count Basie, Paul Hartman, leading dancers from the Royal Danish Ballet.

SAILING on lovely Pontoosuc Lake in Pittsfield is popular with Berkshire vacationists. The local boating club is open to everyone who knows how to tack

Number-one draw is, of course, the Music Festival at Tanglewood. Through August 14th, the Boston Symphony offers a rich bill of music fare, including a concert performance of the Act III of "Fidelio." Soloists include Isaac Stern, Leontyne Price, Margaret Harshaw, Rudolf Serkin, Eugene Istomin, and the aforementioned Piatigorsky.

The Tanglewood story is by now a familiar one. Not so well-known are some of the Berkshires' other musical events. Thirty miles from Tanglewood, near Falls Village, Conn., is Music Mountain, on a grassy hilltop surrounded by 115 acres of forest. It has the intimate character of the early days of Tanglewood. Here the Berkshire Quartet offers chamber music of a high order, in a long, clapboard shed whose soft wood panelling has the resonance of a fine stringed instrument. At South Mountain, near Pittsfield, there are free Saturday afternoon concerts, July 30th through August 27th. Tickets can be procured upon application. Violinist Alexander Schneider and the Budapest String Quartet are on the agenda here.

Within walking distance of Tanglewood, the concerti become a bit more gutty. Two bright New Yorkers, Stephanie and Philip Lieber, have converted a great wagonbarn into a permanent music hall for jazz. Once the estate of the Countess de Heredia, it is a mile from Tanglewood. The mansion now houses Tanglewood students. But the barns, carriage house, and ice house constitute the Liebers' country inn and new jazz center. The rambling buildings are a copy of a French Provincial farm village.

Thelonius Monk, Dizzy Gillespie, the Modern Jazz Quartet, Count Basie and his band, Richard Dyer-Bennet and Carlos Montoya are among those scheduled to appear in the wagonbarn. Presiding officer at the weekly sessions will be Professor Marshall Sterns, who has taught pioneering jazz classes at New York University and the New School.

At the Stockbridge Town Hall, the Pro Musica Antiqua will present a series of concerts, August 13th to September 4th, of medieval, Renaissance and

Danish Ballet is topped in years only by Paris' Opera Ballet. Other performers during the summer season include Danilova, Slavenska, Alonso, Ruth St. Denis (the mother, with Isadora Duncan, of modern dance), and Brigit Akesson, top modern dancer from Sweden. The splendidly-equipped theatre, designed by architect Josef Franz, is in character with the barns and sheds on this 18th-century farm, nine miles east of Lee.

For drama, there are several flourishing summer theatres. Two, at Litchfield and Sharon, are just across the border in Connecticut. The white-frame Berkshire Playhouse in Stockbridge is one of the most handsome in the East. New this summer is the Williamstown Theatre, operating from the excellent auditorium at Williams College.

At Pittsfield, don't overlook The Little Cinema operated by the Berkshire Museum. The Little Cinema exhibits the

ists flock here. But I bought a [illegible] some earthenware ginger-beer bottle, circa 1880, for a quarter.

For boating buffs, the Sailing Club on Pontoosuc Lake in Pittsfield is open to all. There are plenty of spots for fishing, and you can obtain a license at any town clerk's office. At the Berkshire Trout Farm on Route 41 near Sheffield, there is a 14-acre lake and a half mile of stream, stocked with thousands of brook, brown and rainbow trout. There is no season, and no license is necessary. Cost: $4.50 per day. Five trout may be taken, not to exceed five pounds. Tackle and boats are available. For a rugged vacation, Pioneer Trails (P. O. Box 17, in East Otis) offers a package: six days on horseback, tent living, al fresco meals. Most golf clubs (18 in the Berkshires) are open to the public on the payment of greens fees. There are weekly polo matches at the Pittsfield Riding and

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There's also the quaint Yellow Aster in Lenox, the inexpensive Morgan House in Lee, and should you be in the Pioneer Valley section, don't miss the Yankee Pedlar in Holyoke.

New York
Massachusetts
Connecticut
R.I.
Woodstock
Stockbridge
Berkshire Playhouse
Sharon
Canton
Showshop
Hyde Park
Ellenville
Sacandaga Park
Saratoga
Spa Summer Theatre
Williamstown
Fitchburg
Lake Whalom Playhouse
Worcester
Drama Festival
Somerset
Cohasset
South Shore Music Circus
Boston
Summer Theatre
Brattleboro
Keene
Peterborough
Weston
Putney
Hopkinton
Meadowbrook
Green Mountain Playhouse

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Baroque music. Those who dig sounds, pre-Brahms and pre-Basie, will be interested in the sessions devoted to the much-too-neglected 16th-century English composer, William Byrd. The Berkshire Folk Music Festival and Workshop is now underway at Sedgwick Hall in Lenox through August 13th. Along with the weekly hollers and hoedowns, there are courses in the guitar, folk and classical, and the recorder.

Dance vies with music in the Berkshires. Jacob's Pillow is to American dance what Tanglewood is to music. The most important of our summer dance institutions, the Pillow is nearing its quarter-century mark. Prize item this summer will be the American debut of ten leading members of the Royal Danish Ballet. The 200-year-old Royal Danish Ballet is topped in years only by Paris' Opera Ballet. Other performers during the summer season include Danilova, Slavenska, Alonso, Ruth St. Denis (the mother, with Isadora Duncan, of modern dance), and Brigit Akesson, top modern dancer from Sweden. The splendidly-equipped theatre, designed by architect Josef Franz, is in character with the barns and sheds on this 18th-century farm, nine miles east of Lee.

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At Pittsfield, don't overlook The Little Cinema operated by the Berkshire Museum. The Little Cinema exhibits the best foreign and American films, new and old. There will be an outdoor sculpture show, August 1-10, in the garden of the Lenox Library. Don't bother to bring along any books on your vacation. The Lenox Library, a beautifully proportioned, Federal structure, is one of the best small town libraries I know. Incidentally, you can borrow record albums as well as books.

At Old Chatham, New York, just a short drive from the Berkshires proper, is the Shaker Museum. It's worth the drive. You will discover that the Shakers were making modern furniture long before Paul Widdicomb or Charles Eames. A few of the Shaker items are for sale. Of course, the entire Berkshire area is studded with antique shops. Prices are generally high, now that tourists flock here. But I bought a handsome earthenware ginger-beer bottle, circa 1880, for a quarter.

GOLF is a favorite and ubiquitous sport in the Berkshire hills. Most of the eighteen local golf clubs, with lakeside settings, charge small greens fees

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Best route to the Berkshires is the Taconic State Parkway, the Millbrook turnoff, then Route 44 to Canaan, Connecticut and Route 7 to the Berkshires. Incidentally, July 9th is open house day in Litchfield, Connecticut, on the Berkshire route. You might stop here and, for a small fee (benefit of Junior Republic, the Connecticut Boys' Town), visit the 18th-century houses.

If you are planning a Berkshire vacaiton, write me at CUE. You will receive the helpful vacation literature issued by the Berkshire Hills Conference.

* * *

(Vadna Dibble's roundup of hotels and dining in the Berkshires area follows).

For active folk there's Eastover in Lenox, a magnificent mansion amid thousands of acres of rolling country. Everything in the line of sports is at your disposal, with a fine outdoor pool. American plan only during the busy season, ranging from $64.75 per person a week to $92.75. Jug End Barn at South Egremont is another spot for the young and energetic with swimming pool, tennis and such. Rates $52.50 per person weekly for bunk rooms, up to $80,50. Transients are welcome for meals. Near Jacob's Pillow in South Lee the young, frenetic set likes Oak 'n Spruce. American plan rates start at $56 with a top of $77. The dining room is available for transients, also the snug cocktail lounge.

For the less strenuous-minded, we suggest the fine old Curtis Hotel, now in its 127th year. Comfortable, tasteful rooms with New England furnishings are yours on American plan during the Festival, with European rates for the spring and fall. Daily price is $14 to $42, with special prices for a longer stay. The Old Stage Grill is the place for non-resident diners; American cuisine with continental overtones makes up the menu. Luncheon noon to 2:30 at moderate prices, dinners from 6 to 9, $2.50 to $4.50. On the same order is Red Lion Inn in Stockbridge, with its fine antiques and Lion's Den for cocktails and snacks. Modified American rates—$13 to $18 per day. Transient diners will be accommodated when space permits.

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CUE
NEW YORK CITY

JUL 9 1955

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How Not To Run A Summer Theatre

IT'S A CINCH TO OPEN A BARN THEATRE; THE REAL TRICK IS TO KEEP IT OPEN

Select a community in a sparsely-populated area.

If possible pick a locale that is sparsely-populated and *already* has a summer theatre.

Your first show should be an English drama with an all-American cast. Better still, hire *one* British actor.

A worthwhile notion is to produce nothing but musicals—untried musicals.

Always make a pre-curtain speech on opening night and point out that you tried to get Helen Hayes for that show. Add apologetically "I know you'll like the young lady we hired when it became obvious that Miss Hayes couldn't be with us. I hope so, anyway."

Never check with the fire or police chiefs about anything.

Don't bother to invite the mayor, the board of selectmen, or other local wheels to your first show.

Small posters are best.

If you insist on having a press agent, hire that tall, thin fellow who is majoring in English Lit at State U.

A fine promotion stunt is to stencil directions like "52 steps to the Cobweb Theatre" on sidewalks, but don't stoop to asking permission of the shopkeepers.

House your troupe at least five miles from the theatre, and let the actors walk to work. It's good for them.

Hire as director an *ex*-member of Alcoholics Anonymous.

Old movie stars ask high salaries, but they're worth it.

Encourage feuds among the cast—keeps them on their toes.

Star that young socialite who aspires to be an actress.

A large parking lot is unnecessary. Customers love to walk a half-mile to and from their cars, especially on narrow country roads.

If you have a parking lot, don't hire an attendant. Let the

ment of children destined for Broadway, and they're all equally talented.

If you can't squeeze in a production with children in the cast, try "Bell, Book and Candle" or some other play in which an animal is essential to the plot. It's a cinch to find a stagewise Siamese cat.

Order elaborate sets and ignore your scenic designer when he screams that they'll still be wet on opening night. Who cares if the ingenue ends up with an imprint of the wallpaper design on the posterior of her white dress?

Don't have your telephone number on your posters—people will just bother you all day long with questions about prices, reserved seats and curtain-time.

Charge at least thirty-five cents for soft drinks. Remember you have a captive audience.

Accept as gospel all actresses' statements regarding their measurements. So what if only half the costumes fit?

If the actors complain about anything, pay it no mind. Actors are chronic bellyachers.

It's a very good idea to have your leading man's wife and ex-wife in your cast.

So your leading lady is five inches taller than your leading man. Who cares?

Borrow expensive furniture for props from influential localites, and don't give those scratches on that new piano a second thought.

Use apprentices as ticket sellers—they love to gossip about members of the troupe with the customers.

If the local press hasn't arrived a half-hour before curtain, sell their seats.

Don't worry about adverse word-of-mouth reports about

(Continued from page 17)

Williams Inn your headquarters. Excellent accommodations and fine food. Berkshire Inn in Great Barrington is another old-timer, and diners will get good meals in the Colonial Grille at any hour with prices starting at $2.50.

If you are interested in music and the arts, Music Inn at Lenox is a place to visit. It is reminiscent of a French Provincial farm, and informality is the ticket here. American plan only, with rates $63 for dormitory, up to $98. Somewhat lower rates are in order during spring and fall.

Right by Tanglewood is Avaloch Inn with two main [illegible] American plan guests. Prices range from $67.50 [illegible], with an average weekly stay about [illegible]. Transient diners will like the tavern back on the hillside where they may have a fine steak dinner [illegible]. Luncheon a la carte noon to [illegible]

A bit more [illegible] Hills in Lenox, a grand old estate where the young married set likes to gather. Weekly entertainment [illegible] so singers, dancers, poetry [illegible] art classes. Weekly American plan [illegible] are $65 to $100.

In the strict sense [illegible] restaurants are a scarce [illegible] do recommend the following [illegible] ily. Fairfield Inn at Great Barrington [illegible] a truly lovely place, with excellent cosmopolitan food. No luncheon is served but dinner is 6 to 8, Sunday [illegible] prices are fine, too, [illegible] dinners about [illegible]

In Monterey, try [illegible] French restaurant with [illegible] limited menu. Do make [illegible] during Festival weeks! Luncheon [illegible] carte 11:30 to [illegible] complete dinners [illegible] 9 are $2 to $4.50. Sunday all day. [illegible] is the word for [illegible] magnificent old [illegible] gardens. Food of high calibre [illegible] in the formal or terrace dining [illegible] Luncheon 1 to 2:30. Dinner [illegible] 9 $3.50 to $7. Dancing [illegible] race and in the [illegible]

Also in Lenox, do not [illegible] Karl's. Fine continental cuisine [illegible] cellent [illegible] luncheon served noon to 2, dinner [illegible] Sunday, noon to [illegible] Dinners [illegible]

Northward at New Ashford, beyond Pittsfield, is The Springs, where the Grosso family, headed by "Mama" Henrietta, has served top flight continental cuisine for 24 years. One menu from 11:30 a.m. to 11 p.m. with complete dinners $2.75 to $4.75. Closed Monday.

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Where Play Means Work

7/28 Schenectady gazette

Tanglewood's Training Thorough

By DOROTHY E. RITZ

With an enrollment of 405 music students the Berkshire Music Center is in the midst of its 13th annual six-week session at the Tanglewood estate in the Berkshires near Lenox, Mass.

* * *

LAST WEEK we decided to visit the school for ourselves to hear and see. We picked Wednesday as a typical day and arrived in time for the 9:30 a.m. class in the Shed. Members of the Department I orchestra were assembling as were members of the conducting class.

Leonard Bernstein was in charge and student conductors waited their turns in front of the huge stage. The student orchestra assembled early to warm up their fingers and instruments in morning sunshine, which felt fine in the cool mountain air. Sweaters were in evidence in the Shed which was much cooler than outside.

For three hours, with a 15 minute break at 11 a.m., the orchestra practiced. Four conductors, three from Bernstein's conducting class, led the group in a varied program including Berlioz, the Dvorak Symphony number 2 in D minor (first movement), Schoenberg's "Survivor from Warsaw" with both orchestra and chorus and the Prokofieff violin concerto number 2 with Paul Gurevich as the solo violinist.

* * *

WE WERE PARTICULARLY interested in hearing the Prokofieff conducted by Schenectady's Kenneth Schermerhorn, who has been awarded the Koussevitzky conducting scholarship at the school.

Other student conductors participating in the morning program were Henry Janicek and Arthur Winograd. The conducting class, which we were told numbers 15 this year, includes three women.

The orchestra, made up of the cream of student musicians selected by a vigorous screening process, includes Bruce Paine of Canajoharie, trombonist.

Most thorough training is offered and no detail is small enough to escape Bernstein's quick ear. Time and again the orchestra was stopped to rework, rework and rework tricky passages in the Dvorak. Although Bernstein conducted for an hour the rehearsal was so intense that the orchestra had only half played through the first movement when intermission arrived.

* * *

WHEN THE STUDENTS conducted the orchestra Bernstein, from the vantage point of a leader's chair, offered advice when necessary.

Winograd had the worst of the morning assignments. The orchestral music of Schoenberg is enough to cope with but in addition there was the men's chorus and a narrator. A 12-tone scale, Bernstein overseeing from his vantage point and Hugh Ross, who had prepared the chorus, inserting his tempos and ideas — Winograd had his troubles. He came through nobly however. The number, which we had never heard before, is stark writing.

AN EXCELLENT CAFETERIA is available for students, faculty and guests. During the lunch period we were introduced to several of the faculty including Roger Sessions, professor of music at Princeton University and Boris Blacher, director of the Hochschule fur Musik in Berlin. Sessions and Blacher are sharing the post of guest composers at the Center this summer.

Center students gathered in groups on the Tanglewood lawns for informal discussion of music and sharing of experiences. Bits of vocal and instrumental music came from every direction and a class in solfege started up as we visited Composer Sessions' lecture as a guest.

CHARLES MUNCH—Conductor at work.

Sessions discussed, very informally, his "Black Maskers" suite, which was presented by the Boston Symphony in a Shed concert Saturday night under the direction of Pierre Monteux. Slightly built and balding, Sessions is now in his 59th year. He is a sincere musician and not given to eccentricities and the lecture was simple and straightforward with no attempt to unduly impress.

He stated first that the composition, written in 1923, was the "oldest work of mine I am on speaking terms with." (He had been composing for 14 years previous to that date.) He also hoped that the class did not expect any musical analysis of the work as "I have no enthusiasm for analyzing my own work."

* * *

WE CONCLUDED the afternoon by a visit to the barn to hear the Tanglewood Study Group afternoon session. Very intense and serious, like amateurs the world over, the group was working on the Hassler "Intraden aus dem Lustgarten," a six-part early composition.

By that time our ears were getting a bit frazzled and we decided that though classes were continuing all over the place we would quit for the day. We returned however for the evening sonata program in the Theatre-Concert Hall.

The Berkshire Music Center has the distinction of being the only school in the world sponsored by a major symphony orchestra.

It offers intensive study under expert musicians but does not offer either degrees or diplomas to its students. It was established in 1940.

* * *

THIS YEAR there are 110 students registered from New York state including 73 from New York city alone. Massachusetts has sent 48 to study including 31 from greater Boston. Students from Pennsylvania number 28; Illinois, 20; New Jersey, 18; Ohio, 17; Michigan, 15; and Connecticut, 10. A total of 14 students are enrolled from California, Washington, Oregon and Wyoming. Students from the south, number 20, include Florida, Louisiana, Texas, Georgia and Mississippi as their home states.

Canada has nine students and there are 20 foreign students.

A number of foreign students are composers. There are two Japanese composers studying at the school, Mrs. Michiko Toyama of Osaka and Tossi Ichiyanagi of Tokyo. Eino Rautavaara has come to the school from Helsinki, Finland, nominated by no less a person than composer Jean Sibelius. George Sicilianos has come from Athens, Greece, to study composition.

Miss Genia Palasanian, violinist in the student orchestra, comes from Teheran, Iran; and Israel Borouchoff, flutist in the student symphony, comes from Bat-Yam in Israel. Hiroshi Hatoyama, violinist, hails from Tokyo and Joza M. Karas, also a violinist, from Czecho-Slovakia.

* * *

STUDENTS AT THE CENTER this year range in age from 18 to 71 and occupations are many and varied ranging from priest, armed services officers, macaroni manufacturer, salesman, housewives, secretaries and medical doctors to educators.

Rev. Daniel Harris, the priest of St. Bernard's Abbey at St. Bernard, Alabama, is playing second violin in the student symphony. He offers mass at St. Anne's, the Roman Catholic church in Lenox, during the temporary absence of its regular priest.

The Berkshire Music Center has a remarkable record of achievement. Its former students scattered through the world now total 4,987 and over 10 per cent of the membership of all major United States symphony orchestras is composed of former Tanglewoodians.

Tanglewood's opera department has given the American premieres of Britten's "Peter Grimes" and "Albert Herring;" Mozart's "Idomeneo;" Ibert's "Le Roi d'Yvetot;" and Gretry's "Richard the Lion-Hearted." This year the department will premiere a short opera especially composed at Tanglewood, "The Rope," by Louis Mennini from an Eugene O'Neil play; and, as far as is known, the first performance in this country of Mozart's unfinished opera, "Zaide."

Tanglewood is a lovely spot with its gardens and music and its atmosphere of sincere study.

Beethoven 6th Seen As Best Offering In Sunday Concert

[illegible] 7/2[illegible]

Although Mr. Munch and the Boston Symphony Orchestra found it necessary to compete with a number of loud and strident cicadas, as well as a few low-flying airplanes, a large audience apparently enjoyed itself very much last Sunday afternoon, if the three-minute standing ovation given to the conductor and orchestra after the performance of the Beethoven "Pastorale" symphony is any indication.

The first work on the program was the Beethoven Symphony No. 1 in C major. The performance was an enjoyable one, although it seemed to this writer that the first movement could have been presented at a slightly increased tempo. A rather embarrassingly noticeable "flub" in the woodwind section marred the movement slightly. The second movement was somewhat better, but Mr. Munch and the orchestra really hit their stride in performing the last two movements of the work.

Beethoven's Symphony No. 4 in B flat was the second work to be presented. The rendition of this symphony achieved a nice balance of delicacy and vigor, and well-done horn passages in the second movement added to the pleasure of a thoroughly enjoyable performance.

Beethoven's 6th "Pastorale" Symphony was the final presentation of the afternoon, as well as the high point of the day in both performance and pleasure registered by the audience. Written as an expression of the mood experienced by the composer upon contemplating the wooded hills of the Wienerwald, and the beautiful countryside of Lower Austria, the symphony seemed to fit perfectly into the setting of the green Berkshire Hills and small New England Towns.

Week-End Program

Tomorrow evening in the Music Shed at Tanglewood, The Boston Symphony Orchestra under the baton of Charles Munch will perform the Handel "Water Music Suite," The Schumann Symphony No. 4 in D minor, Barber's "Prayers of Kierkegaard" with chorus and Leontyne Price as soloist, and the Brahms Symphony No. 4 in E. minor. The performance begins at 8:30 p.m.

Saturday evening, same time and place, the orchestra and Mr. Munch will present an all-Beethoven program consisting of the Overture to "Egmont", Piano Concerto No. 5 (Emperor), and Symphony No. 3 (Eroica).

Brahms is the feature of he Sunday afternoon concert at 2:30 p.m., with Pierre Monteux conducting the orchestra. Scheduled works of Brahms include: Academic Festival Overture, Concerto for Violin in D Major, Opus 77, with Isaac Stern as soloist; and the Symphony No. 1 in C minor.

Herald

Munch, Monteux, to Conduct on Weekend

7/3

The second week-end of concerts by the full Boston Symphony Orchestra in this summer's Berkshire Festival will be held in the Music Shed at Tanglewood, Lenox, Mass., tonight at 8:30 p. m. and tomorrow afternoon at 2:30 p. m.

Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct tonight's all Beethoven program which will include the Overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Tomorrow afternoon at 2:30 p. m., Pierre Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D Major, Opus 77. In addition, the program will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor. This will be Mr. Stern's final appearance of the season at Tanglewood.

Tanglewood Student Soloist At St. Stephen's

7/22 Eagle

Saramae Endich of New York, a Tanglewood student in opera dramatics, will be soloist Sunday at St. Stephen's Church.

Miss Endich is a Columbia artist and has just completed a coast-to-coast tour. She has been guest soloist with the Boston Symphony Orchestra, the Little Orchestral Society, New York, and the Charleston (S.C.) Symphony Orchestra. This winter she will sing with the San Francisco Orchestra.

Her selections Sunday will be "Come Unto Him," by Handel and "With Verdure Clad," by Haydn.

EASY LISTENING—Overflow audience from concert shed.

Eagle 7/31

Books

Festival Story: A Study in Art Of Leadership

MUSIC UNDER THE MOON.
By John G. W. Mahanna.
Eagle Printing & Binding Co.,
Pittsfield, Mass. 123 pp. $2.50.

Reviewed by
GEORGE E. JUDD

JOHN MAHANNA'S book is not primarily about the moon or about music, but as the subtitle indicates it is a history of the Berkshire Symphonic Festival, Inc. The story of the Berkshire Festival itself is, however, told in pictures.

Those interested in the persons and personalities who launched the Berkshire Festival will read this account with interest and profit. Others will find their reward chiefly in the selection of a remarkably representative series of well captioned illustrations.

Ten years ago Mr. M. A. DeWolfe Howe wrote the "Tales of Tanglewood" covering much of the same period now reviewed by Mr. Mahanna. But the two books are complementary. Taken together they give an excellent sense of the setting and of many of the stages through which the development of the festival has passed to its present comprehensive contribution to music in both performance and education.

* * *

MR. MAHANNA most appropriately chooses for his chief figure the president of the Berkshire Symphonic Festival. His access to its records and the assistance which he must have had bring together in proper sequence the steps which led from a local musical effort whose ambition it was to attract people within a radius of 40 miles to a national or international undertaking which now attracts the musical world from a radius 100 times greater than when first proposed. This has enabled him to perform a real service by recording these events within the easy memory of man.

Miss Gertrude Robinson Smith brought enthusiasm and energy to this enterprise, but she already had wide experience in matters of organization. I cherish a program of an event which took place in the Metropolitan Opera House in 1917 when Miss Robinson Smith presented at a benefit performance for the suffers of the Halifax disaster the Boston Symphony Orchestra under Dr. Karl Muck with the assistance of Mme. Melba, Mr. Kreisler and Mr. Paderewski.

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WHAT A RASH of festivals have sprung up since 1934, many of which have disappeared and many others are now no doubt going through some of the same growing pains which were experienced here.

Mr. Mahanna's book discloses what is not likely to be duplicated elsewhere: Both support and capacity for the experiment with the willingness to ultimately make every decision on an unselfish basis in the interest of the enterprise itself.

From the facts given one cannot escape the conclusion that from time to time the two boards, one in the Berkshires and one in Boston, took turns at being a bit inflexible. But it is equally clear that neither board in the last analysis failed to sense that its chief responsibility was toward the promotion of the best musical art.

* * *

HARRY ASKIN, who was the manager for many years of Sousa's Band, used to say that the best time to promote a concert in a mill town was during a strike. It is certainly equally true that the best time to start a festival is in the time of depression, since we can take the Berkshire experience as a shining example.

Readers will be impressed with the resourcefulness of the originators of this festival, the real meaning of leadership, high standards, coupled with perseverence and local pride. The one omission in the hierarchy of this success is the credit due the music-loving public of Berkshire County and environs. It is doubtful if there would have been another area as ready and as receptive.

For this review the early illustrations and much of the book are reminders of the time "when we were very young" and something of a tug at the heartstrings.

* * *

I CAN EVEN feel the perspiration on my brow when on the porch at Heaton Hall I was waited upon by a committee from the orchestra who presented a very serious complaint, namely, that the hot water system had completely broken down at the Maplewood Hotel in Pittsfield, despite the fact that the orchestra held a contract that there would be provided "desirable hotel accommodations."

Another warm occasion occurred on the evening of the first Festival concert which the Boston Symphony played. The year before the concert had been delayed because of the late arrival of the governor of the commonwealth. This time the beginning of the concert was delayed even longer because of the late arrival of John Q. Public who came in such numbers that their automobiles could not pass through the one and only gate which had been left open for their entrance to Holmwood.

It is just as well that Mr. Mahanna omitted these two recollections as well as the mention of many other occasions when the management found its role of liaison officer not too comfortable. There were many, many other things covered by Mr. Mahanna which are so much more important and bear more directly on the growth and development of the Berkshire Festival and Berkshire Music Center as known today."

Mr. Judd was for 40 years, until his retirement in 1954, manager of the Boston Symphony Orchestra. He now lives in [illegible], Mass.

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The two Federations of major political women's clubs—Republican and Democratic—are seeing to it that there is recognition for the women who did the "spade work" through the years. Among them: Mrs. Edward S. McGuire of Syracuse, Miss Ursula Hornbrook of Ogdensburg, Mrs. Eliza Keats Young of Milton, and Mrs. Walter Scott McNab of Schenectady, with special honors for Mrs. Martha H. Eddy of Ithaca, for a decade or so director of women's activities. Mrs. Eddy has been acting as counselor this summer to Mrs. Gleason White of Schenectady, new women's activities director at the Fair. Mrs. Eddy and Mrs. McNab are sisters.

Worcester Telegram

Following the Farmers

7/27

So stimulating has been the experience of Soviet agriculturalists in Iowa and Iowa farmers in Russia that the idea of professional and cultural exchange between the two countries is catching on in other fields. When six of the dozen touring Communists attend Sunday services in a little Presbyterian church out in the corn country, almost anything can happen.

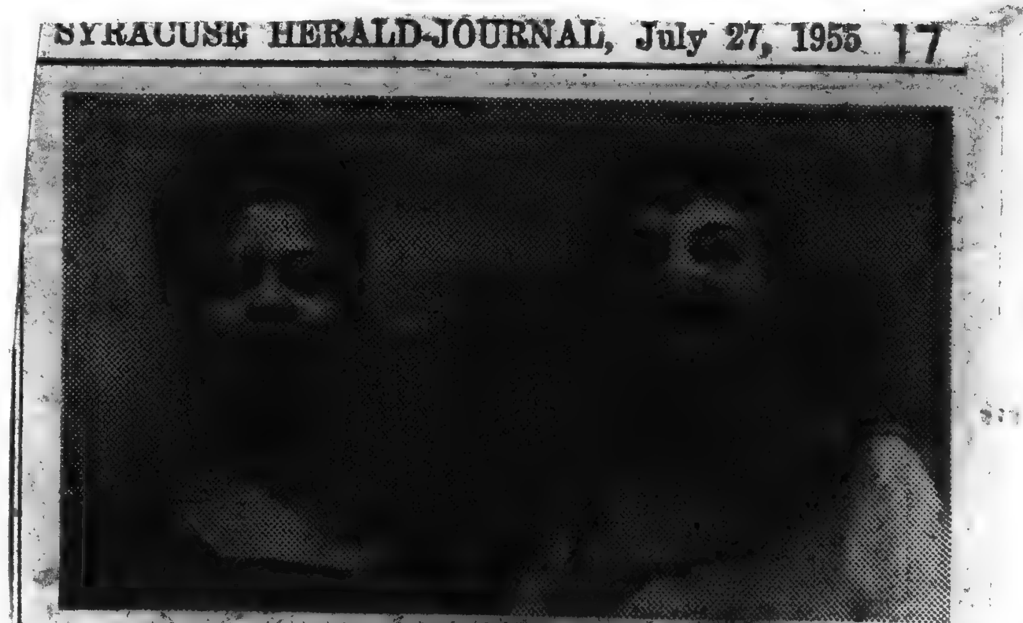
Among the first to jump in with an offer to join the goodwill movement has been the Boston Symphony Orchestra. At Tanglewood, where it is taking part in the Summer season with customary success, the Boston orchestra reacted promptly. Henry B. Cabot, president of trustees, said the Boston orchestra is "ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

Well, it should be said immediately that a few concerts in Moscow by an American orchestra, even the excellent Boston Symphony, will not untangle the German unification knot. Nor will the tour of a Moscow ballet company in this country accomplish disarmament. Yet if the Iron Curtain is to come down, as it must in order to dispel hostile feelings, cultural exchanges will be important.

Certainly there is not the slightest harm in sending all the orchestras and other cultural agencies we can to the Soviet Union. Nor can any harm be done by welcoming Russian performers here. If we can book a few Soviet lecturers for some of our clubs, let them come. The only requirement should be that the exchange be two-way, as in the case of the farmers.

Watertown (Conn) Town Times 7/28

Eugene Istomin, noted pianist, will be the soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a performance of Beethoven's Concerto No. 4 in G major, at the Berkshire Festival concert of Sunday afternoon, August 7 at 2:30 p. m. The concert will be held in the Music Shed at Tanglewood, Lenox, Mass.



Gus Manos Photo

NAOMI FARR, right, and Gwendolyn Belle, as Juliet and Lady Capulet, respectively, in the premiere of "Romeo and Juliet" in "Tanglewood," Aug. 1.

TALKING IT OVER

Eminent German Composer Is In 'Tanglewood' for Opera

By EMMA VAN WORMER

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PEYTON HIGGISON, below, as Capulet, and Regina Sarfaty as The Nurse, in the opera.

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SYRACUSE HERALD-JOURNAL, Thursday, July 28, 1955 33

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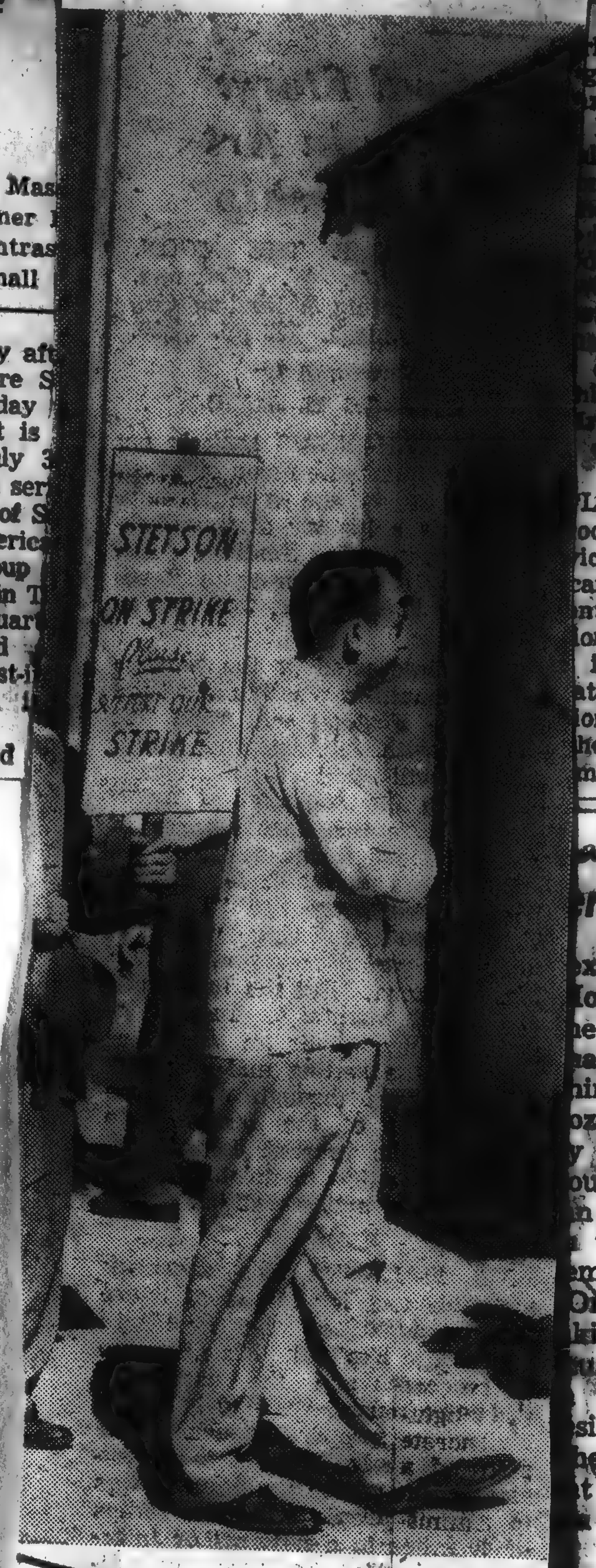
7/22



front of Stetson's Cleaners on Federal seeking a joint election with Brady's C signs are, left to right, Albert F. Lilano, IUE 255 president, and Business Agent

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Biggest Crowd of the Season Expected at Festival Tonight

TANGLEWOOD — With fair weather predicted over the weekend and hotels, inns, motels and tourist homes filled to capacity, Boston Symphony Orchestra officials are expecting the largest crowd of the season at tonight's concert in the Music Shed, featuring an all-Beethoven program with Rudolf Serkin as piano soloist with the BSO, Charles Munch conducting. The concert will begin at 8.30.

Soloist Tomorrow

Tomorrow Pierre Monteux will make his second appearance of the season, and Isaac Stern, soloist in the Beethoven violin concerto last weekend, will return in Brahms D major concerto. Last night Mr. Montaux and Mr. Stern were seated in the official box of the Boston Symphony Orchestra to listen to the evening's program which attracted 7677 music lovers.

The Berkshire Festival will move into its semi-final week of symphonic music on Wednesday when the fifth of a series of chamber music of Beethoven, a program of three piano sonatas performed by Mr. Serkin will be given in the Theater-Concert Hall.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Mr. Munch conducts two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7), and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, takes the podium on Friday evening (Aug 5).

Mac Morgan To Sing

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers [illegible] Soloists on this occasion [illegible] Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival chorus of Berkshire Music Center students of the chorus, opera and Study Group departments trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with the Festival Chorus trianed by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams), soprano, and Malcolm Bernstein (Balitmore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

Local Marine Returning to Camp After Convalescence

Marine Pfc. Donald Wagner, son of Mrs. Florence Ladouceur, 55 Elm St., is driving back to Camp Lejeune, N.C., Aug. 7, after spending a 30-day convalescent leave at home.

Pfc. Wagner enlisted in 1953 and served four months in Porta Rico before being assigned to Camp Lejeune in December. He has spent the six months since in the Navy hospital there. He was struck by a car while walking from near-by Jacksonville on Christmas Eve, and landed in the hospital with both legs broken, a concussion and various cuts about the head that required more than 20 stitches.

Pfc. Wagner would like company on the return trip. Any local Marine desiring transportation next Sunday should contact him.

Playgr List E For W

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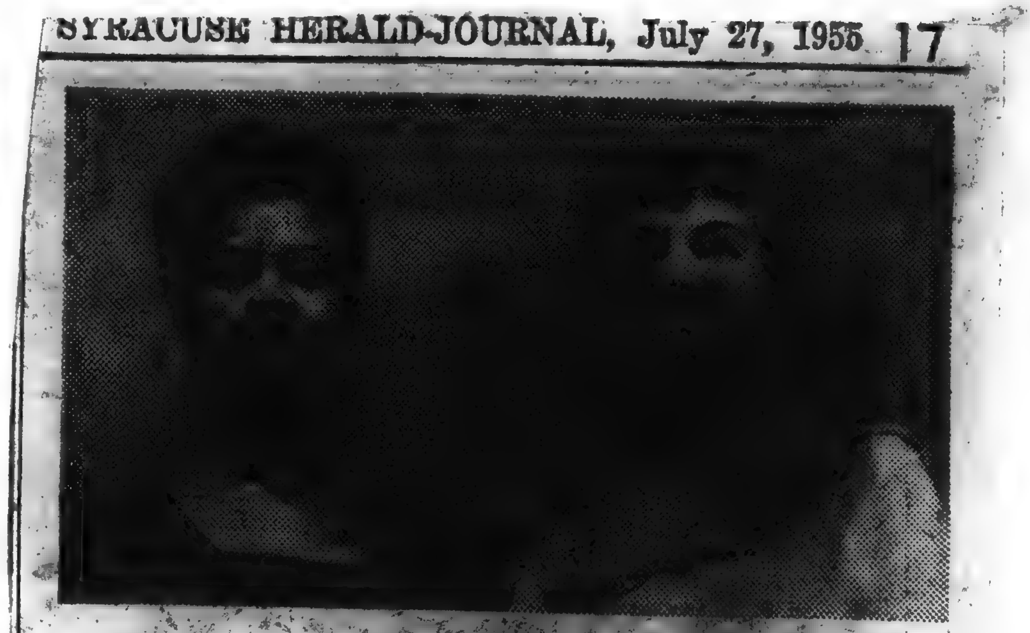
SYRACUSE HERALD-JOURNAL, July 27, 1955 17



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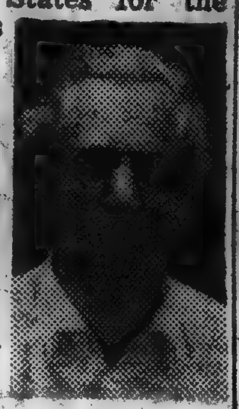

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The Beethoven program is Saturday night; the all-Brahms concert is Sunday afternoon. The Barn concerts are Saturday afternoon and Sunday night. Richard Dyer-Bennett is the artist in The Barn on July 30, appearing in the third of a series reviewing the whole sweep of Scottish, Irish, English and American folk songs with a new group of songs not previously done in The Barn. The Teddy Charles Quartet, known for having introduced some of the elements of post-impressionistic music into jazz, is headed by Charles.

The leader had some formal musical education in Juilliard, but his most significant training, he says, [illegible] from his association with Pianist-Composer Hall Overton. Overton and Charles gave a [illegible] concerts in the Museum of [illegible] Art, New York City. In the Charles Quartet are Charles Mingus, who is among top stringed bass players in the realm of jazz; Rudy Nichols, drums, and J. R. Montrose, tenor sax, known also as a composer. Hall Overton's newest composition, commissioned by the Boston Symphony, is to be played this year in Tanglewood.

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Worcester Telegram

Following the Farmers

7/27

So stimulating has been the experience of Soviet agriculturalists in Iowa and Iowa farmers in Russia that the idea of professional and cultural exchange between the two countries is catching on in other fields. When six of the dozen touring Communists attend Sunday services in a little Presbyterian church out in the corn country, almost anything can happen.

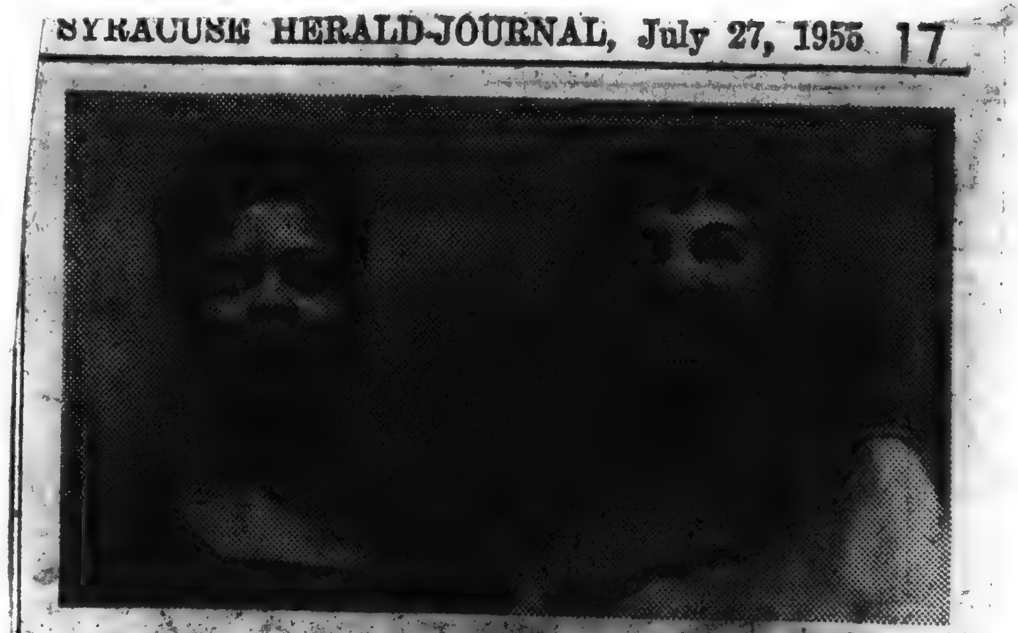
Among the first to jump in with an offer to join the goodwill movement has been the Boston Symphony Orchestra. At Tanglewood, where it is taking part in the Summer season with customary success, the Boston orchestra reacted promptly. Henry B. Cabot, president of trustees, said the Boston orchestra is "ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

Well, it should be said immediately that a few concerts in Moscow by an American orchestra, even the excellent Boston Symphony, will not untangle the German unification knot. Nor will the tour of a Moscow ballet company in this country accomplish disarmament. Yet if the Iron Curtain is to come down, as it must in order to dispel hostile feelings, cultural exchanges will be important.

Certainly there is not the slightest harm in sending all the orchestras and other cultural agencies we can to the Soviet Union. Nor can any harm be done by welcoming Russian performers here. If we can book a few Soviet lecturers for some of our clubs, let them come. The only requirement should be that the exchange be two-way, as in the case of the farmers.

Watertown (conn) Times 7/28

Eugene Istomin, noted pianist, will be the soloist with the Boston Symphony Orchestra, Charles Munch conducting, in a performance of Beethoven's Concerto No. 4 in G major, at the Berkshire Festival concert of Sunday afternoon, August 7 at 2:30 p. m. The concert will be held in the Music Shed at Tanglewood, Lenox, Mass.



Gus Manos Photo

NAOMI FARR, right, and Gwendolyn Belle, as Juliet and Lady Capulet, respectively, in the premiere of "Romeo and Juliet" in "Tanglewood," Aug. 1.

TALKING IT OVER

Eminent German Composer Is In 'Tanglewood' for Opera

By EMMA VAN WORMER

World premiere opera performances in the Berkshire Music Center in "Tanglewood," Lenox, Mass., attract attention of the free world of music. Included is "The Rope," a one-act work by Louis Mennini, commissioned by the Center Opera department.

Boris Blacher

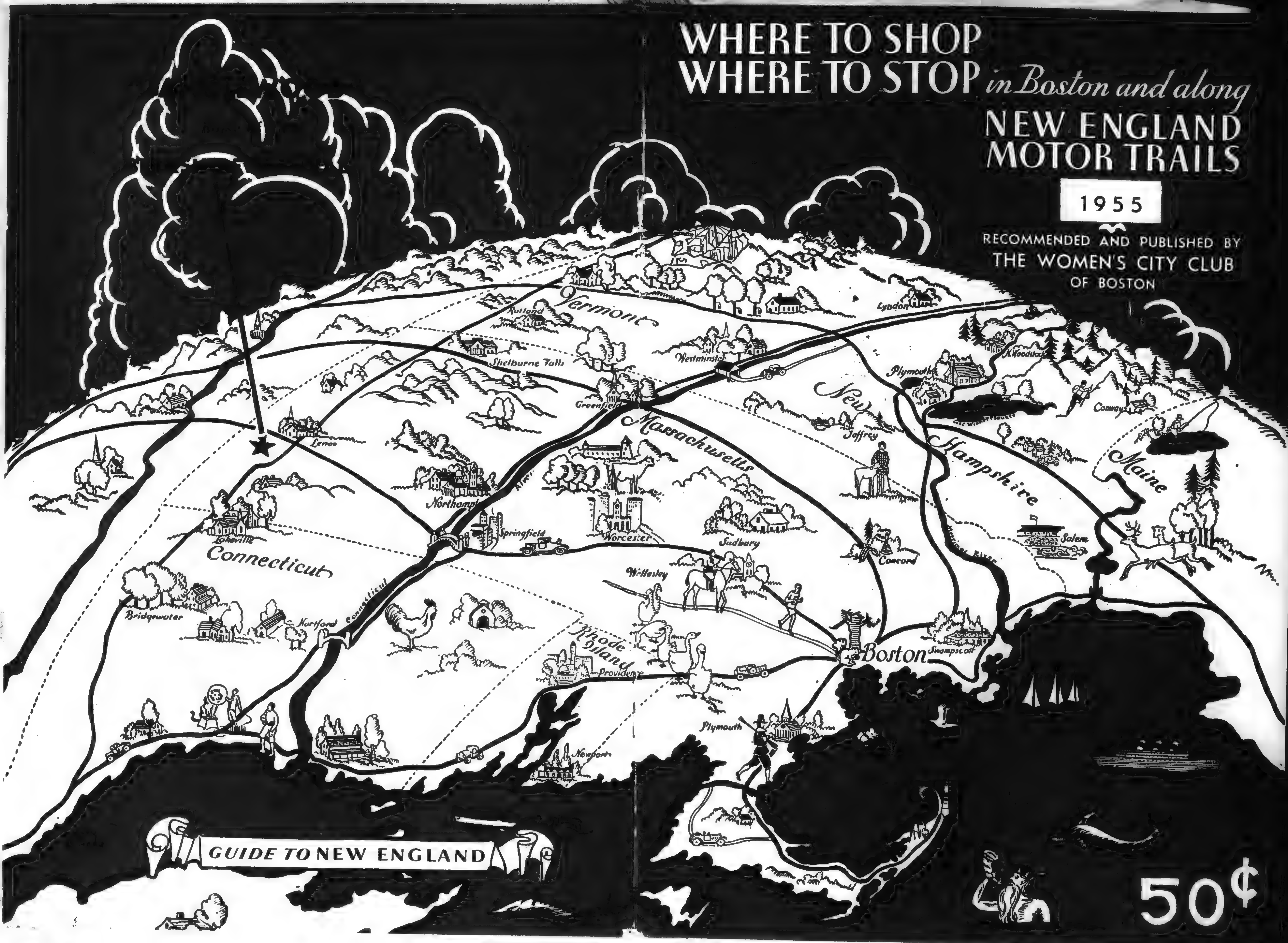
The distinguished German composer Boris Blacher, visiting in the United States for the first time, is guest teacher of composition in the Music Center. The "Tanglewood" premiere of his opera, "Romeo and Juliet," is set for next Monday night in the Theater-Concert Hall, the composer conducting. On the same program will be short operas by Milhaud and Martinu and choral music. In the cast will be Farr as Juliet, remembered by Syracuse music lovers for her recital during the 1953 biennial convention of the New York State Music Clubs convention in Hotel Syracuse. Miss Farr is a National Auditions winner. Also from New York is Regina Sarfaty as The Nurse. For the Syracuse convention, Mrs. Manfred W. Gerstley of Skaneateles was chairman. Mrs. Gerstley returned from Europe recently.

The role of Romeo will be sung by Harold Johnson of Chicago. Lynn Detwiler of Altoona, Pa., will be Tybalt; Peyton Higgison of Mobile, Ala., is cast as Capulet; Gwendolyn Belle of St. Louis as Lady Capulet and Robert Kearns of Utica, Mich., as Benvolio.

"The Rope," to be sung Aug. 8, is based on Eugene O'Neill's one-act play of that title. Composer Mennini, member of Eastman School of Music faculty, Rochester, passed the summer of 1953 in "Tanglewood" on commission by the Koussevitzky Music Foundation, in preparation for his work. A native of Erie, Pa., Mennini studied composition in Eastman under Dr. Howard Hanson and Bernard Rogers. He was graduated in 1947 with degrees of Bachelor and Master of Music.

PEYTON HIGGISON, below, as Capulet, and Regina Sarfaty as The Nurse, in the opera.

[272]



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1955

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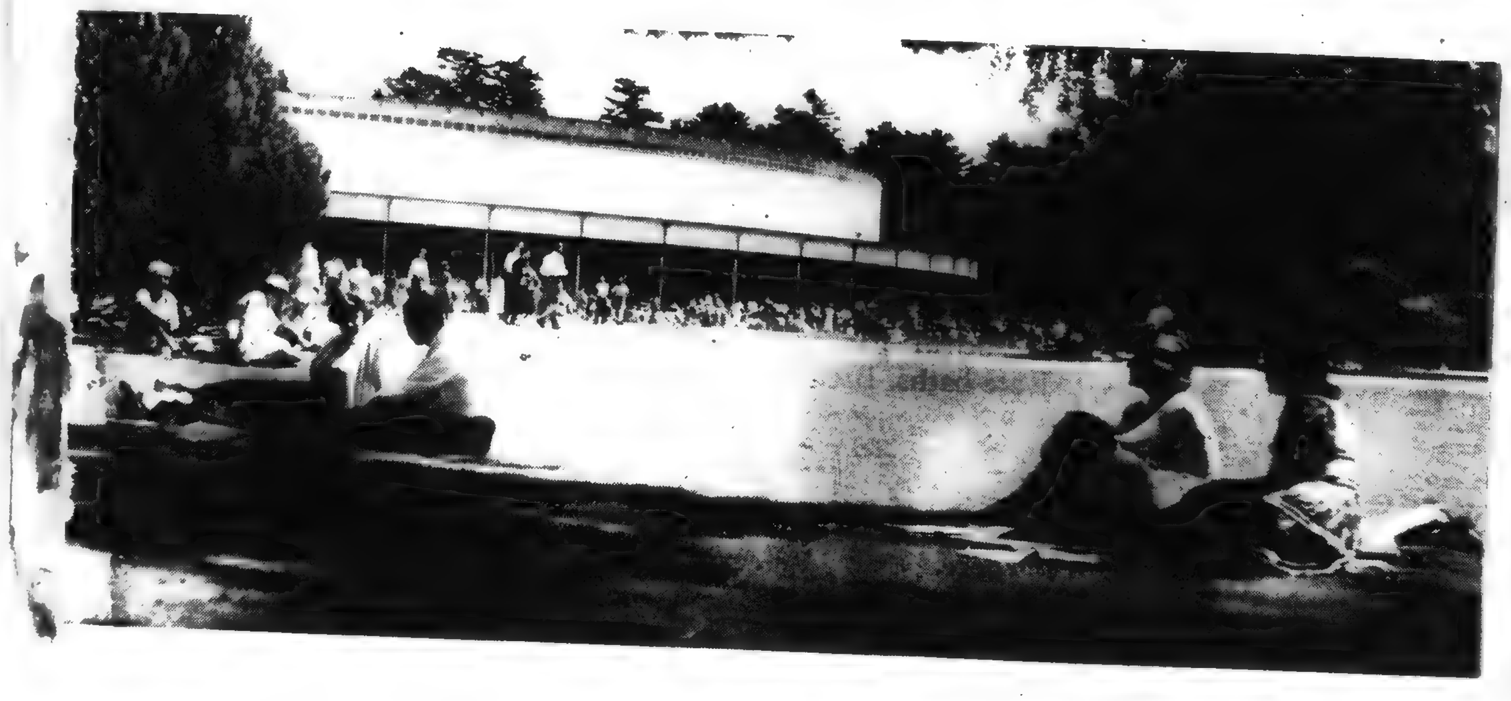

Tanglewood, in the Berkshire Hills

THE Boston Symphony Orchestra, Charles Munch, Music Director, will present most of the principal works of Beethoven at this summer's Berkshire Festival in Tanglewood, Lenox, Mass., through six weekends from July 6 to August 14. The Shed concerts will include the nine symphonies, the "Missa Solemnis", a concert performance of "Fidelio" (Act II), concertos and overtures.

The plan for 1955 lists concerts each Friday evening, Saturday evening and Sunday afternoon. The first two weekends will be devoted to the "Bach-Mozart" concerts in the Theatre and the last four weekends will consist of twelve concerts by the full orchestra in the Music Shed.

GUEST CONDUCTORS

Guest conductors at the Festival will be Pierre Monteux, who recently passed his 80th birthday; Leonard Bernstein, returning to Tanglewood after a sabbatical year, and Thor Johnson, conductor of the Cincinnati Symphony Orchestra and a former conducting student of Serge Koussevitzky at Tanglewood. Charles Munch will conduct two concerts each week, a third to be under the direction of a guest conductor.

SOLOISTS

In addition to the pianists, Rudolph Serkin and Eugene Istomin, Leonard Bernstein will appear as pianist, conducting from the keyboard. Other soloists will be Isaac Stern, violinist; Gregor Piatigorsky, cellist, and the singers, Margaret Harshaw, Jennie Tourel, and Leontyne Price. The Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will appear in a performance of Bach's Mass in B minor in the "Bach-Mozart" series. The Berkshire Festival Chorus, trained by Hugh Ross, will perform several choral works. Further soloists will be announced later.

The Berkshire Music Center, the summer school at Tanglewood maintained by the Boston Symphony Orchestra, will have its 13th session from July 4 to August 14.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Independent
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JUL 27 1955

String Quartet Plays Tonight

Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra. Tonight at 8:30 in the intimate Theatre-Concert Hall the fourth concert in this season's Chamber Music series will be given by the New Music String Quartet. The program will be made up of three string quartets by Beethoven—the Quartet in G Major, Opus 18 No. 2; the Quartet in E Flat Opus 127; and the Quartet in A Minor, Opus 132. The New Music String Quartet is the Quartet-in Residence of the International Aspen Festival in Colorado. Its members are Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello. Mr. Earle, a native of Chicago, joined his first string quartet at the age of 15 and chamber music has remained his absorbing interest ever since. He is a native of New York and a graduate of the Juilliard School of Music and Columbia University. The violist, Walter Trampler, is a former member of the Boston Symphony Orchestra and the famed Strub Quartet which made annual concert tours of the European continent. Mr. Soyer, the cellist, was born in Philadelphia and had given several New York recitals. He has also made several solo appearances with the Philadelphia Orchestra.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra in the Berkshire Festival, which ends on August 14, may be had at Tanglewood box office and telephone reservations are accepted. Admission for listening from the lawn will be on sale the day of each concert.

Lakeville Journal
7/28

TANGLEWOOD, JULY 24
By A. C. S.

When an organization such as the Boston Symphony Orchestra decides to pay tribute to Ludwig van Beethoven, it is natural that the composer's symphonies should be chosen for performance. With only twelve shed concerts in which to present them, and at the same time give a variety of programming, the bunching of some of these works is probably inevitable. This is undoubtedly the reason the first, fourth, and sixth symphonies were played today. Despite the merits of performance, and there were many, the overall effect was that of a meal too full of starches. Many listeners were surfeited by the time intermission came and left the grounds without hearing the "Pastoral" Symphony.

The *Symphony in B Flat Major, No. 4*, which is sometimes thought to be inferior to the others, had a chance to shine on its own this afternoon. The slow movement was especially well done with a feeling of repose pervading the whole. Only in the *finale* did Mr. Munch seem to lose the sense of the work. The music careened along at an excessive speed leaving nothing for the listener but an awe at the bravura display of the orchestra.

Speed of a different sort had its effect at Tanglewood this afternoon. Unknown to most of the audience, which was estimated at 9,000 persons, a flight of jet planes was scheduled to fly over the area at concert time. Mr. Munch, therefor, delayed his appearance for five minutes so that only nature could cause a disturbance to the progress of the music.

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GUIDE TO NEW ENGLAND

50¢

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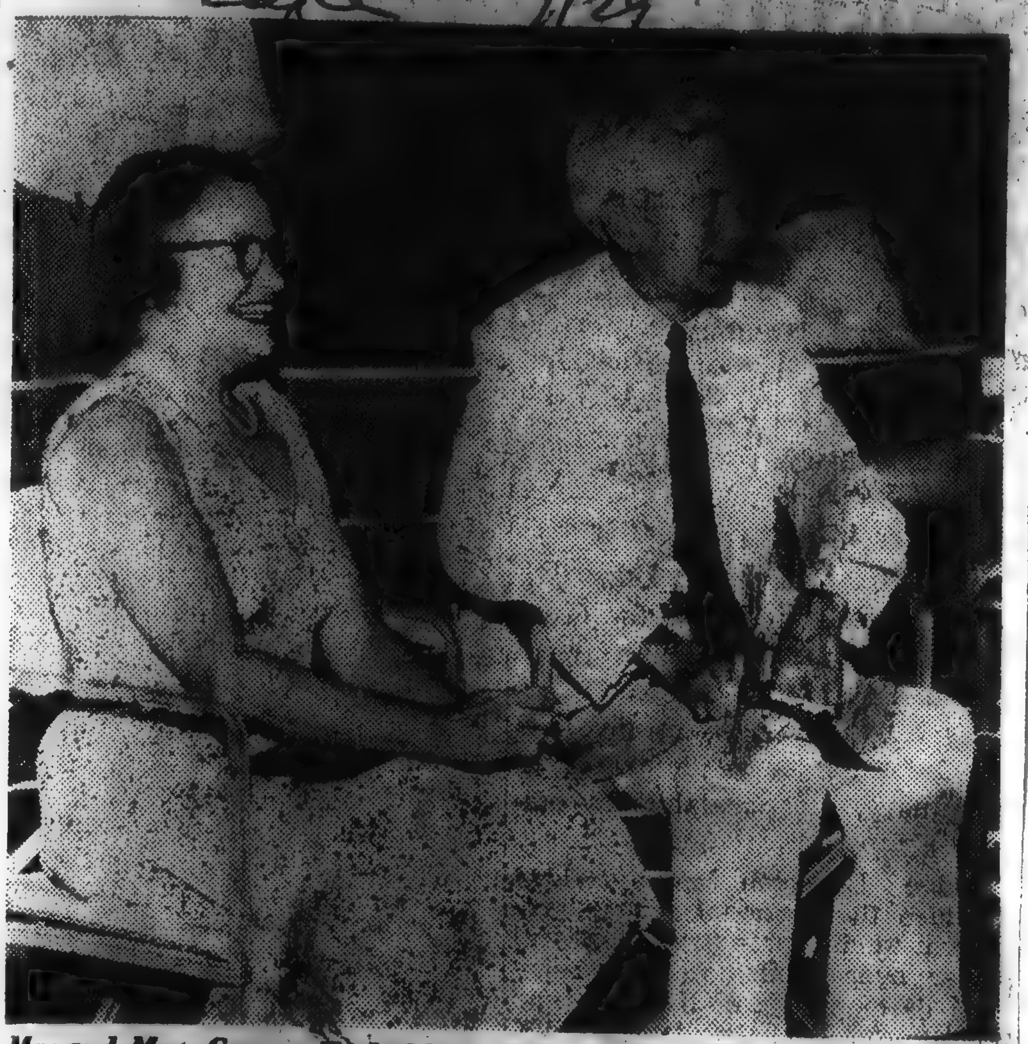
Judds at Festival Concert

Eagle 7/29



Mr. and Mrs. George E. Judd of Cannonsville, N.Y., in the box section at Tanglewood during concert intermisison Sunday. Mr. Judd retired as manager of the Boston Symphony Orchestra at the close of 1954 Tanglewood season. The former Lillian MacDougall, Mrs. Judd was secretary to Mr. Judd and in charge of the Friends of the BSO and of the Berkshire Music Center before her marriage last year.

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ANSONIA, Conn.
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JUL 22 1955

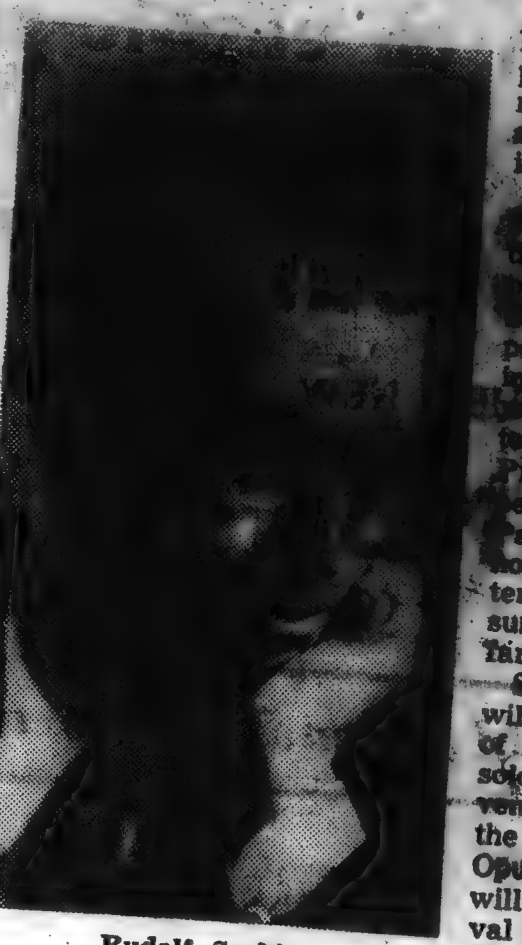
Tanglewood Weekend Concerts in Shed To Star Leontyne Price, Serkin, Stern

Eagle 7/29

TANGLEWOOD — Leontyne Price, Rudolf Serkin and Isaac Stern will be featured soloists with the Boston Symphony Orchestra in the second weekend of concerts in the Music Shed. Charles Munch will conduct tonight at 8:30 and will lead an all-Beethoven program tomorrow night, while Sunday at 2:30 Pierre Monteux will conduct a concert devoted to Brahms.

Tonight Mr. Munch will conduct a suite from Handel's "Water Music" in the arrangement by the late Sir Hamilton Harty, the Symphony No. 4 in D minor by Schumann and the Symphony No. 4 in E minor by Brahms. In addition, the concert will feature the Tanglewood premiere of the latest score by Samuel Barber, the solo cantata "Prayers of Kierkegaard." Scored for orchestra, chorus and vocal soloists, and commissioned by the Koussevitzky Music Foundation, Barber's score was given its world premiere performance by Mr. Munch and the Boston Symphony last December. The soprano soloist will be Leontyne Price, who also sang in the premiere; other vocal solos in tonight's performance will be sung by Arthur Schoep, tenor, and Regina Sarfaty, mezzo-soprano. Miss Sarfaty is a student in the Berkshire Music Center's opera department, and Mr. Schoep is assistant stage director to the opera department's head, Boris Goldovsky.

Miss Price was a student in the opera department four summers ago and won wide acclaim for her performance in Richard Strauss' "Ariadne auf Naxos." Since then she has gained international renown for her performance as Bess in Gershwin's "Porgy and Bess." She made her New York recital debut last November and last January appeared as Tosca in the NBC-TV production of Puccini's dramatic opera. Her appearance tonight will be her first Tanglewood performance since the 1953 "Tanglewood on Parade" concert when she and her husband, the baritone William Warfield, appeared in a special concert presentation of "Porgy and Bess," Act II, under the direction of Leonard Bernstein.



Rudolf Serkin

First Solo Appearance

Tomorrow night's all-Beethoven program will include the overture to "Egmont," the Piano Concerto No. 5 in E flat major (the "Emperor"), with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E flat, the "Eroica."

Ever since his American debut in 1935 with Arturo Toscanini conducting the Philharmonic-Symphony Orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in festival performance with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the summer, he lives on a Vermont farm.

Sunday afternoon Mr. Monteux will make his second appearance of the season, and Isaac Stern, soloist last weekend in the Beethoven violin concerto, will return in the Brahms D major concerto, Opus 77. In addition, the program will include the "Academic Festival Overture" and the Symphony No. 1 in C minor. This will be Mr. Stern's final appearance of the season at Tanglewood, and replaces the scheduled performance of Brahms' Double Concerto with Mr. Stern and cellist Gregor Piatigorsky as soloists, cancelled because of the latter's shoulder ailment.

A bonus for Festival patrons is the public rehearsal of the Boston Symphony at 10 tomorrow in the Music Shed, when Mr. Monteux will rehearse his Sunday afternoon program. A nominal admission of $1 is charged to benefit the orchestra's pension fund.

Ture Bengtz Show Seen This Week At Tanglewood

TANGLEWOOD — An exhibition of paintings, drawings and prints by Ture Bengtz, head of the Bengtz School of Art at the Lenox School, will be on display during the coming week, from tomorrow until Aug. 6 in the glassed exhibition hall, main gate, at Tanglewood.

The Bengtz show, as well as the others in the weekly display of painting, sculpture and photographs at Tanglewood, has been arranged through the courtesy of the Berkshire Museum, Pittsfield and its director, Stuart C. Henry.

When he came to the United States in 1927 from his native Finland, Ture Bengtz studied at the Boston Museum School, where he is head of the department of drawing and graphic arts. His awards have included the Paige Traveling Scholarship for European study; first prize in the New England Competition sponsored by the Stewart Gallery, Boston, in 1946; the Palmer Memorial Prize at the National Academy of Design in New York; as well as an honorable mention from the Society of American Etchers.

Visit to Finland

Examples of his work can be seen at the National Academy, the Art Institute in Chicago, Washington's Library of Congress and at the Boston Museum of Fine Arts and the Boston Library, Wiggings Collection. Mr. Bengtz has recently exhibited at the Berkshire Museum, and the Otis Library and Museum. Since his last showing at Tanglewood a year ago, he visited his family in Finland in the autumn of 1954, did portrait commissions, and had a one-man show at Marieham.

His Tanglewood exhibit includes such recent work as "Olive Bank," abstract of a Swedish sailing vessel; "Horses Resting," "The [illegible]dler," "Girl Blowing a Horn," and "Children in the Countryside."

TODAY'S WOMEN

By DOROTHY ROE

Jazz

If you feel an inferiority complex when people discuss longhair music in hushed voices, try bringing the discussion around to jazz, advises Stephanie Barber, a young woman who has succeeded in converting a culture-conscious husband into rabid jazz enthusiast.

Stephanie is a sultry blonde who worked as a fashion publicist in New York, married her boss, a good-looking city dweller named Phil Barber, and moved him to an old estate in the Berkshires which they converted into an establishment named Music Inn.

Stephanie, born and bred in New York City, took to country life like a kitten to cream, worked furiously at touring a group of ancient farm buildings into a modern inn, then set about the business of running it as a profitable enterprise while husband Phil carried on his business in New York.

Since the inn is situated near Lenox, Mass., home of the famous annual Berkshire Music Festival Stephanie couldn't escape the atmosphere of highbrow music. She personally preferred jazz. Neighbors now remark thoughtfully that one really never should underestimate the power of a woman, for this year Phil and Stephanie are opening their music barn, where deep in the longhair music country, they are offering a program of folk and jazz concerts, with appearances by such well-known downbeat artists as Count Basie, Richard Dyer-Bennet, Dizzy Gillepsie and Coleman Hawkins.

Stephanie has been building up to this point for some time, having started an annual folk and jazz round table at this Inn six years ago, and revelling in the arguments and performances of the jazz musicians who attend it.

Phil, though a little dazed by the changes wrought in his life by his wife, is filled with nothing but admiration for her. Having taught drama at Yale for six years, he likes having a country theater of his own.

He also likes having an innkeeping wife, who can attract the country's top jazz artists to their little establishment. He likes best, perhaps, the fact that she is able to show a profit on her enterprises, and that despite her talent for hard work and busi acumen she continues to look a glamour girl.

The Barber property in Berkshires covers 100 acres includes two lakes. The two ber sons, Willson and Ben, teen-agers, have grown husky healthy on country air, fresh etables—and jazz.

Says Phil: "When you mee city girl who looks like she longs strictly in a Stork C atmosphere, look out. She have you milking cows before know what's happened."

Serkin and Stern Will Be Soloists At Tanglewood

Lenox, July 29—The full Boston Symphony Orchestra will play in the Music Shed at Tanglewood Saturday night at 8.30 and Sunday afternoon at 2.30.

Charles Munch, music director of the Boston Symphony, will conduct Saturday night's all-Beethoven program which will include the Overture to "Egmont," the Piano Concerto No. 5 in E Flat Major (the "Emperor") with Rudolf Serkin making his Tanglewood debut as soloist, and the Symphony No. 3 in E Flat, the "Eroica."

Sunday afternoon at 2.30 Pierre Monteux will conduct an all-Brahms concert with Isaac Stern as soloist in the Violin Concerto in D Major, Opus 77. In addition, the program will include the "Academic Festival" Overture and the Symphony No. 1 in C Minor. This will be Mr. Stern's final appearance of the season at Tanglewood.

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Herald (m)
BOSTON, Mass.
Independent Republican
Circ. 130,559

JUL 28 1955

Three One-Act Operas At Tanglewood

Three contemporary one-act operas, two of them Tanglewood premieres, will be performed by Students of Department IV (Opera) of the Berkshire Music Center for a single performance at Tanglewood, Lenox, Mass. on Monday, Aug. 1, in the Theater-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others.

The operas are "Romeo and Juliet," a chamber opera in three parts in English by Boris Blacher, Director of the Hochschule fur Musik in Berlin, now on his first visit to the United States as guest composer in residence at the Berkshire Music Center; "Ariana Abandoned," a one-act opera by Darius Milhaud, in an English version by Ludwig Zirner; and "Comedy On the Bridge," a short comic opera by Bohuslav Martinu, with English text by Walter Schmolka. Boris Goldovsky has directed all three productions.

WORDS and MUSIC

By Harriett Johnson

YORK POST, MONDAY, JULY 25, 1955

A 'New Munch' at Tanglewood

Lenox, Mass., July 25—It is a temptation to speak of the "New Munch" here at Tanglewood, home of the Berkshire Festival. While conducting three Beethoven symphonies yesterday afternoon plus assorted Beethoven Friday night, he has illustrated qualities of greatness hitherto unexpressed for this listener except in past performances of Berlioz.

Beethoven's "First," a symphony I know about as well as "America," communicated so much freshness and buoyancy by The Boston Symphony under his aegis, that the notes were quite lifted out of their paper skins with excitement. Having initiated the mood, Munch continued to conduct as if he were suspended, not quite earthbound. Come to think of it, he conducted as if he might just have landed from a flying saucer.

He also was quite human in the "First," encompassing the work's delicious humor such as the "Surprise" scale passage which begins the final movement. Beethoven winked an eye when he wrote this bit and Munch forecast the joviality before he began a note.

Jaunty, joyous and relaxed, he has added a new serenity to his dynamism which raises him to the stature of conductors we wonder at.

Beethoven's "Fourth," which though more extended in form, still maintains the youthful exuberance of the "First," was played by the Bostonians with the same infectious ardor, rhythmic vitality and extraordinary sense of fluidity. The program closed with the "Pastoral."

A jovial crowd of about 9,000, many dressed in shorts even inside the huge Music Shed, crowded the auditorium and grounds.

Monteux Youthful at 80

Pierre Monteux, the French example of youth at 80, interrupted the week-end's all-Beethoven schedule Saturday night with music which puzzled a lot of the audience, but which produced at its conclusion an ovation for the maestro.

Roger Sessions' suite, "The Black Maskers," is easier to understand and enjoy if the listener knows the programmatic association of the piece, with which many may not have been familiar. This is morbid, grim, fantastic and complex music but fascinating as a musical atmospheric delineation of Andreyeff's play of the same name.

Though Sessions took some bows at the work's conclusion the applause grew in intensity and was sustained for some time as the veteran Monteux returned to acknowledge the enthusiasm. He well deserved the acclaim for what was a highly imaginative and sensitive performance.

He maintained the same remarkable standard in the concluding symphonic poem, "Tod und Verklaerung" by Richard Strauss, receiving again a prolonged and even more militant demonstrations.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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JUL 25 1955

Thousands Hear Beethoven's Works At Tanglewood

Three Beethoven symphonies graced Sunday's program at Tanglewood on a very comfortable, sunshiny afternoon. The thousands enjoying themselves on the lawn may have been a bit warm in the sun, but not uncomfortable and certainly filled to the brim with the symphonic efforts of the composer of the day.

The emphasis this year is very much on Beethoven and all his symphonies are scheduled to be heard some time during the current season. The 1st, 4th and 6th symphonies were given the inestimable Boston Symphony treatment yesterday. Charles Munch at his charming best conducted with enthusiasm and fervor.

When Mr Munch came on to conduct the First Symphony, in C Major, he fairly exuded vitality and well-being. So did the symphony. It is a very clean work, precise without being mincing, a work that the true musician loves to play. One that challenges his ability and delights his musician's mind. Mr. Munch communicated his nice feeling about this symphony to those in the audience and it made one feel almost bouncy, too, when the music forced him to raise up onto his toes.

The Fourth, in B flat Major is not as well known as either the first or the sixth but fitted in very nicely to the first half of the program. It seems rather simple with its charming melodies and sparkling gaiety, but it happens to be about the last symphony in which Beethoven made use of syncopation. Whether or not he felt that off-beat rhythms were too taxing for the instrumentalist of his day is a matter for conjecture. The fact remains tha you will not find him using it to any extent in the remainder of his symphonic works.

His Sixth in F Major, the Pastoral, could have been made to order for the day. There was a comment in the program notes to the effect that this symphony had a monotony about it that was not in the least monotonous.

One felt throughout that there was a wonderfully drowsy feeling it is possible to feel on a warm sunshiny afternoon. There is a monotony about such an afternoon, with all of the sounds of nature to tempt the ear but it is not monotonous to the true lover of the out-of-doors. Beethoven sensed this and being Beethoven was able to capture the spell intrinsically in music as he experienced it. If you have ever heard the marvelous beginnings of thunder which roll from deep inside the double basses in the third movement, and thrilled through the excitement of the storm you will know how well he did capture it. And then the wonderful theme that is smoothly introduced without pause as the fourth movement is entered upon. The markings in the score say "gladsome and thankful feelings after the storm." The satisfaction to be derived from this inspired writing would be impossible to determine.

At an informal gathering, following the concert, it was our privilege to be introduced and to speak to a number of well known people we would not ordinarily expect to meet. The first of these was the Boston Symphony director himself, Mr. Munch. Others met for the first time were Carlos Chavez, the Mexican composer, Mrs. Serge Koussevitzky, widow of the former Boston Symphony Orchestra conductor, Rockwell Kent, cover artist for the Saturday Evening Post, and many other less famous individuals connected in one way or another with Tanglewood. A trip to the Berkshire Festival is always most rewarding.—F.M.R.

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JUL 27 1955

New Music Quartet At Lenox Tonight

Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, Mass., by the Boston Symphony Orchestra. Tonight in the Theatre-Concert Hall the fourth concert in this season's Chamber Music series will be given by the New Music String Quartet. The program will be made up of three string quartets by Beethoven—the Quartet in G Major, Opus 18, No. 2; the Quartet in E flat, Opus 127; and the Quartet in A Minor, Opus 132. The New Music String Quartet is the Quartet-in-Residence of the Internajonal Aspen Festival in Colorado. Its members are Broadus Erle and Matthew Raimondi, violins; Walter Tarmpler, viola; and David Soyer, cello.

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Sunday Republican
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JUL 24 1955

Tanglewood Topics

Lenox, July 23—Charles Munch, Music Director of the Boston Symphony Orchestra, has chosen Regina Sarfaty, a student in the opera department of the Berkshire Music Center, and Arthur Schoep, assistant stage director to Boris Goldovsky in the opera department, to sing supporting solo roles with Leontyne Price, soprano, in Samuel Barber's "Prayers of Kierkegaard," which will have its Tanglewood premiere on the Berkshire Festival program of Friday evening, the 29th.

The choral and orchestral work by the noted young American composer, who was a guest teacher of composition at the orchestra's summer music school in 1947, had its world premiere at the hands of the Boston Symphony last winter. Hugh Ross has trained a Tanglewood Choir of 60 voices from his own choral department and comprising also associates from the opera department.

Regina Sarfaty will be remembered by Festival audiences from last year, the young New Yorker's first summer at Tanglewood. She was chosen by Lukas Foss as one of the soloists in the excerpts from Mozart's "Idomeneo" and one of the leads in the concert performance of Stravinsky's "La Pulcinella," which he conducted. She portrayed the role of Mrs. Splinters in Aaron Copland's opera, "The Tender Land," and was the nurse in Ernst Toch's short opera, "The Princess and the Pea." Twenty years old, Miss Sarfaty was born in Rochester, daughter of a cantor. Aged 19 she entered the Juilliard School of Music in New York, won a scholarship, and last year won the Max Dreyfus Scholarship at Juillard as its outstanding vocal student.

Arthur Schoep, of New York, has sung in Tanglewood opera productions in 1946, 1948, 1952 and 1953. A midwesterner, son of Netherlands immigrants, he studied at the University of South Dakota, Eastman School of Music, and the New England Conservatory. After teaching at several colleges in Texas, he went to Europe on a Fullbright Scholarship and sang recitals, radio concerts and oratorio performances in Holland and Germany. He has sung leading roles with the New Orleans, Fort Worth, Shreveport and Rochester opera companies, and for the past nine years has had leading roles in Boris Goldovsky's New England Opera theaters.

Last season he alternated between singing Figaro in "The Barber of Seville" and acting as associate conductor on tour. Recently he sang Aneas in the first American production of Berlioz' "The Trojans" in Boston, and at the Theatre Royal de la Monnaie in Brussells, under Pierre Monteux, sang Pelleas in Debussy's "Pelleas and Melisande." Mr. Schoep has also been Boris Goldovsky's assistant stage director at opera workshops in Pittsburgh and Wheeling, W. Va.

Church Singers

Tanglewood opera and chorus students are donating their services to sing in Pittsfield and Dalton churches during the Berkshire Festival season. Soloists at St Stephens Episcopal Church, Pittsfield are: July 17, Mary McKenzie mezzo-soprano winner of this year's Naumberg prize, of Groton-on-Hudson, N. Y.; July 24, Richard E. Krause, tenor, Delmar N. Y.; July 31, Saramae Endich soprano, New York City; Aug. 7 Harold Johnson, tenor, Chicago Aug. 14, Adele Addison, soprano Springfeld.

At First Congregational Church Pittsfield, soloist from Tanglewood are: July 17, Mac Morgan, baritone, Stockbridge; July 24, Mc Henry Boatright, bass, Boston July 31, MacMorgan; Aug. 7, Lee Goebel, soprano, San Diego, Cal. Aug. 14, Harold Johnson, tenor Chicago. Dalton Congregational Dalton, has Miss McKenzie as soloist July 24, Harold Johnson July 31; Jane Paul, Urbana, Ill., on Aug. 7; and Herbert Gibson, Danville, Ill., Aug. 14.

Eight Berkshire Music Center students at Tanglewood this summer are disdaining the relative comforts of Wheatleigh, the male students' dormitory, for the more rugged life, and are camping on the edge of Stockbridge Bowl. Since three are tympanists, two are French horns, and the other three opera singers, they are well equipped to give a nocturnal concert of their own. In one tent are Albert E. Payson, of Springfield, Ill. and Mervin W. Britton, tympanists; in another tenor Leon E. Heiple, of Wilmington, Ill. and Henry Levy, of Kingston, N. Y., both singers. Other tenors are Lloyd S. McCausland, tympanist of Milford, Mass., a repeater from last summer; Lewus G. Rubinstein, of Albany, French horn; Richard E. Krause, Delmar, N. Y., opera singer. Kaid Friedel, of Morristown, N. J. will be joined by his wife later. Friedel is the other horn student.

Fiedler To Visit

When he has completed his free concerts on the Escplanade in Boston, 'Pops'' director Arthur Fiedler is expected to visit Tanglewood in early August, to scout for talent for his three-year-old touring "Pops" orchestra. When the popular maestro came to guest for "Tanglewood on Parade" in 1954 he took back with him Constance Weldon, of Miami, talented tuba player from the student orchestra; David Allan, of Medford, French horn player in the student symphony; and John Grande, of Long Island City, N. Y., student clarinetist. Grande and Allan have returned to Tanglewood for second summers, Grande again with the student symphony, Allan managing the canteen at Wheatleigh.

The second composers' forum, tomorrow evening, will have a novelty, Music for Two Horns, composed in a single week since the author, Michael Sahl, of New York, arrived at the Berkshire Music Center July 3. Sahl, a student here in 1954, shared one of the composition awards made at the end of last summer. Aged 20, Boston-born, he has composed since he was eight years old. He was graduated from Amherst College this spring, where he was a Phi Beta Kappa. The college honored him with a performance at commencement exercises of his Symphony No. 1 in E. He has been awarded the Edward Poole Lay Fellowship by Amherst, and a residence fellowship by Harvard, where he will commence graduate studies in the fall in the school of arts and sciences.

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JUL 27 1955

BEETHOVEN QUARTETS AT FESTIVAL TONIGHT

Three weeks still remain in the 1955 Berkshire Festival at Tanglewood, Lenox, by the Boston Symphony Orchestra. Tonight at 8.30 in the theater-concert hall the 4th concert in this season's chamber music series will be given by the New Music String Quartet. The program will be made up of three string quartets by Beethoven—the Quartet in G Major, Opus 18, No. 2; the Quartet in E flat, Opus 127; and the Quartet in A Minor, Opus 132. The New Music String Quartet is the quartet-in-residence of the International Aspen Festival in Colorado. Its members are Broadus Earle and Matthew Raimondi, violins; Walter Trampler, viola; and David Soyer, cello. Mr. Earle, a native of Chicago, joined his first string quartet at the age of 15 and chamber music has remained his absorbing interest ever since. He is a native of New York and a graduate of the Juilliard School of Music and Columbia University. The violist, Walter Trampler, is a former member of the Boston Symphony Orchestra and the famed Strub Quartet which made annual concert tours of the European continent. Mr. Soyer, the cellist, was born in Philadelphia and had given several New York recitals. He has also made several solo appearances with the Philadelphia Orchestra.

Remaining tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra in the Berkshire Festival, which ends on Aug. 14, may be had at the Tanglewood box-office, and telephone reservations are accepted Lenox 600. Admission for listening from the lawn will be on sale the day of each concert.

[275]

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JUL 26 1955

NOTED CELLIST WON'T APPEAR AT TANGLEWOOD

Piatigorsky Forced to Cancel, Revised Programs Announced

Three programs of the Berkshire Festival at Tanglewood, Lenox, on Sunday the 31st, Wednesday Aug. 10 and Friday Aug. 12, have been revised by Charles Munch, music director of the Boston Symphony Orchestra, it was announced today because a shoulder ailment

GREGORY PIATIGORSKY

has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky.

The noted musician regretfully wired Mr. Munch yesterday that he would be unable to leave his home in California to perform at the Berkshire Festival. Mr. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center, the summer school operated by the Boston Symphony at Tanglewood.

Instead of the concerto for violin and cello Mr. Piatigorsky was scheduled to play with Isaac Stern at Sunday afternoon's (the 31st) Berkshire Festival concert, on the all-Brahms program, Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Mr. Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Mr. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

Charles Munch's concert with the Boston Symphony on Friday evening, Aug. 12, on which Mr. Piatigorsky was announced to solo in Ernest Bloech's "Schelomo" for cello and orchestra, has been revised. For the Bloch selection and also the announced "Brahms Variations on a Theme by Haydn," Mr. Munch will substitute the "Symphonie Fantastique" of Hector Berlioz, which was an outstanding success on the Festival programs of 1954 which observed the 150th anniversary of the birth of the French composer. The revised program, all French music, will open with the Berlioz, concludes with Debussy's "La Mer" and Ravel's "Daphnis and Chloe" Suite No. 2.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven cello sonatas with Mr. Piatigorsky on the Festival's chamber music series Wednesday evening, Aug. 10, has substituted the following program: Beethoven chamber music featuring six principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), David Lloyd, tenor; and Ralph Berkowitz, piano.

The complete revised programs are as follows:

Sun., the 31st, 2.30 p. m., Music Shed, Boston Symphony Orchestra:
Brahms: Academis Festival Overture
Concerto for Violin in D major, Opus 77 soloist: Isaac Stern
Symphony No. 1, in C minor
Conductor, Pierre Monteux.

Wed., Aug. 10, 8.30 p. m., Theatre, Concert Hall, Chamber Music:
Program of Beethoven trios, quintets, cello sonatas and songs by 6 principals of the Boston Symphony Orchestra (Gino Cioffi, clarinet; Samuel Mayes, cello; Doriot Anthony Dwyer, flute; Sherman Walt, bassoon; Ralph Gomberg, oboe; James Stagliano, French Horn), with David Lloyd, tenor; Ralph Berkowitz, piano.
Trio in B flat, Opus 11, for Clarinet, Cello and Piano; Gino Cioffi, Samuel Mayes, Ralph Berkowitz.
"An die Ferne Geliebte," Six songs for Tenor and Piano; David Lloyd, Ralph Berkowitz
Sonata in A, Opus 69, for Cello and Piano; Samuel Mayes, Ralph Berkowitz.
Trio in G, for Flute, Bassoon and Piano; Doriot Anthony Dwyer, Sherman Walt, Ralph Berkowitz.
Quintet in E Flat, for Oboe, Clarinet, Bassoon, HoOrn and Piano; Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano, Ralph Berkowitz.

Fri., Aug. 12, 8.30 p. m., Music Shed, Boston Symphony Orchestra:
Berlioz: "Symphonie Fantastique"
Debussy: "La Mer"
Ravel: "Daphnis and Chloe," Suite No. 2; Conductor Charles Munch.

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JUL 26 1955

Piatigorsky's Ailing Shoulder Forces Tanglewood Changes

Cellist Gregor Piatigorsky's ailing shoulder has forced changes in three programs of the Berkshire Music festival at Tanglewood, Lenox.

Altered Programs

Charles Munch, music director of the Boston Symphony orchestra, said yesterday the cancellation of solo engagements by Mr. Piatigorsky has caused altered programs for next Sunday, for Aug. 10 and for Aug. 12. Mr. Piatigorsky has also cancelled two weeks of cello classes planned for the end of the festival.

Instead of the "Concerto for Violin and Cello" that Mr. Piatigorsky planned to play with violinist Isaac Stern Sunday at an all-Brahms concert conducted by Pierre Monteux, Mr. Stern will perform Brahms' "Concerto for Violin in D Major," Opus 77.

It will be the first performance by Mr. Stern, a frequent festival soloist, of this concerto at Tanglewood.

Aug. 12 Program

Hector Berlioz' "Symphonie Fantastique" will replace Ernest Bloch's "Schelomo for Cello and Orchestra" and the Brahms "Variations on a theme by Haydn" in the Aug. 12 program. Mr. Munch will conduct. Mr. Piatigorsky was to have played the solo in the Bloch piece. The Berlioz piece will open the concert, under the revision, and Debussy's "La Mer" and Ravel's "Daphnis and Chloe," Suite No. 2, will round off a performance of entirely French music.

The substitute program for the Aug. 10 concert in the festival's chamber music series will be announced shortly by Ralph Berkowitz, dean of the Berkshire Music center. Originally Mr. Piatigorsky was to have played three Beethoven cello sonatas.

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Sunday Republican
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JUL 24 1955

NY State Has Most Pupils At Berkshire Music Center

Total of 110 From the Empire State; Massachusetts Next With 48; Enrollment Shows 18 Foreign Countries Represented

Lenox, July 23—With 38 states and 18 foreign countries represented in its enrollment of 405 music students, an increase of 30 over last year, the (thirteenth) session of the Berkshire Music Center is in operation at Tanglewood. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival—the only school in the world sponsored by a major symphony orchestra—will operate through the end of the festival concerts on August 14. The student body was chosen from more than 650 applications, which resulted from some 1500 inquiries, of which 927 were new this year. Forty percent, of the student body comprises students returning to Tanglewood.

Established in 1940

The Berkshire Music Center was established in 1940 by the Boston Symphony to provide a campus where young musicians could add add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Center. While eminent American composer Aaron Copland is abroad this summer enjoying his first leave of absence since the school was founded, his duties as assistant director are being assumed by Richard Burgin, the Boston Symphon's associate conductor and concertmaster. Ralph Berkowitz is dean, and Gail W. Rector is executive secretary.

The distinguished faculty includes such notables as Leonard Bernstein, Mr. Burgin, William Kroll, Hugh Ross, Boris Goldovsky, Ingolf Dahl, Seymour Lipkin, and members of the Boston Symphony Orchestra. Gregor Piatigorsky is advisor in chamber music for the latter part of the summer. During 1955 Roger Sessions, Professor of Music at Princeton University, and Boris Blacher, director of the Hochschule fur Musik in Berlin, share the post of guest composer, continuing the tradition of having an outstanding contemporary composer in residence each year, their predecessors having been Ernst Toch, Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Paul Hindemith and Olivier Messiaen.

48 From This State

One hundred ten students are registered from New York state, including 73 from New York City's five boroughs. Massachusetts has sent 48 to study in the western hills of the Commonwealth, including 31 from greater Boston. Most highly represented of other states are: Pennsylvania (28), Illinois (20), New Jersey (18), Ohio (17), Michigan (15), Connecticut (10). From the Far West are a total of 14 from California, Washington, Oregon, Wyoming. The South has its highest enrollment in a number of years, including 20 students from Florida, Louisiana, Texas, Georgia and Mississippi.

Canada has nine students, ranging from Sarnia, Ontario to Quebec City, Quebec. Apart from the Canadians, their are 20 foreign students.

A number of the foreign students are composers, best known of them Douglas G. Lilburn of Wellington, N. Z.; Mrs. Michiko Toyama, of Osaka, Japan; William Sydeman, of Sarnia, Ontario, all three studying under American composer Roger Sessions. Mrs. Toyama came from Paris, where she studied composition under Darius Milhaud, formerly of the Berkshire Music Center faculty; she is 41, a war widow with two children. Another Japanese composer, back on the campus for a second summer is Tossi Inchiyanagi, who came from Tokyo to study with Boris Blacher. Eino Rautavaara has come to Tanglewood from Helsinki, Finland, nominated by no less a person in the music world than Jean Sibelius. George Sicilianos, from Athens, Greece, is another Blacher student.

Others from foreign lands are Gabriel de los Rios from Chile (an associate in the opera department); Miss Aviva Einhorn, auditor in the orchestral department, and Ann Fuchs, chamber music, piano, both from France; Miss Genia Palasanian, from Teheran, Iran (violinist in the student orchestra); Israel Borouchoff, of Bat-Yam, Israel (flutist in the student symphony) and Elizabeth Hirsch, of Tel-Aviv, Israel (associate in the opera department); George Mester, of Mexico City (conductor of the student orchestra); Theresa Waeny, Rio de Janeiro, Brazil (Tanglewood Study Group); Rafael Ferer, of Catano, Puerto Rico (coach in the opera associate department); Maria Susana Naidich, Buenos Aires, Argentina (student of opera dramatics); Charles Sweers, Willemstad, Curaco (viola student); Elaine Yano, of Hilo, Hawaii (choral conductor); Norman Chapman, Honolulu (Tanglewood Study Group); Dieter Ernst Van der Bent, of Hilversum, Netherlands (Tanglewood Study Group); Hiroshi Hatoyama, Tokyo (violinist); Joza M. Karas, Czecho-Slovakia (violinist).

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Evening Globe
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JUL 27 1955

Berkshire Revisions

The programs of July 31, Aug. 10 and Aug. 12 at the Berkshire Festival at Tanglewood have been revised by Charles Munch, music director of the Boston Symphony Orchestra, because a shoulder ailment has incapacitated cellist Gregor Piatigorsky.

Instead of the concerto for violin and cello Piatigorsky was scheduled to play with Isaac Stern next Sunday afternoon on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Stern will perform Brahms' Concerto for Violin.

On Munch's concert with the Boston Symphony on the evening of Aug. 12, in which Piatigorsky was to solo in Ernest Bloch's "Schelomo" for cello and orchestra, the "Symphonie Fantastique" of Hector Berlioz has been substituted.

Ralph Berkowitz, dean of the Berkshire Music Center, who was to play the three Beethoven cello sonatas with Piatigorsky on the festival's chamber music series the evening of Aug. 10, has scheduled instead Beethoven chamber music featuring six principals of the Boston Symphony Orchestra.

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JUL 25 1955

Large Crowds At Tanglewood

On Friday night the first of the Berkshire Festival concerts in the big Music Shed was held at Tanglewood with Charles Munch conducting an all-Beethoven program: Overture to "Coriolan," the Violin Concerto with Isaac Stern as soloist, and the Seventh Symphony.

Pierre Monteux was welcomed back to Tanglewood on Saturday as guest conductor for a program including Bach's Passacaglia and Fugue in C Minor, the Second Symphony of Beethoven, "Death And Transfiguration," by Strauss, and the "Black Maskers" suite by Roger Sessions.

Mr. Munch returned to the podium Sunday afternoon to present three Beethoven Symphonies, the First, Fourth, and Sixth. There were 8700 persons in the audience on Sunday.

Tanglewood will be On Parade, Thursday, Aug. 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, is in aid of the Boston Symphony Orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6 p. m. to 11 p. m., include demonstraions by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first apperance in Tanglewood's 6,000-seat Music Shed, helping to shatter all attendance records for "Tanglewood On Parade."

The first half of the concert program in the Shed will be given at 8.15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conductt the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront." Also on this portion of the program will be "A Lincoln Portrait by Aaron Copland.

Leonard Bernstein will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." Mr. Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Krsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

A special added attraction for purchasers of box seats and front sections of the great front sections of the great Music Shed, is a performance of opera at 4:00 p.m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket-holders are invited to attend the demonstrations at 6:00 p. m., by the Berkshire Music Centers symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study group.

The gala program is as follows:

4:00 p.m. — Opera (Students of Department IV) — Formal Gardens (for box-holders and reserved seat patrons only).

5:45 p.m.—Fanfare; welcome address on lawns outside Music Shed.

6:00 p.m. — Simultaneous demonstrations by each department, Berkshire Music Center; Music Shed — Short symphonic works, Orchestra (Dept. I); Theatre-Concert Hall — One-Act operas (Dept. Students); Chamber Music hall — Concert by Chorus (Department I).

7:15 p.m. — Lawn party, picnic supper — Concert by Chorus (Department II students), steps of Administration Building.

8:15 p. m. Gala Concert — Music Shed, Boston Symphony Orchestra, Leonard Bernstein, Conductor: Suite from "On the Waterfront," Bernstein (Firast performance) "A Lincoln Portrait," Copeland. Narrator: to be announced. Boston "Pops" Orchestra, Arthur Fiedler, conductor: Caprice Espagnole, Rimsky-Korsakov; Rhapsody in Blue, for piano and orchestra, Gershwin. Soloist: Leonard Bernstein; Suite from the ballet "Graduation Ball," Strauss-Dorati.

10:30 p.m. — Drawing for Door prizes.

11:15 p.m. — Waltzing on the Lawn.

Mrs. Margaret (Madden) O'Hare, 96, of Westfield, is dead

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JUL 23 1955

ANNUAL BENEFIT FOR BERKSHIRE MUSIC CENTER

Tanglewood will be on parade Thursday, Aug. 11. The annual benefit for the Berkshire music center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, Mass., is in aid of the Boston symphony orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire festival. The gala day's activities, from 6 p. m. to 11 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

The Boston "Pops" orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6,000 seat music shed, helping to shatter all attendance records for "Tanglewood on Parade." Through its annual seasons in Symphony hall and at the Esplanade concerts on the Charles river mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now, until July 30, conducting the art commission pop concerts in San Francisco's civic auditorium, flies to conduct the Miami beach pops concerts in Florida Aug. 7, will fly to the Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert Aug. 14, returning immediately to Boston to conduct the Esplanade series Aug. 15 to 20.

Munch Opens Beethoven Cycle

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 23.—Choosing Beethoven's music for this year's Berkshire Festival because "it expresses everything that a human being can feel," Charles Munch opened the Beethoven cycle last night with the overture to "Coriolanus," the violin concerto with Isaac Stern as soloist, and the Seventh Symphony.

Through the emotional content of this program may not have fully complied with this reason, it ranged widely through the happiness, the suffering, and the feeing of exultation common to human being. And Munch approached it all with an intensity, vitality, and ennobling quality altogether human.

The high point of the concert came in the concerto where conductor and soloist achieved a singularly communicative mood.

Stern appeared especially attuned to the inherent beauty of the first movement's second theme and the whole of the slow movement, while Munch contributed an "accompaniment" that was [illegible] music in texture, in sound and subtlety of phrasing. It was a beautifully proportioned interpretation with just the right lilt to the finale.

The drama of "Coriolanus" unfolded convincingly and set the keynote of the human element that Munch stresses. He himself appeared quite human in the performance of the symphony.

Given to contrasts, he found several opportunities to make them, notably slowing down the second movement and then vitalizing the third almost to excess.

He indulged himself in the allegretto as though he were momentarily subject to a strongly personal feeling and again in the finale which he turned into a dramatic orgy as he drove the orchestra into almost a Bacchanalian frency. That swept the audience into a round of cheers quite irrepressible.

That Beethoven will be vitally treated was quite apparent from this concert.

New York Journal-American ★ Sat., July 23, 1955

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JUL 24 1955

TANGLEWOOD HAD NOTED GUESTS AT RECENT CONCERTS

Playwrights and Producers In Visit to the Music Festival

Lenox, July 23—Recent guests at Berkshire Festival concerts have included the playwright, S. N. Behrman (author of the musical comedy hit "Fanny" in New York), whose wife is a sister of violinist Jascha Heifetz; Ethel Linder Reiner, producer of the N. Richard Nash comedy hit of the past Broadway season, "The Rainmaker"; Richard Horner, company manager of the Broadway musical hit, "Damn Yankees," and his wife, Patricia Peardon, who is featured in the New York hit melodrama, "The Desperate Hours"; Mike Wallace, of Columbia Broadcasting System, narrator for last season's popular "On a Sunday Afternoon" program, and last season star of the farce comedy "Reclining Figure" which is shortly to be done at the Berkshire Playhouse, Stockbridge. Mr. Wallace is a brother-in-law of Boston Symphony Orchestra assistant concertmaster, Alfred Krips.

* * *

Gregor Piatigorsky is expected at Elm Court, Lenox, on Thursday, July 28, to commence the classes he will hold in chamber music at the Berkshire Music Center during its final two weeks. The eminent cellist appears three times on Festival programs this summer, playing the Brahms Concerto for violin and cello with Isaac Stern on Sunday afternoon, July 31; giving a sonata program with Ralph Berkowitz Wednesday evening, Aug. 10, and performing Ernest Bloch's "Schelomo" Friday, Aug. 12.

* * *

Boris Blacher, director of Berlin's Hochschule fur Musik, who is guest composer at Tanglewood, had one night in New York before coming to Tanglewood to teach composition at the Berkshire Music Center. The distinguished composer revealed in an interview this week that he had spent his first evening in the U. S. in the orchestra pit of the St. James Theater on Broadway, watching from that vantage of a performance of the musical comedy hit, "The Pajama Game." Professor Blacher had a relative in the pit orchestra, and volunteered "to play the celeste, or something. . .but they all seemed quite busy, so I had nothing to do." The German composer was delighted by this first sample of the American musical: "We have nothing like it in Europe. It is a genre unique to the American stage and American music with music, dancing, and story fused into a perfect whole."

* * *

Seventy members of the chorus of the Springfield, Mass., Symphony Orchestra have been invited by Charles Munch, music director of the Boston Symphony to appear with the [illegible] the Festival Chorus of the students of the Berkshire Music Center, and soloists Adele Addison, Catherine Akos, David Lloyd and Donald Gramm in the Festival concert performance of Beethoven's Ninth Symphony, with which the Berkshire Festival will close at Tanglewood on Sunday afternoon, Aug. 14. The Springfield Chorus, which took part in the Berlioz "Requiem" in a Festival concert last year, is being trained by Hugh Ross, head of the Tanglewood choral department, and his assistant, John Krueger, of Youngstown, O.

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JUL 24 1955

Second Thoughts in Music

Beaux Art Trio, Symphony Highlight Festival Week

Mayes' Performance of Boccherini Cello Concerto Is A Personal Triumph

By WILLARD M. CLARK

The second week of Berkshire Music Festival concerts provided two highlights. The first was the recital by the Beaux Arts Trio, during which three Beethoven trios for piano, violin and cello were heard. The second was the concert by the chamber orchestra from the Boston Symphony Orchestra directed by Leonard Bernstein, a concert devoted to the music of Mozart.

Audience Is Attentive

There were, of course some other good routine performances by the chamber orchestra under Charles Munch, particularly a concert of French music last Sunday during which Mr. Munch provided interesting interpretations of works by Rameau, Ravel, Faure, Mihaud and Honegger. Another concert was enlivened by the distinguished playing of first cellist Samuel Mayes, whose performance of the Boccherini cello concerto was a personal triumph.

The hot and humid weather has kept the audiences down, we believe, but those who have come have found the effort worthwhile. It is a singularly attentive audience whether listening to chamber music in the concert hall, or whether spread out on the lawn during a chamber orchestra concert.

The Beaux Arts Trio is newly formed but promises to attain a distinguished place in the ranks of chamber music ensembles. The members are Menahem Pressler, pianist; Daniel Guilet, violinist and Bernard Greenhouse, cellist, splendid musicians who form a well-integrated ensemble. The performance of the "Ghost" and "Archduke" Trios were marked by musical understanding, imagination and superb playing. Pressler is a brilliant pianist with strong powers of projection and Guilet is concertmaster of the former NBC orchestra, know known as the "Symphony of the Air." Greenhouse has long been known as an excellent performer. The opening trio was the "Trio in C minor, OP. 1 No. 3." Chamber music recitals are all devoted to the works of Beethoven.

There was more than a bit of the old glamor and excitement of Koussevitzky days when Leonard Bernstein took over for the all-Mozart concert. The players were on the alert and the audience was excited even before the concert began.

Is Fine Conductor

Bernstein is today a fine conductor whose knowledge of what he is conducting is profound. As usual, he conducted without score, providing interesting and sensitive readings of the overture to "Don Giovanni" and "Symphony No. 36 in G Major" known as the "Linz." He conducted and played the piano remarkably well in the "Piano Concerto in G major." One wonders when he has time to practice between conducting, composing and teaching.

Jennie Tourel, mezzo-soprano, was the soloist in two arias from "Idomeneo" and a seldom heard airia from "The Marriage of Figaro." As usual this fine artist sang with technical fluency. She is complete mistress of the art of song. Whatever she does is distinguished and right. The voice is neither particularly large or beautiful, but her art is incomparable.

The first concert of the week led by Charles Munch was devoted primarily to the music of Vivaldi; music as fresh in texture and vital as the day it was written. Young Samuel Mayes, first cellist with the orchestra provided a handsome performance of the Boccherini cello concerto. His tone is large and rich in color. His success with the audience and with his colleagues was instantaneous. Incidentally this concert took place on the hottest night of the week.

Has Flexibility

Mr. Munch has a fondness for the music of Vivaldi and he provided fine, objective readings of the "Concerto Gresso in D minor, Op. 3 No. 11" and the final concerto Grosso in B minor, for Four Violins and String orchestra, Op. 3, No. 10." The chamber orchestra played with unusual flexibility and responsiveness.

Hugh Ross, heard of the choral department, made his first appearance of the season leading a small chorus through the intricacies of Vivaldi's "Gloria" Mass. Mr. Ross works his magic on a chorus and it sings as it never sang before, sometimes better than it knows how. So it was in the "Gloria." There was a fine blending of parts, faultless intonation and clear enunciation. The two solists were Sara May Endich, soprano and Sadie McCollum, contralto. Both filled their assignments admirably.

Mr. Munch was at his very best last Sunday when he led the chamber orchestra through a program of French music. Most of the music was contemplative, smooth and lovely, as for instance the Suite from the Opera "Dardanus" by Rameau and the ever fascinating "Le Tombeau de Couperin" by Ravel. Then came a "Pavane" by Faure and a "Serenade" by Milhaud. This bright and piquant Serenade was a fine preface to Honegger's Fourth Symphony. Mr. Munch made this symphony known to the United States in 1948 during a concert by the N. Y. Philharmonic.

This afternoon at 2.30, Mr. Munch will conduct the Boston Symphony Orchestra in three Beethoven symphonies, the first, fourth and sixth.

Play at Tanglewood Wednesday Night

The New Music String Quartet performs three Beethoven quartets in the fourth of the Wednesday night Chamber Music concerts of the Berkshire Festival at Tanglewood. These performances will take place in the intimate Theater-Concert Hall next Wednesday at 8.30 p. m. Proceeds are to the Revolving Scholarship Fund of the Berkshire Music Center, the summer school of music at Tanglewood. Members of the ensemble are Broadus Erle, violin; Matthew Raimondi, violin; David Soyer, cello; Walter Trampler, viola.

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Sunday Republican
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JUL 24 1955

In Premiere Friday

Regina Sarfaty, of New York City, second-year student of Tanglewood's opera department, and Arthur Schoep, also of New York, are shown here with Charles Munch, music director of the Boston Symphony Orchestra. Mr. Munch has selected Miss Sarfaty and Mr. Schoep to sing solo roles, with Leontyne Price, soprano, in the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard" at next Friday night's Berkshire Festival concert in the Music Shed.

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News
WEST HARTFORD, Conn.
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JUL 21 1955

Tanglewood In High Gear

The Berkshire Festival concerts at Tanglewood, Lenox, Mass., moved into high gear this week when the entire 104-piece Boston Symphony Orchestra, having completed its spring and early summer assignments with the Boston "Pops" and the free Esplanade concerts on the Charles River in Boston moved over to the hills of Western Massachusetts to inaugurate the annual series of weekend concerts in the Music Shed which will continue until the conclusion of the Festival on August 14, under the direction of Charles Munch, the symphony's music director.

Again this year 12 concerts will be performed in the 6,000-seat Music Shed, open on three sides so the music may spill out on the spacious lawns where thousands of music-lovers assemble under the stars and tall pines and elms, or picnic in Sunday sunshine. In 1954, when all attendance records were broken, the 12 Shed concerts attracted an audience of 129,925 persons, for an average attendance of 9,197.

* * *

A feature of the Shed series in 1955 will be music by Beethoven. Mr. Munch has scheduled performances of all nine symphonies, "Fidelio" (Act II) in concert form, the violin concerto, two piano concertos, three overtures and the "Missa Solemnis" (in memory of Serge Koussevitzky, late Music Director of the Orchestra).

The third week of four Berkshire Festival concerts contains two all-Beethoven concerts by Charles Munch and the Boston Symphony Orchestra, the first on Friday evening with Isaac Stern as soloist, the second on Sunday afternoon; and a program of Bach, Beethoven, Sessions and Richard Strauss, on Saturday evening, conducted by Pierre Monteux, who was music director of the Boston Symphony from 1919-1924, and who has been a regular guest on the Tanglewood podium since 1951.

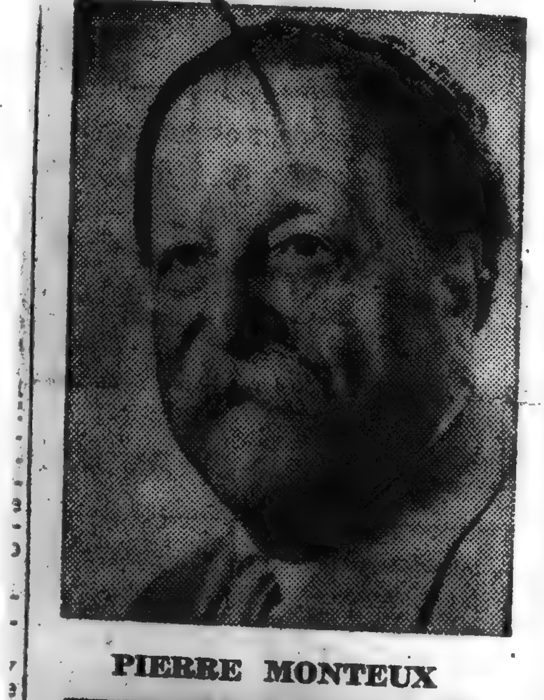
* * *

A feature of Mr. Monteux's concert is the Tanglewood premiere of the suite, in four movements, comprised from seven incidental numbers Roger Sessions composed for the play, "The Black Maskers", by Leonid Andreyev, for a performance at Smith College in 1923. Mr. Sessions, professor of Music at Princeton University, is guest teacher of composition at Tanglewood this summer.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons will be the first of four Saturday morning public rehearsals of the Boston Symphony Orchestra, in the Music Shed at 10 a.m. (July 23).

BERKSHIRE FESTIVAL—The Boston Symphony Orchestra which attracted overflow crowds last year at Tanglewood is doing the same thing this week as it opened its 16th season of 24 concerts in the hills of western Massachusetts.



PIERRE MONTEUX

ISAAC STERN

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Town Times
OAKVILLE, Conn.
Weekly Independent
Circ. 2,014

JUL 21 1955

Three celebrated conductors share the podium of the Boston Symphony Orchestra at its 1955 Berkshire Festival Concerts, Tanglewood.

Left to right, Charles Munch, Symphony Director, opens the Music Shed concerts on July 22 with an all-Beethoven program; Pierre Monteux, guest conductor for the Festival concerts, July 23, July 31, and Aug. 13; Leonard Bernstein, guest conductor for the Aug. 5 concert. Mr. Bernstein heads the Berkshire music center's department of orchestra and conducting.

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Gazette (e)
WORCESTER, Mass.
Independent
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JUL 28 1955

COMPOSER AND MEMBERS OF OPERA CAST

Members of the cast of "Romeo and Juliet," one-act opera by Boris Blacher, to be given Monday night by the opera department at Berkshire Music Center in Lenox, are shown with the composer, seated center. They are, from left: Peyton Higgison of Mobile, Ala., Regina Safarty of New York City, Lynn Detwiler of Altoona, Pa., Gwendolyn Belle of St. Louis, Mo., Naomi Farr of New York City, Harold Johnson of Chicago, Ill., and Robert Kerns of Utica, Mich.

3 Operas Planned At Lenox on Monday

Special to The Gazette

LENOX, July 28—Three contemporary one-act operas, two of them Tanglewood premieres, will be performed by opera students of the Berkshire Music Center at 8.30 p. m. Monday in the theater-concert hall.

"Romeo and Juliet" by Boris Blacher, a guest composer this year at the center; "Ariana Abandoned" by Darius Milhaud, and "Comedy on the Bridge" by Bohuslav Martinu will be given one evening only. A portion of the program will also feature selections by choral students at the center.

The performance is open to those who support the Summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Of the three operas, only "Comedy on the Bridge" has been presented before at the center. It was performed in 1951.

They are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

The choral portion of the program, featuring works of Domingo Santa Cruz, Ross Lee Finney, William Billings and others, was prepared by Hugh Ross, head of Tanglewood's chorus department.

On Monday and Tuesday evenings, Aug. 8 and 9, the opera department will present the world premiere of a one-act opera, "The Rope," by Louis Mennini, a member of the faculty of the Eastman School o Music in Rochester, N. Y.

It will be the first opera commissioned at Tanglewood unde the Koussevitzky Music Foundation plan to develop young composers, inaugurated in 1953.

"The Rope" is based on Eugene O'Neill's one-act play of the same name, produced originally by The Provincetown Players April 26, 1917 in Provincetown.

On the same program will be the first American production of "Zaide," an unfinished two-act opera by Mozart.

AREA MEMBERS OF BERKSHIRE MUSIC CENTER—Three area members of the Berkshire Music center recline on the lawn at Tanglewood: Left to right, Florence Dunn of Williamstown, assistant director of the Tanglewood study group; Robert Paige Ceeley of Colonial Village, Williamstown, a student of composition under Composer Roger Sessions; and Christine Cardillo of 149 Pleasant street, soprano in the Center Opera department. Miss Cardillo, whose brother, Pasquale, is a clarinetist with the Boston Symphony orchestra, will sing with the orchestra Aug. 6 at the performance of Act 2 of Beethoven's opera Fidelio. Her role is that of Marzelie.

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Transcript (e)
NORTH ADAMS, Mass.
Independent
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JUL 25 1955

Shed Concert First Series Ends With 8,700 at Festival

An audience of 8,700 persons was on hand at Tanglewood yesterday afternoon, as the ~~Boston Symphony orchestra~~ wound up the first series of shed concerts in the 1955 Berkshire Music festival with an all-Beethoven program.

24,000 Over Week-End

The crowd swelled the week-end attendance to over 24,000 persons.

Charles Munch conducted yesterday's program, which was devoted to the first, fourth and sixth symphonies of Beethoven.

On Saturday evening Pierre Monteux was on the podium. The program that night included the "Pascaglia and Fugue in C Minor" by Bach, in the Respighi arrangement; the Beethoven second symphony, "The Black Maskers Suit," by Sessions, and Strauss' "Death and Transfiguration."

The fourth week of the festival will get underway Wednesday evening when the New Music String quartet is heard in a program of Beethoven quartets. That concert will be held at 8.30 o'clock in the theater-concert hall.

Second Series

The second series of shed concerts will include programs on Friday and Saturday nights and Sunday afternoon.

Mr. Munch will conduct the first two concerts, while Mr. Monteux will appear again on Sunday afternoon.

One change was announced in the Sunday program. Due to illness, Gregor Piatagorsky, 'cellist, will be unable to appear with violinist Isaac Stern in the Brahms concerto for violin and 'cello. In place of that work, Mr. Stern will be soloist in the Brahms concerto for violin in D major.

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Sunday Republican
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Independent
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JUL 24 1955

Premiere at Tanglewood On Friday Night Program

Samuel Barber's 'Prayers of Kierkegaard' Included; Munch to Conduct All-Beethoven Program Saturday Night; New Music String Quartet to Play Wednesday

Lenox, July 23 — The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on the 27th in the Theater-Concert Hall.

Charles Munch, music director of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Premiere Scheduled

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role.

Supporting solos will be sung by Arthur Schoep, tenor, of New York assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the music of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Double Concerts

Pierre Monteux's all-Brahms program on Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

A bonus for Festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed a 10 a. m. (July 30), for which nominal charge is made of $1 fo the benefit of the Orchestra's Pension Fund. The complete program

Wed. July 27, 8.30 p. m., Theater-Concert Hall, Chamber Music:
String Quartets—G major, Opus 18, N 2 .... Beethove
E flat major, Opus 127
A minor, Opus 132
The New Music String Quartet (Broad Erle and Matthew Raimondi, violins; Walter Trampler, viola; David Soyer, cello).
Fri. July 29, 8.30 p. m., Music She
Boston Symphony Orchestra:
Suite "Water Music" .... Hand
Symphony No. 4, in D minor .. Schuman
"Prayers of Kierkegaard" ...... Barb
Soloists: Leontyne Price, Soprano; Regin Sarfaty, Mezzo-Soprano; Arthur Schoe Tenor.
Tanglewood Choir of Students from D partment II (Chorus) and IV (Opera, a sociates) trained by Hugh Ross
Symphony No. 4 in E minor .... Brahm
Charles Munch, conductor
Sat. July 30, 8.30 p. m., Music She
Boston Symphony Orchestra
(All-Beethoven)
Overture to "Egremont" ...... Beethov
Piano Concerto No. 5 ("Emperor")
Soloist: Rudolf Serkin
Symphony No. 3 ("Eroica")
Charles Munch, conductor
Sun. July 31, 8.30 p. m. Music She
Boston Symphony Orchestra:
(All-Brahms)
Academic Festival Overture .... Brah
Concerto for Violin and Cello
Soloists: Isaac Stern and Gregory Piat gorsky
Symphony No. 1, in C minor
Pierre Monteux, conductor

Tomorrow's Music Shed conce by the Boston Symphony Orchest will find Charles Munch conduc ing and all-Beethoven program, t first, fourth and sixth ("Past rale") symphonies.

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Sunday Republican
SPRINGFIELD, Mass.
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JUL 24 1955

Berkshire Music Center Members

Three members of the Berkshire Music Center who hail from the Berkshire area. Left to right: Florence Dunn of Williamstown, assistant director of the Tanglewood Study Group; Robert Paige Ceeley of Williamstown, student of composition under the well known American composer Roger Sessions and Christine Cardillo, of North Adams, soprano in the school's opera department. Christine has been chosen to sing a solo at the Boston Symphony's performance of Act II of Beethoven's Fidelio on Aug. 6. Her brother plays clarinet in the orchestra.

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Lakeville Journal
LAKEVILLE, Conn.
Weekly Independent
Circ. 1,771

JUL 21 1955

COMING CONCERTS AT TANGLEWOOD

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday evening series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on July 27 in the Theatre-Concert Hall.

Charles Munch, Music Director of the Boston Symphony, conducts two of the weekend's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role.

Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

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Pierre Monteux's all-Brahms program of Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Conductor Munch will present on Friday evening, July 22, Beethoven's overture to "Coriolanus," Violin Concerto, 7th Symphony; Saturday evening, July 23, Pierre Monteux conducting an orchestral program of Bach-Respighi: Passacaglia and Fugue in C minor; Beethoven: Symphony No. 2, in D major; Sessions: Suite from "The Black Maskers;" Strauss: "Death and Transfiguration." Sunday afternoon, July 24: Charles Munch conducting an all-Beethoven program: the First, Fourth and Sixth ("Pastorale") Symphonies.

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Sunday Register
NEW HAVEN, Conn.
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JUL 24 1955

MUSIC

Boston's Munch Outlines The Tricks Of His Trade

By GORDON E. ARMSTRONG

So you want to lead a band! It certainly looks like a pleasant and easy way to make a living—the musicians do all the work while the conductor just waves a magical wand and the music flows forth in the manner of an Aladdin rubbing his lamp. The only catch in the whole idea is our lack of the "secret words"—in this case, knowledge and experience, without which any natural talents possessed would fail to arouse the "musical genii" who make the music. With a group of the most temperamental characters—musicians—and a fickle public to contend with, a successful conductor truly has to be a modern Aladdin!

Anyone who harbors any illusions about conducting would do well to read "I Am a Conductor," by Charles Munch, who is now directing his great Boston Orchestra at the Berkshire Music Festival. While his recent tome is of principle interest to musicians and in particular, embryo conductors, the layman can learn much from a perusal of the Boston conductor's illuminative work, recently issued by the Oxford University Press. ($2.75).

Most of us are willing to call it a day after eight hours of labor (minus coffee breaks). Mr. Munch puts in 12 to 14 hours a day studying scores in preparation for his concerts. We look forward to two or three weeks of leisure during an annual vacation. The Boston conductor spends his vacations studying—and conducting! A conductor's profession literally consumes every hour of every day, 365 days a year!

In his book, the Boston conductor writes with imagination and great skill. We learn that conductors are both born and made. Great conductors combine a training and apprenticeship with "inner exaltation, an all-consuming flame, and a magnetism that can bewitch." Many are called but few are chosen! Mr. Munch is certainly an outstanding example of his own words.

Here are a few revealing comments taken from the Munch volume:

"A conductor worthy of the name is too busy making his feelings known to the orchestra to remember which is his better profile or to guess what flattering pose may have the best effect on the people sitting behind him."

"The new conducting diploma is like a new driving license. It is better not to use it on the super-highways without some more practice."

"Many conductors have 'war-horses' that they ride at certain times, but if they wish to travel far they must spare their mounts."

"Music should be treated chivalrously, not put on parade."

"Music stops and starts, breathes. You must find out where and when."

"We (the conductors) can make mistakes. It happens to everyone. But if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you!"

"The right hand draws, the left hand colors."

"These days mechanics and athletics have taken over everything and 'objectivity' is demanded of us. We should be ashamed of our feelings, ashamed of being sensitive or even sentimental, in the best sense of the word. We are still allowed to listen with our ears, but not with out hearts. We may no longer even sing with our spirit."

"In the end, it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world."

Berkshire Festival Programs This Week

Mr. Munch will conduct two of this week's Berkshire Festival programs, those on Friday and Saturday evenings, while guest conductor, Pierre Monteux, will conduct next Sunday afternoon's concert.

Friday evening's concert will consist of Handel's "Water Music"; Schumann's Symphony No. 4, in D minor; Brahms' Fourth Symphony and the "Prayers of Kierkgard," by Samuel Barber. The latter will have Regina Sarfaty, mezzo-soprano, and Arthur Schoep, tenor, as the soloists supported by the Tanglewood Choir, composed of 60 students from the choral department of the Berkshire Music Center. Miss Sarfaty is a student of opera dramatics at the school this summer, while the tenor is the assistant director in Boris Goldovsky's opera department.

On Saturday evening, Mr. Munch will present his third all-Beethoven program in the current Festival with the celebrated pianist, Rudolph Serkin, as the guest artist. Serkin will be the soloist in a performance of the "Emperor Concerto" while the orchestral portion of the program will consist of the Overture to "Egmont" and the Symphony No. 3.

Sunday afternoon's concert will be an all-Brahms program, with violinist Isaac Stern and cellist Gregor Piatigorsky as the soloists. The two artists will be heard with the orchestra in the Concerto for Violin and Cello. The Academic Festival Overture and the First Symphony will make up the balance of the program.

The week's Festival chamber music event has the New Music Quartet scheduled for an all-Beethoven program of string quartets on Wednesday evening in the Theater-Concert Hall.

Pops Managed To Break 'Jinx'

The Pop concerts finally managed to break an attendance "jinx" which plagued the first two programs this season. For the first time in the current series, the third concert, last week, got over the 10,000 mark. This was most encouraging, though the three remaining events will have to do considerably better than this, just to break even, to say nothing of making the season a financial success.

The fourth Bowl concert on August 2 should produce a "full house," what with the scheduled debut there of one of the most colorful figures in the current musical scene. Oscar Levant—pianist, wit, author, actor, and a stormy petrel in the musical field, will make his first Bowl appearance in this next concert. This "one man show" promises to give his listeners an evening of unusual entertainment, both musically and generally speaking. Next to Jose Iturbi, Levant has probably been seen and heard by more people than any other contemporary pianist. He doesn't even need a piano to keep things humming, as the millions who have seen him on TV and heard him on radio programs are well aware.

Levant has but recently returned to the concert field after an extended absence due to illness so we are most fortunate that he will appear here this season. He will perform the favorite Tschaikovsky Concerto with the New Haven Symphony in the coming program.

MONDAY, JULY 11, 1955 Schenectady Gazette

Bach 'Mass in B Minor' Featured at Tanglewood

By D. E. RITZ

The Bach "Mass in B minor" was featured yesterday as the final program of the first week of the Boston Symphony's Tanglewood music festival.

* * *

CHARLES MUNCH conducted the work, which is without peer in the choral field, and a chamber orchestra of the first chair men of the Boston Symphony assisted.

Vocal soloists included Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm, bass.

The chorus was combined from the Harvard Glee Club and the Radcliffe Choral Society and had been prepared by G. Wallace Woodworth.

Special soloists within the orchestra included Richard Burgin, concertmaster of the Boston Symphony; James Stagliano, horn, Doriot Anthony Dwyer, flute; Louis Speyer and Jean Devergie, oboi d-Amore; E. Power Biggs, organ; Daniel Pinkham, harpsichord; and Roger Voisin, trumpet.

The audience, which numbered 3,585 according to gate records, filled the Theatre-Concert Hall and the adjoining bleachers and overflowed to the lawn, with campchairs, blankets and the thick Tanglewood grass as seating facilities.

It was most warm in the Theatre-Concert Hall but no one thought of that once the music started. For over two hours one was privileged to hear a monumental work, to get a glimpse of a beauty that is beyond and above mere perfection.

* * *

MUNCH IS A SUPERB orchestra man. He knows instruments and their techniques, he knows how to focus color, the value of contrasts and above all he is ever conscious of music as art.

There is no figure, no nuance too small to escape his attention. He is a great conductor and a sincere musician.

There were times when the various instrumental figures predominated, others when color was most striking, or a peculiar rhythmic figure caught one's ear. Other times the sheer beauty of the voices proved breath-taking.

Bach is monumental and the "Mass" defies description.

* * *

DURING THE SIX YEARS that Munch has conducted the Boston Symphony the Tanglewood festival concerts have grown both numerically and musically. Today the summer season of the Boston orchestra is quite as important, though not as long, as its home town program and it reaches an ever-widening audience.

The festival will continue through Aug. 14 with major programs on Friday and Saturday evenings and Sunday afternoons.

Offerings this week include a Beethoven trio program Wednesday at 8:30 p.m. by the Beaux Arts Trio, including Menahem Pressler, piano; Daniel Guilet, violin, and Bernard Greenhouse, cello.

Leonard Bernstein will conduct the Friday evening chamber orchestra program and Munch will conduct the Saturday evening and Sunday afternoon programs.

The first four programs last week drew 4,787 persons, an increase of 1,437 over last year.

Public Events

Eagle 7/12

Tonight

2:00-9:00—Flower show by Lenox Horticultural Society, Town Hall, Lenox.

5:30-7:00—Public supper. Hancock Baptist Church.

8:30—Berkshire Festival concert by Boston Symphony Orchestra with Rudolf Serkin, pianist; Charles Munch conducting Beethoven program. Tanglewood Music Shed, Lenox.

Tomorrow

10:00 a.m.-9:00 p.m.—Flower Show by Lenox Horticultural Society, Town Hall, Lenox.

10:00 a.m.—Student chamber music concert, Tanglewood chamber music hall, Lenox. (BMC Friends)

2:30 p.m.—Berkshire Festival concert by Boston Symphony Orchestra with Isaac Stern, violin soloist; Pierre Monteux conducting Brahms program. Tanglewood Music Shed, Lenox.

8:30 p.m.—Composers' forum. Tanglewood chamber music hall, Lenox. (BMC Friends)

7/22 SCHENECTADY GAZETTE

CHARLES MUNCH PIERRE MONTEUX
Conducting at Tanglewood

Beethoven Sonata Concert Huge Tanglewood Success

By D. E. RITZ

Isaac Stern, who will be the soloist with the 104-piece Boston Symphony Orchestra in the Beethoven violin concerto tonight at the Tanglewood Music Shed, presented a Beethoven Sonata program Wednesday night in the Theatre-Concert Hall with Alexander Zakin, pianist.

* * *

THE INTIMATE THEATER proved ideal. There was not an empty seat and the overflow audience listened from the cool lawns of the estate.

Violinists and sonata players from far and wide were there and a more informed audience would not be possible. Yet the artistry of the performance was such that new beauties were revealed in every phrase.

Sonatas played were those in A major, opus 12, number 2; number 5 in F major, opus 24 ("Spring") and number 7 in C minor, opus 30, number 2.

An encore, a rare event in the Tanglewood tradition, was the "Scherzo" from the Sonata in D minor by Brahms.

THE PERFORMANCES were presented with artistic restraint and in keeping with the Beethoven tradition. The violin sung, cajoled and the performance of both the violinist and pianist was emotional yet never sentimental.

The two colleagues presented a performance that rates high in the chamber music ideal with delicate phrasing and translucent melodies. One was never aware of the astounding technique which was the basis of the beauty but felt always the inner significance of the music.

In contrast to the Beethoven one noted the elegance of style of the Brahms' "Scherzo."

STERN DONATED his services for the Wednesday night program for the benefit of the Tanglewood evolving scholarship fund. He returned last fall from his second round-the-world tour in 16 months and since then has played in more than 50 American cities on his 13th coast-to-coast tour. He has just returned from his fourth series of appearances in Israel, having also appeared as soloist with the Israel Philharmonic Orchestra on its European tour in May.

He will play tonight in the Shed program and will play again on July 31 under Pierre Monteux in the Brahms' Double Concerto for violin and 'cello with Gregor Piatigorsky as the assisting artist.

TONIGHT'S SYMPHONY program, which will open at 8:30 o'clock, will be led by Charles Munch and will include the Beethoven Overture to "Coriolan," the violin concerto and the Symphony number 7 in A major, opus 92.

Pierre Monteux will conduct tomorrow evening. His program will include the Bach "Passacaglia and Fugue in C minor," orchestrated by Ottorino Resphighi; the Beethoven Symphony number 2 in D major, opus 36; Roger Sessions' "Orchestral Suite from the "The Black Maskers" and Richard Strauss "Tod and Verklarung," tone poem, opus 24.

The Sunday afternoon program, to be directed by Munch, will include three Beethoven symphony symphonies, number 1 in C major, opus 21, number 4 in B-flat major, opus 60 and number 6 in F major, opus 68, "Pastoral."

Climax at Tanglewood

Republican 7/31

The annual Berkshire Music Festival at Tanglewood is approaching its climax. After today's all-Brahms program, only six more Music Shed concerts remain and only two more programs of chamber music in the Theater-Concert Hall. The best part of a year is required to complete preparations for the six-week summer season at Lenox.

Friday night will be marked by the presentation of Beethoven's "Missa Solemnis," in memory of Serge Koussevitzky, with chorus, soloists, and the full Boston Symphony Orchestra, under the direction of the brilliant young conductor, Leonard Bernstein. Of the other remaining Shed concerts, one will be conducted by the venerable Pierre Monteux, the other four by Charles Munch, music director of the Boston Symphony, including a performance Saturday night of the second act of Beethoven's only opera, "Fidelio," and excerpts from Wagner's "Gotterdamerung," and as the culmination of the Festival, Sunday afternoon, Aug. 14, Beethoven's massive ninth, or choral, symphony.

Among the soloists in both the "Missa Solemnis" and the Symphony No. 9 is Springfield's own Adele Addison. Once in Vienna, in 1824, when both these works were presented on the same program, Beethoven, who was on the platform, had to be turned toward the audience to "see" the overwhelming applause, which he had grown too deaf to hear.

An added feature, the annual "Tanglewood on Parade," also is still ahead, on Thursday, Aug. 11, when the Boston "Pops" Orchestra, led by Arthur Fiedler, will add zest and color to the festivities.

Tanglewood now is one of the great summer music centers of the world, along with Salzburg, Edinburgh and Glyndbourne. Tanglewood has the quality and the setting, and year by year is accumulating tradition as well as building for the future with its many student activities. Rarely do the dreams and aspirations of the founders of any cultural enterprise reach so rich a fulfillment.

Honorary Committee Named For Benefit at Tanglewood

Union 7/30

Many Boxes Already Reserved at Berkshire Music Center for Concert On Thursday, Aug. 11

Honorary committee members for "Tanglewood on Parade," the annual benefit for the Berkshire Music Center on Thursday, August 11, are announced today. They are Mrs. William N. Bullard of Lenox, Dr. Lewis Perry of Boston, Mr. and Mrs. Henry B. Cabot of Boston, and Mr. and Mrs. William J. Cox of Exeter, N. H.

At a recent meeting of the committee Miss Gertrude Robinson Smith of Stockbridge, announced that 31 boxes had been reserved for the Shed concert at 8.30 p. m. Box holders include Mr. and Mrs. Alan J. Blau, Monroe B. England, Mr. and Mrs. Robert L. Gibson, Mrs. S. Ralph Jones, Donald B. Miller, and Mr. and Mrs. Roger W. Wellington, all of Pittsfield; Mr. and Mrs. William Crane, Mr. and Mrs. Shaun Kelly, and Mrs. Albert Sterner of Richmond.

Also, Miss Anna Alexandre, Miss Gladys Greene, Mr. and Mrs. David B. Huxley, Mrs. Serge Koussevitzky, Miss Constance Parrish, Mr. and Mrs. Bruce Sanborn, Mrs. John L. Senior, Mr. and Mrs. Edgar B. Stern, and Col. and Mrs. H. George Wilde of Lenox.

Others are Mrs. Charles Griswold, Mr. and Mrs. Walter Hoving, Mr. and Mrs. David B. Karrick, Mrs. George Otis Rockwood, Miss Gertrude Robinson Smith, and Mr. and Mrs. Lyman Beecher Stowe of Stockbridge; Mrs. William Felton Barrett, Mr. and Mrs. Frederick Beinecke, Mr. and Mrs. Martin L. Strau, 2d, and Mr. and Mrs. Robert K. Wheeler of Great Barrington; Mr. and Mrs. Bruce Crane of Dalton; Mr. and Mrs. James Phinney Baxter, 3d, of Williamstown; Mr. and Mrs. George E. Sokolsky of Otis; Julius Fleischmann of Cincinnati, and Mrs. Ethel Cramer of Rockville, Conn.

Those wishing to reserve boxes for "Tanglewood on Parade" should contact Miss Margo Miller at Tanglewood, Lenox, Mass.

Mrs. Bruce Sanborn, chairman of the prize committee for the benefit, announced the following prizes: a season ticket for two for the 1956 Shed concerts, a collection of Beethoven symphonies recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and Charles Munch, and a life-time subscription to "High Fidelity Magazine." Mrs. Serge Koussevitzky has donated a collection of her pencil drawings of famous musical personalities to be bid for in a silent auction. Other prizes will be announced later.

SERKIN IS HAILED AT TANGLEWOOD

Rep 7/31

By WILLARD M. CLARK

Tanglewood, July 30—It would be easy to wax lyrical tonight for all the ingredients of a poem were here.

There were one full moon, gleaming stars, a performance of Beethoven's "Concerto for Piano, No. 5 in E-flat Major" by Rudolf Serkin as fine as we ever expect to hear, and an audience of 15,500 almost filling the shed and dotting the lawns to the manor house. In the last five years the largest single performance attendance has been 15,800.

Brass Section Excels

Once again Charles Munch planned a gala all-Beethoven program. It opened with an impressive performance of the Overture to Goethe's "Egmont," one in which the wonderful brass section of the orchestra was in top form. Mr. Munch conducted a concise, finely balanced performance.

Then came the "Emperor" piano concerto with Rudolf Serkin as soloist. Mr. Serkin appeared relaxed, calm, and at the peak of his powers. With the superb collaboration of the orchestra and Mr. Munch, Mr. Serkin provided a stunning performance. From the great opening chords, through the ornamentation and florid passages of the opening movement to the sheer magnificence of the finale, this was a performance so finely conceived, so exact as to detail, and entrancing in its colorations, that we cannot remember hearing one that was finer. The result was one of the greatest ovations any soloist has ever received at Tanglewood. The only other comparable one we remember was won by Arthur Rubinstein, when he played a Brahms piano concerto with the orchestra, a few seasons ago.

"Eroica" Is Played

The program concluded with the "Symphony No. 3 in E-flat Major" known as the "Eroica." This is one of the symphonies we must hear several times during a season, if only on records. In his third symphony, Beethoven speaks his mind, throws away the shackles of convention and yet keeps within traditional form. There is absolute defiance in the opening movement, mystery, yes, in the funeral march, but death is not feared. The exaltation of the final variation is a jubilant affirmation to all who will listen. Mr. Munch provided a searching interpretation, bringing to light its inherent strength. It was as illuminating a performance as has been offered this season.

Pierre Monteux takes over tomorrow afternoon in an all-Brahms program. He will open with the "Academic Festival Overture." Isaac Stern will play the violin concerto, in place of the concerto for violin and cello because of the indisposition of Gregor Piatagorsky. The program will close with the "Symphony No. 1 in C Minor."

TOURING DEFICITS

NYT 7/31

Funds Harder to Raise In 1955 Than 1930

By HOWARD TAUBMAN

The Programs

It would be pleasant if the Philharmonic had American works of equal stature in its repertory for this European trip. There should be a more determined effort to give American music a better showing on future tours abroad by our orchestras. But considering that the Philharmonic's programs were worked out weeks ago, the prominence of the Shostakovich and Prokofieff symphonies may have unexpected goodwill value. Although the orchestra is not going to the Soviet Union, that country ought to be gratified at this tribute to its music.

Speaking of Russia and touring American orchestras, one should add here that the offer of the Boston Symphony to visit the Soviet Union in its 1956 European junket is exciting. It ought to be received with enthusiasm in Moscow and Washington. It should, of course, be closed as soon as possible, and it should lead to an extensive exchange of American and Russian cultural attractions.

SAMUEL BARBER WORK IS HAILED AT TANGLEWOOD

Union 7/30

"Prayers of Kierkegaard" Given First Festival Performance

By WILLARD M. CLARK

Tanglewood, July [illegible]—The first Tanglewood performance of Samuel Barber's setting of "Prayers of Kierkegaard" for mixed chorus, soprano solo and orchestra was the feature of the opening concert of this second week of concerts in the shed by the Boston Symphony Orchestra. Other works on the program were Sir Hamilton Harty's arrangement of a suite from the "Water Music" by Handel; the "Symphony No. 4 in D Minor" by Schumann and the "Symphony No. 4 in E Minor" by Brahms.

We have seldom seen Charles Munch in so forceful a vein. He conducted vehemently and with apparent relish for all the works. The result was some notably fine playing by the orchestra and tremendous enthusiasm from the audience of 7677. Weather conditions were perfect, with a beautiful moon lighting up the Stockbridge Bowl.

Mr. Barber is one of the most significant of American composers. He is a fine craftsman and also a melodist of the first order. He knows also how to write for the voice and the solo in his "Prayers of Kierkegaard" was admirably sung by soprano Leontyne Price. Philosopher Kierkegaard's words are noble and so is the music to which Mr. Barber has set them. The Festival Chorus trained by Hugh Ross sang very well, particularly in the more quiet passages where the words could be understood. In moments of affirmation of exaltation the music is turbulent, making understanding of text practically impossible.

Mood Is Happy

The program tonight was, on the whole, a happy one. The "Water Music" by Handel remains fresh and charming and Mr. Munch offered attractive interpretive contrasts. Schumann's Symphony is the happy evocation of a happily married man. There are no breaks between movements to spoil its mood. Romance, grave and vociferous, is in this music which might well be called the first tone poem of them all.

Brahms' Fourth Symphony is of more rugged stuff. It is a solid work, individual and original. Von Bulow found it of "incomparable strength from start to finish." The performance tonight was broad, all embracing, constantly surging forward. It was a performance as strong as the work. One thing that always interests us when Mr. Munch conducts is the manner in which he will approach that work. Seldom have we known him to conduct a reading in the same manner. This makes for interesting comparison, if nothing else.

Tomorrow night Rudolf Serkin will be heard in Beethoven's "Concerto for Piano, No. 5 in E-Flat Major." The other works on the program will be the overture to "Egmont" and "Symphony No. 3 in E Flat Major."

Pierre Monteux will preside Sunday afternoon, offering an all-Brahms program. Isaac Stern will play the Violin Concerto and the other works will be the "Academic Festival Overture" and "Symphony No. 1 in C Minor."

MONTEUX SHOWS MUSICAL SKILL

Rep 7/24

By WILLARD M. CLARK

Tanglewood, July 23—When the 80-year-old Pierre Monteux stepped on the stage of the shed tonight there was a burst of affectionate applause from the audience and the members of the Boston Symphony Orchestra.

His step is a bit slower than in the past and his motions are deliberate but little escapes him and his readings were scholarly and often exciting. The years have deepened his appreciation of the messages of Bach and Beethoven and his interest in contemporary music is as keen as ever, witness a remarkable reading of the orchestral suite from "The Black Maskers," by Roger Sessions one of the stalwarts of the Berkshire School of Music.

An audience of [illegible] was on hand, in spite of threatening weather and the heat and humidity.

The program opened with a massive performance of the "Passacaglia and Fugue in C Minor" by Bach, in the Respighi. Of the several orchestral arrangements of this work, it seems to us that the Respighi is the most satisfactory for it has been conceived in purely orchestral terms. The men play for Mr. Monteux as they used to play for Koussevitzky.

It was a magnificent performance, tone piled atop tone, yet there was the utmost clarity in the fugue and the finale of the fugue where Resphigi makes use of the combined forces was overpowering in its impact.

From the excitement of this work to the pure beauty of Beethoven's "Second Symphony in D Major," was no anti-climax, for Mr. Monteux and his men provided a beautiful performance. It was a luminous performance with delicately varieted colors, flashes of brilliance and dynamic contrasts.

The Larghetto is one of the loveliest ever written and it was played with incomparable beauty of tone. The Sherzo was somewhat on the diliberate side, but it was delicate and effective. Spirits run high in the final Allegro and an audience reacts accordingly.

Black Maskers

Following intermission, we heard a performance of the orchestral suite which Mr. Sessions made from the "Black Maskers." Mr. Sessions wrote seven numbers as incidental music for the play by Leonid Andreyeff, for a performance at Smith College in 1923. It is a tortuous story and so is much of the music, although it is highly effective from the descriptive standpoint. Mr. Sessions uses many clever devices to get his music across and if it is not always pleasant to the ear, it a superb piece of craftsmanship. Mr. Monteux seemed as much at home in this work as in Beethoven or Bach.

The final work on the program was the Strauss tone poem "Death and Transfiguration." Regardless of the philosophical implications of this music, there is in it that which moves the layman as well as the musician. In spite of occasional bombast, there is a depth of feeling, and honesty of expression which cannot go unperceived. Under the leadership of Pierre Monteux we heard a performance wonderfully rich in color, depth and understanding. We rather doubt that any finer single performance will be heard this season.

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JUL 24 1955

Brahms, Barber Beethoven Music At Tanglewood

"Prayers Of Kierkegaard," a recent work by the American composer, Samuel Barber, will be featured by Charles Munch and the Boston Symphony Orchestra at the Berkshire Music Festival at Tanglewood Friday at 8:30 p.m.

The composition had its premiere in Boston last winter, and is for soloists, chorus and orchestra. Also on the same program will be a Suite from the "Water Music," by Handel; and Brahms's Symphony No. 4.

Saturday evening at 8:30, Mr. Munch will conduct the orchestra in an all-Beethoven concert, featuring Rudolf Serkin in the "Emperor" piano concerto. Other works will be the Symphony No. 3 (Eroica) and the "Egmont" Overture.

Pierre Monteux will be guest conductor for the Sunday afternoon program, at 2:30. He will do an all-Brahms program including the Academic Festival Overture, the First Symphony, and the Concerto for violin and cello, featuring Isaac Stern and Gregor Piatrigorsky.

NYT 7/31

8 A. M.-12 Mid.—Monitor: Continuous program of news, sports, special events and variety entertainment. Featured today will be pick-ups from backstage at the Berkshire Music Festival at Tanglewood, from Hollywood, for an interview with Roy Rogers, and from Ashland, Ky., for a [illegible] prison for juvenile delinquents. Participants include Fay Emerson, Bob and Ray, Leon Pearson Clifton Fadiman, others—(WRCA).

8:15-9, WRCA—BERKSHIRE FESTIVAL CONCERTS: The Boston Symphony Orchestra, Charles Munch, conductor; Isaac Stern, violinist:
Violin Concerto .... Beethoven

TANGLEWOOD, LENOX, MASS., Concerts Through Aug. 14

Berkshire Festival

of the BOSTON SYMPHONY ORCHESTRA

Eagle 7/30

CHARLES MUNCH, Music Director
A Season of BEETHOVEN

Shed Concerts by the Boston Symphony Orchestra

Tonight at 8:30—BEETHOVEN PROGRAM—Soloist Rudolf Serkin (MUNCH)
Sun., July 31 at 2:30—BRAHMS PROGRAM—Soloist, Isaac Stern (MONTEUX)
Tickets, Wed., $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. [illegible])

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11

Boston Symphony and Boston Pops Orchestras—Conductors Leonard Bernstein; Arthur Fiedler

Baldwin Piano RCA Victor Records

☞ For programs and ticket information apply:
TICKET OFFICE, TANGLEWOOD; LENOX, MASS. PHONE LENOX [illegible]

TANGLEWOOD'S MUSIC SCHOOL IS BUSY PLACE

Union 7/30

Opera Department Has Some Splendid Voices; Gollovsky Has Patience

By WILLARD M. CLARK

Tanglewood, July 29—There is always something going on at the Berkshire Music School, which is operated by the Boston Symphony orchestra as an integral part of the Berkshire Music Festival. First desk men of the orchestra are on the faculty, along with such other famous teachers as Hugh Ross, who heads the choral department; Boris Goldovsky, who heads the opera department, and Leonard Bernstein who teaches conducting.

Lucid Explanation

The opera department has some splendid voices this year. Indeed, even Mr. Glodvosky admits to a most talented group. We watched Mr. Goldovsky coach some opera scenes the other day and wondered at his infinite patience, his lucid method of explanation and his insistence that word, action and voice be integrated. That same night, Tuesday to be exact, he appeared before a large audience of students and friends and introduced a number of opera scenes and played the piano accompaniment for most of them.

These particular scenes were played without props, so the audience was invited to use its imagination. However, so clever were some of the students in the art of pantomine, that too much imagination was not necessary.

Mozart always heads the list of operatic composers at Tanglewood. It was the hope of Dr. Koussevitzky that Tanglewood might become an American Mozart center, but it has become much more than that. Thus the program opened with scenes from Mozart's "The Magic Flute," "Don Giovanni" and "Cosi Fan Tutte." It takes not only good voices but a good technique to sing the music of Mozart and one saw both in action during these scenes.

Then came the lesson scene and rollicking "shaving" scene from "The Barber of Seville" by Rossini. The ensemble action was clever and admirably handled. A short scene from "Hansel and Gretel" served to reveal the unusual mezzo-soprano of Regina Sarfaty as Hansel. The Quintet from "Carmen" with the original spoken diolog brought new life to this scene.

The second portion of the program was given over to Acts 1 and 4 of "La Boheme." Hewell Zulick and Virginia Babikian were the lovers in the first act, which also gave opportunity to Peyton Higgison to reveal his powerful and beautiful baritone. In the fourth act we heard again the young tenor Lynn Detwiler, who has a fine voice and a definite flair for the stage. His Mimi was Darlene Miller, also a clever actress. The Colline of Stephen [illegible] of Springfield was handsomely sung and acted with elan.

Choral Department

In an introductory speech before the opening of a concert by the Tanglewood Choir, Hugh Ross said that the training received does not aim at tonal or technical perfection. Rather, the training serves to make known to students the rare literature available, the problems of ensemble singing and of [illegible] conducting. However, the singing we heard was remarkable for its sense of unity and often for its vocal color. Mrs. Ross led the chorus through the mazes of Brahms' "Warum ist das Licht Gegehen, Op. 74, No. 1." It was a rare experience to hear this great unaccompanied work sung with such freshness of tone and with understanding of text.

An admirable example of the art of the Renaissance was "O Admirabile Commercium" by Josquin Des Pres." This was directed by Elaine Yaho. A fine performance by chorus and orchestra was given Mozart's "Te Deum" directed by Kalman Novak. Then came the first American performance of Edmund Rubbra's Song of the Soul from "St. John of the Cross." Rubbra, born in 1901, is an English composer who has written in many mediums and whose choral style is vaguely similar to that of Vaughan Williams. The premier performance was directed by Iva Dee Hiatt, director of choral activities at Smith College, who is assisting Mr. Ross this summer. As was to be expected Miss Hiatt enthused her singers and provided a richly sung, deeply felt performance of a very beautiful work.

There was also a first performance of four motets by Alan Hovhaness, born in 1911. The final work on the program was conducted by Mr. Ross, an "Easter Cantata" for soprano, mixed chorus and orchestra. This is a work of considerable power, some melodic beauty and it reveals an extremely sensitive composer.

The chorus will be heard again on Aug. 1 in works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others.

12—The Berkshire Evening Eagle, Friday, July 29, 1955

Music

Bernstein Conducts Students

MUSIC FOR THE STAGE held the spotlight last night in the fourth concert by the Tanglewood Department I orchestra, with some 1,800 present in the Music Shed. Wagner's "Prelude and Love-Death" from "Tristan and Isolde" was well performed under student conductor Henry Janiec, while Leonard Bernstein gave an exciting but somewhat unbalanced reading of Stravinsky's "Petroushka."

The piano made its seasonal bow on the stage of the shed last night. Two, in fact, were employed, and both played by one artist. Jerome Lowenthal, 23, a Philadelphia man and a student of William Kappell until his air-crash death in October, 1953, did a first-rate job after an uncertain start in the long first movement of Tchaikovsky's "Tonight We Love" concerto. Mr. Lowenthal, a soloist within the past two years with the Robin Hood Dell and Minneapolis orchestras, also proved competent on a smaller piano and a smaller part in the Stravinsky.

* * *

JAMES YANNATOS conducted the concerto, hampered somewhat by the French horns' inability to reproduce Tchaikovsky's score. Mr. Bernstein later encountered the same problem, with trumpet trouble to boot, and his emphasis on brass and percussion made these weaknesses stand out.

Mr. Bernstein's Stravinsky was predominantly rhythmic, with melodic string writing at times made inaudible by the volume allowed repeated chords in the brass. The strings, playing well all evening with Hiroshi Hatoyama again the concertmaster, were drowned out by the huge orchestra.

Kenneth Schermerhorn led the overture to Gluck's opera of 1778, "Iphigenia in Aulis," for a promising opening. The Tchaikovsky which followed is corn no matter how well served, while the great Wagner prelude, feelingly phrased by Mr. Janiec and the string players, might gain if some day performed without its traditional trailer.

A.D.H.

Kent Art Show Opens Aug. 20

KENT, Conn.—The Kent Art Assn. Inc., will hold its 27th exhibition of painting, sculpture, prints and crafts at the Town Hall in Kent, Conn. from Saturday, Aug. 20, through Sunday, Sept. 4, from 2 to 6 p.m.

It is the policy of the association to make its exhibitions representative of the best current professional art by men and women artists who have come to Litchfield County and near-by sections of Connecticut and New York.

Many of those who have shown their work at the Kent Art Assn. exhibitions have been, and are, nationally known artists whose works are owned by museums and many private collections. However, there has been no neglect of young talent.

Since Colonial days when Ralph Earl painted outstanding landscapes and portraits, Litchfield County has been the hospitable host to many artists, and Ken thas for years, attracted as residents a professional group. Since the association's inception it has held a no-jury show, but often throughout the years the invited guest artists have outnumbered the active artist members in representation.

Tanglewood Tales

Chamber Music Sunday Morning

The fourth concert of chamber music by members of Department I of the Berkshire Music Center will be held Sunday morning at 10 in the Chamber Music Hall. The program follows:

La Revue de Cuisine — Martinu
- Harold Themmen, clarinet
- Peter Ciurczak, trumpet
- Marcia Hansen, violoncello
- Beatrice Messina, bassoon
- Genia Palasanian, violin
- Anne Fuchs, piano

Sonatina for Brass — Parris
- Stephen Chenette, trumpet
- Joseph Umbrico, trumpet
- Richard Foley, tuba
- Charles Connors, trombone
- Bruce Paine, trombone
- Richard Gohn, trombone

Quintet in F Minor for Piano and Strings — Franck
- Heinz-Zvi Perez, violin
- Sanford Reuning, violin
- Edward Gerber, viola
- Phyllis Rode, violoncello
- Dolly Haim, piano

* * *

Forum Program

The program for the composers' forum at the Theater-Concert Hall Sunday evening at 8:30 was announced today. It follows:

Septet for Woodwinds and Strings — Edward Miller
- Israel Borouchoff, flute
- Nelson Dayton, bassoon
- Genia Palasanian, violin
- Catherine Carter, clarinet
- Barth Bennitt, French horn
- Midhat Serbaji, viola
- Albert Petillo, violoncello

String Quartet — Susan MacAdam
- Elizabeth Beebe, violin
- Jean Honl, viola
- Judith Heins, violin
- Phyllis Rode, violoncello

A Work for Brass — Paul Glass
- Trumpets—Peter Ciurczak, Joseph Umbrico, Merrill Debski
- Horns—Edwin Thayer, Larry Laurence, Barth Bennitt, Janette Cardwell
- Trombones—Bruce Paine, Michael Horvit, Richard Gohn
- Tuba—Richard Foley
- Timpani—Albert [illegible]
- Percussion—Marvin Britton

* * *

County Children In Opera Debuts

Two young Tanglewood neighbors will be making their operatic debuts in Berkshire Music Center productions on Aug. 8 and 9, or, more accurately their debuts in opera, for their roles are non-singing. Holly McLennan, 12-year-old daughter of Mr. and Mrs. John S. McLennan, of Tyringham, plays Mary, a New England child, in Louis Mennini's new opera, "The Rope," adapted from a 1917 short play by Eugene O'Neill, and George Lussier Jr., aged 10, son of Mr. and Mrs. George Lussier of West Street, Lenox, will appear for the first time on any stage in the two-act Mozart opera, "Zaide," which will have its American premiere, playing Osmin, son of the sultan of Turkey.

Holly McLennan finished seventh grade in Lee public school last spring and will enter St. Agnes' School in Albany in the autumn. She has been in ballet productions in the Pittsfield Community Music School, staged by Nina Fonaroff, and in school performances. Her interests are pretty equally divided between horses, music and acting. Holly got the job through a recommendation to Boris Goldovsky, head of Tanglewood's opera department, from her piano teacher, Helen Morgan of Stockbridge, wife of concert bass-baritone Mac Morgan. Young George Lussier, whose parents work at Tanglewood under the supervision of grounds superintendent Ward Gaston, starts his fifth grade in Lenox School this fall, and is keen on baseball and swimming.

* * *

Talented Stage Designer

The Tanglewood opera productions this year will introduce to Berkshire visitors the work of an upcoming young stage designer, David Hays of Boston, an A.B. from Harvard (1952), who designed sets at Cambridge's famed Brattle Theater for "Billy Budd" and "Liliom," then went to London on a Fulbright scholarship, where he painted scenery, "as a tenth assistant" on many shows at the Old Vic, and studied with Roger Furse and Leslie Hurry in connection with stage plays produced by Laurence Olivier, Peter Brook, John Gielgud and Sadler's Wells. Subsequently he had a year at Yale University Theater, and last summer designed at Green Mansions Theater in New York state, including the revues which later became "The Shoestring Revue" on Broadway, "Brigadoon," "Down in the Valley," "Trouble in Tahiti" and an original opera, "The Cozy." Last season Mr. Hays spent on a teaching fellowship at Boston University Theater, where he designed "The Chief Thing," lighted three Thornton Wilder plays for Jose Quintero, designed sets, costumes and lights for "The Three-Penny Opera," and executed the design for Bob O'Hearn for Boris Goldovsky's production of Berlioz' "The Trojans."

Concerts: Two at Lenox

Serkin Plays 'Emperor' Concerto, Stern Performs in an All-Brahms Program

NYT 8/1

By HAROLD C. SCHONBERG

Special to The New York Times.

LENOX, Mass., July 31—The second week-end of concerts in the main shed of the Berkshire Festival ended this afternoon with one in which Pierre Monteux directed the Boston Symphony. An audience of about 12,000 attended —a good turnout, but nothing like last night's, in which 15,000 came to hear Rudolf Serkin play the "Emperor" Concerto.

The all-time record here for a single concert had been established in 1951, when 15,800 came for a Saturday night concert directed by Charles Munch. Last night, Berkshire officials were desperately looking for another 801 persons; but, honest souls that they are, refused to include the ushers and other personnel in the count. And thus 1951 stands supreme. The official attendance for this week-end was [illegible].

This afternoon's concert was all-Brahms. Mr. Monteux conducted the "Academic Festival" Overture and the First Symony. Soloist was Isaac Stern in the Violin Concerto. Originally scheduled for this program was the Double Concerto, but Gregor Piatigorsky, who was to play the cello part, informed Mr. Munch last week that he was indisposed.

The collaboration of Mr. Monteux and Mr. Stern was a delight. Neither violinist nor conductor was out to sweep the world off its feet. They adopted a relatively mild approach to the concerto, one containing much in the way of delicate instrumental interplay. It was above all a lyric reading that almost suggested chamber music in its intimacy and ensemble. Mr. Stern, who never attempted to take over the show, and was content to stay in the framework imposed by the conductor, set a superb example of musicianship. And, needless to say, his violinistics were beyond reproach—firmly centered in pitch, technically deft, rhythmically fluent.

This was the high point of the concert, although Mr. Monteux' ideas about the First Symphony had their usual interest. His tempo for the third movement was somewhat slow, and the music emerged with pastoral characteristics. One does not remember hearing it exactly this way before, but it sounded perfectly natural in this conception.

Saturday night's program was all-Beethoven, containing the "Egmont" Overture, the "Eroica" Symphony and the "Emperor" Concerto.

Charles Munch conducted. Mr. Serkin, who was making his Tanglewood debut, played the concerto as usual—with breadth, virility and often a free view toward the music. Some of his playing sounded improvisatory, which probably was the effect he wanted for the sprawling cadenzas of the first movement.

The finale was taken at a remarkably fast clip, with Mr. Serkin never missing a note and going at it with the utmost brio. He received an ovation; one guesses he will not be a stranger to the Berkshire Festival in the future.

The orchestral portion of the program was done with the inevitable polish that Mr. Munch and the Boston Symphony bring to their music-making. [illegible] readings of elegance rather than passion, though it should not be implied that the interpretations lacked intensity. The "Funeral March" of the "Eroica," for example, had all the drama one could expect.

No official word has yet been received about the Boston Symphony's offer to make an appearance in the Soviet Union during its European trip in the fall of 1956. All that can be said is that matters are being "negotiated." If one can cite a straw in the wind, officials of the orchestra seem remarkably optimistic that the offer will be accepted by the Soviet Government.

Eagle 7/31

Tanglewood Tales

BSO To Renew Contract With RCA-Victor

An important ceremony will take place at Tanglewood during the afternoon and evening festivities of Tanglewood on Parade on Thursday, Aug. 11. The Boston Symphony Orchestra will sign a five-year renewal of its contract to record exclusively for RCA-Victor Records in the Berkshire Music Center's administration building. The contract will be signed jointly by Charles Munch, music director of the Boston Symphony, and Arthur Fiedler, conductor of the Boston Pops Orchestra, with executives of the Victor company, to be followed by a press reception and dinner at the Lenox Club.

* * *

Student-Orchestra Program Announced

At Tanglewood on Parade the student symphony will perform in the Music Shed, from 6-7 p.m., while simultaneous performances of opera are taking place in the Theater-Concert Hall and of chamber music in the Chamber Music Hall. The symphony program for this occasion will be Aaron Copeland's "Outdoor Overture" conducted by James Yannatos, of New York City; Brahms' "Tragic Overture" conducted by Kenneth Schermerhorn; Debussy's "Afternoon of a Faun" conducted by George Mester; and will conclude with the "Roman Carnival Overture" of Berlioz, conducted by Henry Janiec, Passaic, N.J.

Behind the Pianist and Left of the Bassoons

Protocol Leads a Newspaperman into the Middle of Tanglewood's Orchestra

By DUANE LA FLECHE

There was a certain protocol to be followed.

The manager and the personnel manager were consulted. There was a formal request by the manager to the orchestra committee for its approval. Then, as matters proceeded well, on a recent day a letter from the Boston Symphony Orchestra brought the information that I might sit in with the players at a rehearsal under the baton of Pierre Monteux.

The place was Tanglewood, which last weekend opened its four-week season of Boston Symphony concerts.

I was to present myself at 9:30 a. m. Saturday to Rosario Mazzeo, the orchestra's personnel manager. I would be given, I was told, "words of help, caution and advice," and would be seated "strategically" among the players.

I would, it was implied, make no nuisance of myself, remain inconspicuous and keep myself in tune with the nature of the occasion.

I did so solemnly promise.

The words of "help, caution and advice" from Mr. Mazzeo (an amateur ornithologist of note—and quite used to rare birds) proved not so formidable as the summons to his presence had indicated. He eyed me from head to toe, greeted me graciously and, as we walked toward the great Tanglewood shed, he asked only that I be discreet.

His request proved [illegible] to fulfill. There was nothing to be discreet about, save, perhaps, that a certain bass clarinetist couldn't resist poking with his toe that part of the posterior of an oboist that bulged through a chair ahead of him—(that in a lull in the proceedings)—or the prodigious wink given me by a bass violist after, with professional nonchalance, he plucked a particularly gutty plunk from his instrument at just the split second it was called for. But those things I do NOT mention. I had promised to be discreet.

FAMED CONDUCTOR—Pierre Monteux, in an informal portrait taken as he rehearsed the Boston Symphony Orchestra at Tanglewood.

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MY strategic sitting place proved to be just behind the pianist, a bit to the left of the bassoonists, in a curve formed by the bass players, close at hand to the violoncellos and, a bit to my dismay, directly in line with the somewhat questioning eye of M. Monteux.

But at this moment M. Monteux had not yet taken his place on the podium. All about me were the players. The pianist was asking that the top be removed from the huge concert grand; all about were plunks and toots, thumps and twangs, as the players tuned their instruments. There was a babel as well, as more than 100 men and two women relaxed and readied themselves for the work ahead of them.

We (and on such an occasion certainly I may say we) were to rehearse what might be called a somewhat difficult program. Not, perhaps, of particular difficulty to the musicians, for playing such works is their profession, but rather, difficult for the listener.

The Beethoven Second Symphony is familiar enough, and Beethoven is always heart-warming. Not so easy to hear, and, in hearing, comprehend, would be the orchestral suite from "The Black Maskers," by the American composer, Roger Sessions (in residence this summer at Tanglewood and present for the rehearsal). Bach's Passacaglia and Fugue in C minor isn't listened to casually, and the Strauss tone poem, "Death and Transfiguration," requires a bit more attention than a juke box ballad.

But before the arrival of M. Monteux it seemed appropriate to become acquainted with some of the musicians about me.

• • •

THE young American lad at my right, blowing negligently into that grandpa of all woodwinds—a contra-bassoon—and producing a moan with a built-in vibration, he had a kindly look.

RICHARD PLASTER, 27, from Winston-Salem, N. C., in his third season with the Boston Symphony after graduation from the Juilliard School of Music and playing with the Baltimore Symphony.

However did one become a contra-bassoonist? he was asked.

It developed one doesn't just become a contra-bassoonist, he more often has the instrument thrust on him. He starts off, perhaps, as a clarinetist and then, in high school or such, a bassoon and contra-bassoon player is needed in the orchestra. A likely lad is selected and the world has a new bassoonist.

But Mr. Plaster also had an aim and a practical eye. He wanted to play with a great orchestra; the contra-bassoonists in the three or four great orchestras in the East were growing old. Mr. Plaster first applied himself, then applied to the Boston Symphony for an audition. He made it.

Cellists Bob Ripley and Richard Kapuscinski (whose Polish name isn't to confuse you—he was born in Milwaukee).

Mr. Ripley, 33, once a student at Tanglewood; a graduate of Curtis Institute and the Cleveland Symphony; in his first season with the Boston. He was in the Army in the war and spent three years playing with Glenn Miller's Army band.

Mr. Kapuscinski, 31, is likewise a graduate of Curtis Institute and the Cleveland Orchestra and in his first year with the Boston.

Doriot Anthony Dwyer, one of the two women members and a flutist—pardon me, first flutist—with the orchestra. She doesn't find it strange being surrounded by men; her husband is a physician in Boston; both she and her husband have similar attitudes toward their [illegible] make music and medicine mix. She will keep on [illegible].

The other woman member is Olivia Luetcke, harpist for five years with the Boston and divorced from her husband, a San Antonio attorney.

Henry Freeman, violist, one of those seven violists ranged in a quarter circle behind me. He is from Rochester, where his father played first trumpet with the Rochester Symphony. Mr. Freeman has been with the Boston [illegible] years. He is a practical man.

Bernard Zighera, pianist with the orchestra since 1926 and a harpist as well. He has an engaging, toothy grin and doesn't mind my peering over his shoulder at the score. He asks what I am doing. Told I am an newspaperman, he beams happily. "We thought you were from TV," he says.

I didn't have an opportunity to ask why such a thought had ever come into his mind, for he disappeared immediately after the session's work was rehearsed.

Martin Hoherman, a cellist and a Pole, despite his German name. Born in Warsaw, playing in Paris when his homeland was invaded, years of travel (sometimes it was flight) whilc a stateless person, 2½ years in the British Army, making his way about Europe and the East "on the green"—that is without a passport and in somewhat undercover fashion. Eventually to Ceylon, then to Canada, and since three years ago with the Boston. Stateless no longer, he is becoming an American citizen.

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BUT suddenly the talking, the plinking, the plunking and the toots halt. The members of the orchestra rise, there is a burst of applause and here and there a bravo. M. Monteux has arrived.

WOMAN MEMBER OF ORCHESTRA — Doriot Anthony Dwyer, first flutist with the Boston Symphony Orchestra and one of the two women members of the orchestra, practices on the lawn at Tanglewood.

In a quick, little trot, he crosses the stage from the wings and mounts the podium. With a smile and a twinkle in his eyes he says:

"Thank you just the same."

Then, directly to business, he says, "First the Sessions. We will play it without cuts." He pronounces Sessions as only a Frenchman would.

This M. Monteux, perhaps five feet tall, perhaps three feet around, with his longish, black hair, his full white moustache, his spectacles, his knowledge and his dignity, is, at 80, a miracle man of music.

Last night he was conducting the Chicago Symphony. Sunday night, June 26, he was conducting another of his former orchestras, the Concertgebouw, in Amsterdam. Twenty-four hours later he was leading the New York Philharmonic. In the late spring he had been in London and Brussels for concerts and in Paris for recordings.

But now his baton is descending at Tanglewood and the orchestra is alert to his commands as the first notes of the Sessions work are sounded. For a time it is a stop-and-go business as he bring the orchestra to silence to say:

"Don't make any crescendo"; to a bassoonist, "Can you play louder?"; to the tuba, "Do not play too loud." To a violist he addresses a remark that cannot be heard in the farther ranks, then illustrates, curling the fingers of his left hand as if holding the instrument and using his baton as a bow.

Without halting the music, he says, as a little passage particularly pleases him, "Nice."

Now the music swells. Cellos and basses are humming, kettle drums booming. The volume of sound shakes one.

• • •

IT is different listening to an orchestra from within. The non-professional finds it difficult to hear, as a whole, the work being played. His attention is constantly being diverted as music bursts out all about him—now from the woodwinds, now from the brasses, again from the piano.

Then comes the quieter finale, and as the last notes fade away, M. Monteux orders the work replayed.

Again it is a matter of stop and go with a "shh" to the flutes not to drown out the violins; a bit of difficulty with a horn player about how loud he should play at a certain moment—leading to a colloquy on the matter, every word in French. A moment later a lifted chin and a nod brings in the piano for a measure or two.

Satisfied now with the performance, M. Monteux orders a playing of the Bach. No work this time for the pianist. Quick as a wink, he disappears.

Not quite so much stop and go with the Bach. At its conclusion, the musicians begin chattering. M. Monteux merely looks sad and quiet is restored.

In good fun, he threatens:

"I'll make another speech."

The orchestra chuckles and grows quiet.

• • •

THEN is rehearsed the "Death and Transfiguration"—much attention now to the brasses and more pronounced direction from the conductor. The harpist wins a smile and a quiet "good" as she brings in a tiny trill of notes.

It is time now for an intermission.

The players set down their instruments and disperse to smoke and rest. M. Monteux remains a moment to answer a question or two. Then, unhurried and unharried, he disappears into his off-stage haunts.

The time of my invitation to sit with the orchestra had run out. I left the stage to sit in the auditorium and hear, from my more familiar place, the playing of the Beethoven.

It sounded wonderful!

Bernstein Names Son After Koussevitzky

Leonard Bernstein, who will conduct the Boston Symphony Orchestra Aug. 5 at Tanglewood in a concert in memory of Serge Koussevitzky, has named his new son after the great conductor and founder of the Berkshire Music Festival.

The son, 3 weeks old, has been named Alexander Serge. Koussevitzky was Serge Alexander.

Mr. Bernstein was a protege of Mr. Koussevitzky before he made a name for himself in the world of music.

NYT IN BLACHER'S OPERA 7/31

Gus Manos

Naomi Farr and Harold Johnson, who will sing title roles of "Romeo and Juliet" at Tanglewood tomorrow.

Berkshire Festival

NYT 7/31

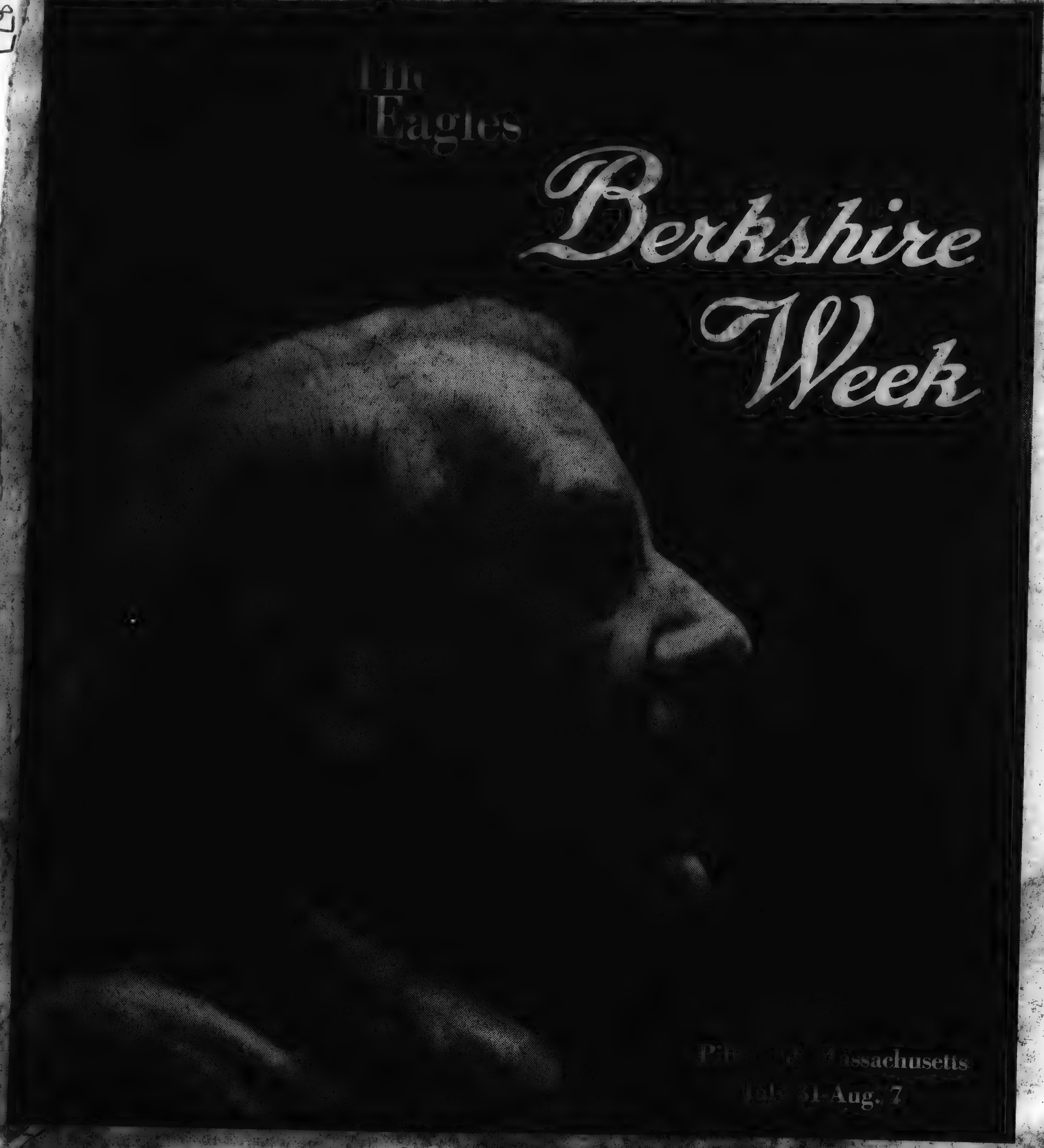
Tanglewood, [illegible], Mass. [illegible] 8:30. Boston Symphony Orchestra, [illegible] conducting; soloist, Isaac Stern, violinist. Academic Festival Overture; Concerto for Violin in D major; Symphony No. 1 in C minor, [illegible]. [illegible] 8:30. "Romeo and Juliet" (first performance at Tanglewood), Boris Blacher; [illegible] Songs of Spring, Domingo [illegible]; Two Pilgrim Songs, Ross Lee [illegible]; [illegible] Serge Taneyef; [illegible] Over Boston, William Bil[illegible]; "[illegible] D'Ariane" (first performance at Tanglewood), Darius Milhaud. [illegible] Soloist, Rudolf Serkin, [illegible] in F major, Op. 10, [illegible] Op. 10, No. 3; B flat ("Hammerklavier") Beethoven. Friday, 8:30. Boston Symphony Orchestra, Leonard Bernstein conducting; soloists, Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; Richard Burgin, violinist; Willem Frank, organist, and Students Chorus. 8:30 Beethoven's Missa Solemnis. Saturday, Boston Symphony Orchestra, Charles Munch, conductor. "Fidelio," Act II (first performance at Tanglewood). (Soloists, Margaret Harshaw, Christina Cardillo, David Lloyd, Mac Morgan, Malcolm [illegible], Arthur Schoep), Beethoven. Excerpts from "Gotterdammerung": Siegfried's Rhine Journey; Siegfried's Death Music; Immolation Scene (Soloist, Margaret Harshaw, soprano), Wagner. Sunday, Aug. 7, 2:30. Boston Symphony Orchestra, Charles Munch, conductor; soloist, Eugene Istomin, pianist. Symphony No. 8 in F major; Piano Concerto No. 4 in G major; Symphony No. [illegible] in C [illegible], Beethoven.

[illegible] . . . The biggest non-holiday tourist weekend of the summer overloaded overnight accommodations in many county towns, brought [illegible] customers to four Tanglewood concerts, and contributed to several of 16 accidents that took place on Berkshire highways . . . In response to numerous objections from [illegible] citizens, Pittsfield Police Chief Thomas H. Calnan announced that male or female wearers of over-abbreviated shorts and similar scanty attire would be banished from the city or hauled into court for indecent exposure . . . More than 10,000 watchers ignored humid over

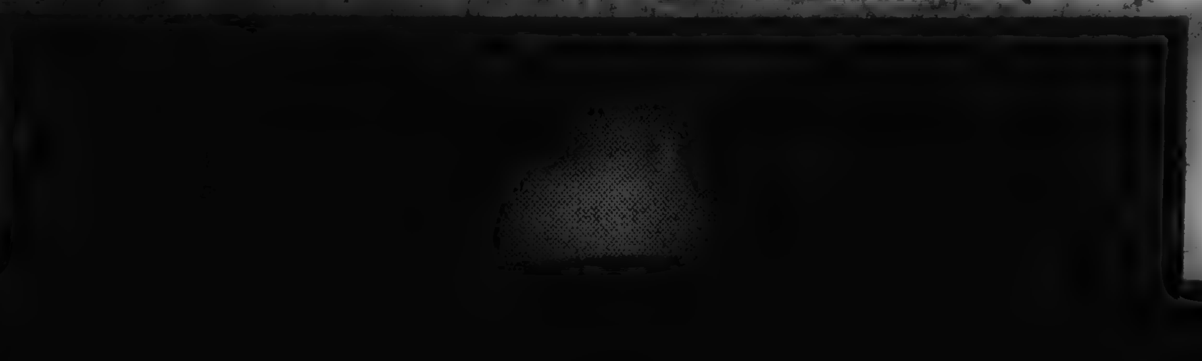
340
4
360

1700

MUSICIANS
At Work

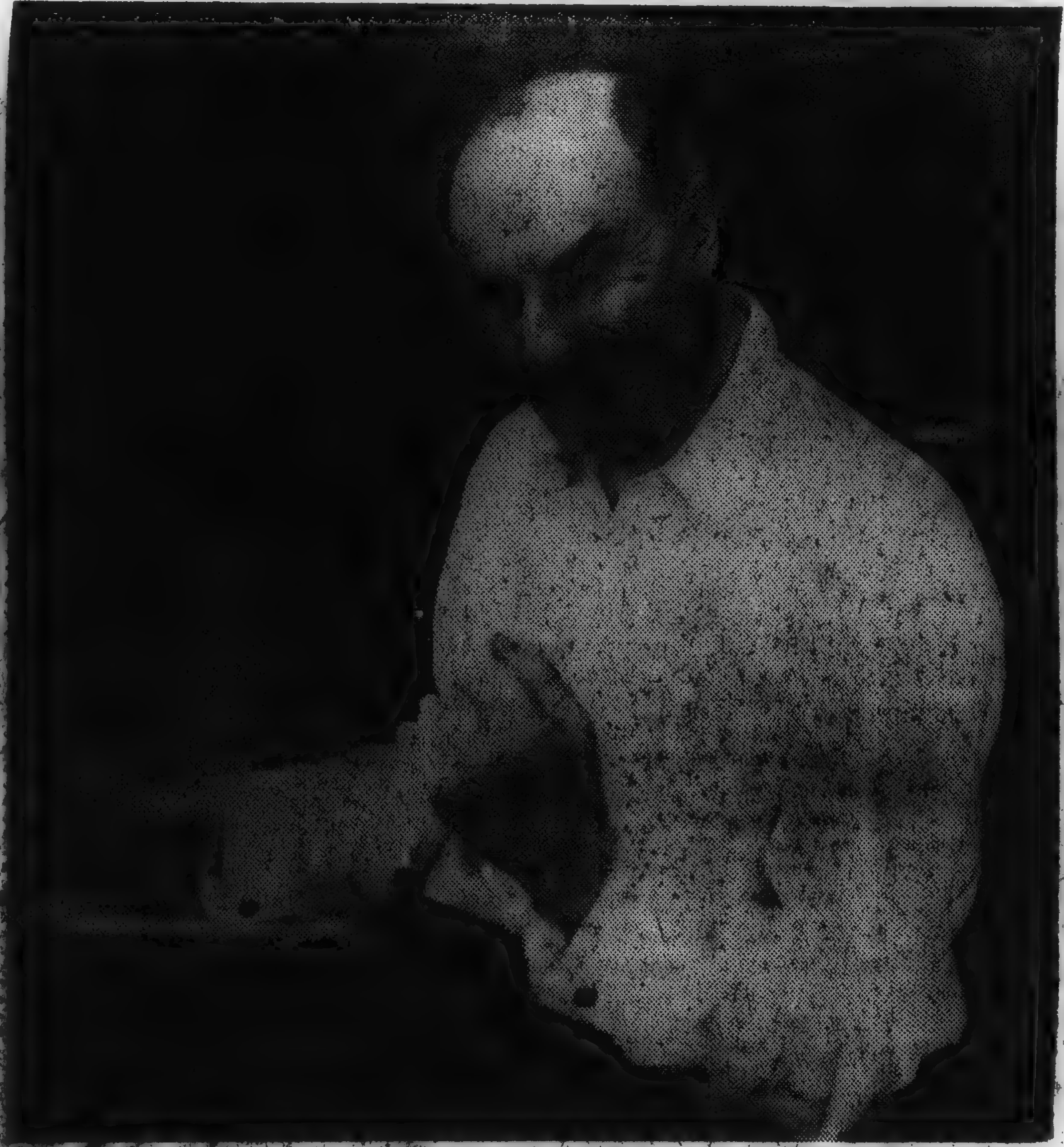


CONDUCTING brings moments both prayerful and dynamic in rehearsal as well as at concert time. Charles Munch (above) turns his eyes upward in a Boston Symphony Orchestra rehearsal. Hugh Ross (below) leading the Music Festival chorus in a rehearsal of Beethoven's Missa Solemnis, gestures violently to create a staccato attack.



TEACHING at the Berkshire Music Center, Tanglewood, employs the high talents of first-chair men of the Boston Symphony Orchestra. Richard Burgin (above), concertmaster, leads a string quartet in a chamber-music class. Gino Cioffi (below), first clarinetist, discusses intricate fingering.

CONDUCTING brings moments both prayerful and dynamic in rehearsal as well as at concert time. Charles Munch (above) turns his eyes upward in a Boston Symphony Orchestra rehearsal. Hugh Ross (below) leading the Music Festival chorus in a rehearsal of Beethoven's [illegible] Solemnis, gestures [illegible] to create a [illegible] attack.



MUSICIANS
At Work

Photos and Text by Gus Manos

A MUSICIAN AT WORK is a wonderful thing to see, for he is at once a man devoted and engrossed. In the dressing room he is alone and meditative. On the podium he is dynamic and inspiring. In the classroom he is demanding and patient.

When the music begins, the musician loses all his inhibitions. For him there is nothing else in the world but the music. He can pour himself into the beautiful sounds and forget that the world is watching him, but his face reflects his feeling. Because of his devotion to the art he practices daily, he is also a ready teacher to those who come to learn.

At Tanglewood, where these photographs were made in classes and at rehearsals, the musicians have settled down into the second half of their rigorous summer schedule. For those who work close to Tanglewood daily there is high inspiration in seeing these devoted men at work.

SHUSHING the student orchestra at Tanglewood, conductor Leonard Bernstein gestures up a pianissimo with both his hands.

RESTING after a BSO performance, Pierre Monteux sits alone in the dressing room with fan, ice, Coke to help cool off.

Verner

PHOTOGRAPHER Gus Manos at 20 is the youngest full-time photographer ever employed by the Tanglewood publicity department. A senior at the University of South Carolina, he is spending his second summer at Tanglewood. Photographing musicians comes naturally to him since he is a flute player both at college and with the Columbia Symphony Orchestra in his home town. His free-lance camera career began at the age of 16 at the Brevard Music Festival in North Carolina, where he spent three summers taking publicity pictures. A 35 mm specialist, he has four Leicas, the only type of camera which he uses.

PLAYING the piano for young composers who surround him, Roger Sessions runs through one of his recent scores during a class at the Berkshire Music Center.

Many Miss Tanglewood

15,500 Crowd Tanglewood
For All-Beethoven Program

Many Miss Tanglewood Concert in Traffic Jam

Union 8/1

Pittsfield, July 31 — Expanding cultural attractions in the Berkshires have added another cost to their enjoyment, the price being a possible long wait in a traffic line.

Second Largest Audience

Last night's concert at Tanglewood attracted a crowd of 15,112, second largest in the history of the event, and many music lovers never even got into the spacious grounds because of the tangled traffic situation.

At one point before the concert started, cars were lined up more than two miles from the main gates than two miles [illegible] the main gates of the festival entrance on

Continued On Page 7

on West St., in Lenox to the Lenox bypass on Routes 7 and 20 and to the bypass at the Walker St. entrance on the south end.

State Police Lt. John Luphold of Northampton troop headquarters in charge of the nine man state police traffic detail at Tanglewood, said tonight that the simple reason for the traffic tieup was "too many cars for too little parking space." Lt. Luphold said that at 8 p. m. all four free parking areas at Tanglewood were filled and that cars were being directed into private parking lot areas.

Meet Others Leaving

By 10.30 when the concert was almost over, many cars still were clogging the roads, seeking a parking spot within walking distance of the shed. At that time cars started leaving the grounds and the state police detail had to route incoming cars away from the exits so that the departing concertgoers could reach the main highways.

This afternoon when a relatively small crowd of 12,000 attended the concert of the Boston Symphony Orchestra no traffic tieups at all were reported except for the inevitable waits at the entrance gates.

Representatives of the Berkshire festival organization could not be reached tonight for comment on ways to prevent a similar occurrence at future concerts.

Future Prospect

William Callahan, chairman of the Massachusetts Turnpike Authority, said yesterday that completion of the new toll road would bring many more thousands of happy tourists from New York and Massachusetts into the Berkshires. The question in many minds here is "Where will [illegible]

John Downing, [illegible] the Berkshire Hills Conference and James Lucas, executive secretary of the Pittsfield Chamber of Commerce, have [illegible] accommodations during [illegible] week ends are non-existent [illegible] has been sent for [illegible] to register available rooms for rent but more tourists and cars will make the traffic and room problem even more acute.

THE NEW YORK TIMES

Music: Lively Lenox

Vivacious Audience at Tanglewood Fete Complements Brisk Work by Munch

7/31

By HAROLD C. SCHONBERG

Special to The New York Times.

LENOX, Mass., July 29—The second week-end of concerts in the music shed and the fourteenth program of the current season got under way Friday night at the Berkshire Music Festival. Charles Munch conducted the Boston Symphony, and the generous program consisted of Handel's "Water Music" Suite in the familiar arrangement by Sir Hamilton Harty, Schumann's Fourth Symphony, Samuel Barber's "Prayers of Kierkegaard" and the Fourth Symphony by Brahms.

To one who has been away from Tanglewood some years, it was like picking up again almost without interruption. Little has changed—the scenery, the grounds, and even the musical programs. The grass is as violently green as ever and the trees as straight. The same predominantly young audience is attracted. They come long before 8:30 P. M., wander through the gardens and picnic on the grounds, many of them. The picnics, too, are often still of a gargantuan nature, complete with salad bowls, wine bottles with expensive-looking labels, and rare-looking viands.

During the afternoons, the heady noise of many instrumentalists rehearsing all at once fills the grounds. Students seem to be all over the place, and the faculty strolls gravely along.

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Much in evidence are the two composition teachers, Roger Sessions and Boris Blacher. The two, it is said, have become inseparable, and have virtually converted into a "bierhaus" a section of a local hotel, where they sit for long hours quaffing the noble brew and discussing music in all of its phases. Mr. Blacher's opera "Romeo and Juliet" will receive its Tanglewood première on Monday evening.

Mr. Munch was in a lively mood. He took the Handel at a brisk pace, constantly pushed it along, and gloried in the sonorities created by Harty. At the end of the work, he had the four horn players of the Boston Symphony share the applause.

He also refrained from the least suspicion of lag in the Schumann symphony. Like many conductors, he used an edited version of the score, one that points up a few instrumental niceties that the composer missed. Whether or not this is "echt-Schumann," its brilliance cannot be denied. Possibly because of the length of the program, Mr. Munch took almost no repeats, except in the scherzo movement.

The strings of the Boston Symphony shone through the night, the other choirs added their quota of brilliance, and, in the coda of the last movement, Mr. Munch whipped up the action with a frenzy that made the music not unlike the sound of a military brass band. It was quite effective, in its way, and the audience went wild.

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Mr. Barber's new work, which received its première in Boston in December, 1954, and which first was heard in New York last season, was sung by Leontyne Price, soprano; Regina Safarty, contralto; Arthur Schoep, tenor, and the festival chorus trained by Hugh Ross.

Miss Price had been the soprano for all the previous Boston Symphony performances. Of the two other singers, Miss Safarty is a student of the Berkshire Music Center's opera department and Mr. Schoep is assistant stage director to Boris Goldovsky, head of the department.

Much attention obviously had been paid to Mr. Barber's score. Its many complications were transparently unraveled, and Mr. Munch had the musical layout at his fingertips. The soloists, too, were in fine voice, and the chorus, barring some questionable diction, performed nobly. The prose of Kierkegaard may seem an unlikely subject for a choral work, but Mr. Barber has set the theologian wisely and well; and with considerable conviction, too.

What's Going On?

Eagle 7/30

ONIGHT:

:30—Tanglewood. Shed. Boston Symphony Orchestra, Charles Munch conducting. Soloist, Rudolf Serkin.

NY HT 8/1

15,500 Crowd Tanglewood For All-Beethoven Program

By Francis D. Perkins

LENOX, Mass., July 21.—Tanglewood's attendance record nearly fell last night when 15,000 persons in the Music Shed and on the lawn heard the Boston Symphony Orchestra in a Beethoven program under Charles Munch's direction, with Rudolf Serkin as a soloist in the "Emperor" piano concerto. The figure missed the peak mark set on a Saturday night in 1951 by only 300. No space was left in Tanglewood's vast parking lots, and later arriving cars had to be left farther afield. Tickets were sold to late arrivals up to the beginning of the last work in the program, the "Eroica" Symphony.

Twelve thousand heard this afternoon's Brahms program by [illegible] Symphony under [illegible]x, making a total gate of [illegible]han 35,000 for the three re[illegible] orchestral concerts of [illegible] Festival's fourth week, not including the 3,307 who heard yesterday morning's public rehearsal for the Boston Symphony's pension fund.

The last two programs were similar in pattern, with the "Egmont" Overture prefacing the two mighty works in E Flat Major last night. The "Academic Festival Overture" was the prelude in Mr. Monteux Brahms list today, which closed with the First Symphony. Isaac Stern and Gregor Piatigorsky were to have played the double concertot for violin and cello, but owing to a recent injury Piatigorsky had to withdraw from this concert as well as from those set for Aug. 10 and 12, and Mr. Stern was heard instead in the Violin Concerto in D Major.

The "Emperor" Performance

The orchestra played admirably in both concerts and Mr. Serkin was in fine technical form for the "Emperor" Concerto, playing with a consistently delectable quality of tone and a finely graded dynamic range in an interpretation which also conveyed the essential dignity and expressive range of the work. The orchestral co-operation was unified, admirably balanced and expressively sympathetic. Mr. Stern's technique was also illustrated at its best in the Brahms Violin Concerto today; the tone was clear, lyric and fine spun in a performance marked by dynamic and expressive sensitiveness. Here and there the music seemed to call for a slightly more substantial presentation; there was occasional room for more momentum and wider range of mood in the slo and in the laudably proportioned collaboration of the musicians under Mr. Monteux.

Mr. Munch realized the dramatic values of the "Egmont" Overture and also the epic scale and emotional span of the "Eroica" Symphony. The threat posed at the beginning of a too rapid pace was not fulfilled, and after the one instance the overstress of contrast between concentrated tension and relaxation which sometimes appears in this conductor's interpretation disappeared. Drama, expressive stress and climax were at hand, but Mr. Munch and the orchestra also did justice to the other aspects of the symphony, and the treatment of the finale, on a well planned gradually rising emotional level, was a feature of a memorable performance.

The Brahms Symphony

Mr. Monteaux's interpretations usually prefer flexible and continuous transitions of volume or mood to emphasis on contrast, and this was the case in the Brahms Symphony in C Minor. The "Academic Festival Overture" had a good humored and persuasive treatment. In the symphony, the lyric revery of the second movement and an easy going relaxed atmosphere in the third effectively set forth the distinction between these parts of the work and the bolder exprissev pronouncements of the first movement and the finale.

David Lloyd, tenor; Samuel Mayes, cellist, and a wind and piano quintet will replace Mr. Piatigorsky's sonata program of Aug. 10, and Mr. Munch will conduct Berlioz's "Fantastic Symphony," Debussy's "La Mer" and Ravel's Second Daphnis and Chloe Suite in his substitute program for Aug. 12.

The Saturday afternoon chamber music series on South Mountain near Pittsfield in an auditorium which antedates Tanglewood as a Berkshire home of music began yesterday, when the New Music String Quartet played Jerome Rosen's First Quartet, a work which won a Fromm Foundation award. Broadus Earle, Walter Trampler, Matthew Raimondi and David Soyer also played music by Casella and Anton Webern in the more or less modern portion of their program, and were also happy in the quartet by Mozart, which closed the list.

HONORS SHARED BY ISAAC STERN AND SYMPHONY

Union 8/1

12,000 Applaud Performances of Brahms' Works At Tanglewood

Tanglewood, July 31—A perfect day, Isaac Stern and the Boston Symphony Orchestra, plus the music of Brahms and the presence of Pierre Monteux on the podium drew another huge audience to Tanglewood, 12,000 to be exact, today.

UN Group Present

The parking areas looked as though all had come by car. We noted a delegation of 50 United Nations personnel and also a group from the National Association of Teachers of Singing.

Making his second appearance of this season, Mr. Monteux opened his program with a vigorous, full-blooded, performance of the "Academic Festival Overture," a work as picturesque as it is exciting.

Isaac Stern had played his way into the hearts of Tanglewoodians twice this season, first when he presented the Beethoven "Violin Concerto" and secondly when he played a chamber music recital consisting of three of the Beethoven violin sonatas. Because of the illness of Piatagorsky, it had been necessary to cancel the Brahms concerto for violin and cello and the Brahms "Violin Concerto" was substituted.

If anything, Mr. Stern was happier with this concerto than he was with the Beethoven opus. Despite its sturdiness, there is a deal of poetry and charm in the Brahms concerto, particularly in the slow movement, one of the loveliest ever written, and the utterly pure tone Mr. Stern draws from his instrument is ideal.

In the lengthy first movement, orchestra and soloist were in complete accord, providing a deeply felt large-toned performance. In the hearty finale, the music glittered and came in waves to the audience. There was tremendous applause which Mr. Stern shared with the orchestra and Mr. Monteux.

Brahms Symphony

The concert concluded with the Brahms' "Symphony No. 1 in C Minor." The years have broadened Mr. Monteux's conception of this mighty work, and deepened his feeling for it. Today he provided a reading of great vitality, deep penetration. It was wholly rewarding and, in fact, a brilliant realization of this music. The orchestra responded superbly to the conductor's demands and the sound was sumptuous throughout.

Rudolf Serkin will open this week's events with a recital in the theater-concert hall Wednesday night. He will play the "Sonata in F Major, No. 2, Opus 10," "Hammerklavier Sonata in B Flat, Op. 106."

Friday night we shall hear Beethoven's "Missa Sollemnis" and Adele Addison will be one of the solo quartet. Saturday night, for the first time at Tanglewood, the second act of Beethoven's only opera "Fidelio" will be sung. Margaret Harshaw, soprano, will appear in this work and also in the "Immolation" scene from "Götterdammerung."

Sunday [illegible] will play Bee[illegible] No. 4 in G Ma[illegible] Orchestra." Th[illegible] include the Fifth [illegible] phonies of Beethoven.

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Trees provide the greenery which graces the views that attract Backroad Bill as he charts his trips. On the next page he rises as far as he can to overlook hundreds of miles of wood-

Manos. Page 8A, presented by photographer Clemens Kalischer of Stockbridge, deals with an offshoot of fine music, Great Barrington's *High Fidelity* magazine. To see all of the Berkshires

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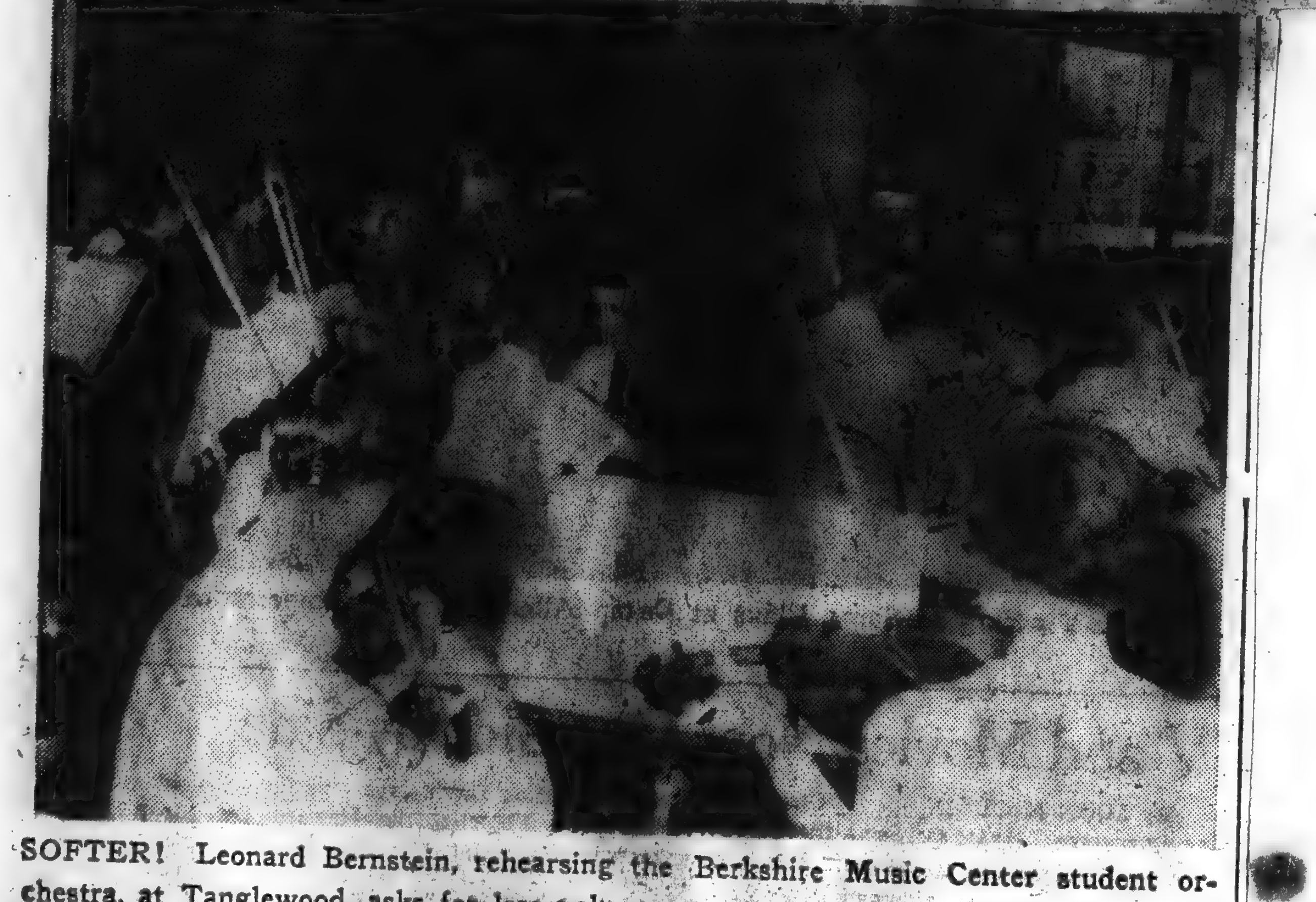

SOFTER! Leonard Bernstein, rehearsing the Berkshire Music Center student orchestra, at Tanglewood, asks for less volume.

ublic Library.

By CYRUS DURGIN

LENOX—The Berkshire Hills of Massachusetts have been transformed into a region of increasing tourist travel and what, if the term were not so frightening, you might call The Belt of Culture. Good music has been prominent among the various forces which have worked this transformation over the past 20 years or so.

The Berkshire Festival at Tanglewood has played a large part in this development, along with other cultural influences, the profound beauty of the region itself, and ever-lengthening stretches of high-speed, modern highways. What used to be in Summertime a strip of greenly-charming sleepy villages, and imposing country estates of the wealthy, has become a region where the welcome traveler may enjoy a variety of eye, ear and heart pleasures when vacation time comes 'round.

This portion of Heaven-on-Earth runs about 50 miles from the Vermont border to the Connecticut, and approximately 25 miles east from the New York state line. In it are so many things that the public who visit there can easily be a good deal happier than Kings. Music and its relatives, theatre and art, were my concern during my visit, and I wanted to find out, on the spot, just how much they had been responsible for this progress toward general enjoyment.

* * *

In our life things often work out to a satisfaction not foreseen. There is a quiet irony in the fact that when Henry Hadley conducted an orchestrat of New York Philharmonic-Symphony musicians in the horse ring of the Dan Hanna Farm at Stockbridge in 1934, the audience consisted mainly of well-heeled people with social distinction. Twenty-one years later the Berkshire Festival is for all people, from those who park their expensive cars on the east side of the Music Shed, to those who bring their own picnic and listen to the music while sitting on the lawn.

* * *

That the Berkshire Festival has become the outstanding Summer music Festival of the United States, drawing a huge and heterogenous public from all over, is but simple fact. For some years it has been running comfortably in the black, which is almost unheard-of in the field of symphonic music. The "take," as show business calls gross receipts, has been tremendous.

How much of it has remained in the Berkshires?

For this I went to see two men in Pittsfield, the Berkshire County seat, banking and industrial center of the region.

* * *

"Tanglewood certainly means extra dollars to us in Pittsfield," said James Lucas, executive vice president of the Pittsfield Chamber of Commerce. "One hundred seventy-seven private homes are registered with us as tourist guest houses. They, of course, are in addition to the hotels and inns roundabout. Last year we had so much business that we had to direct people as far away as Springfield for accommodations. Then they'd come back next day. We have had an increase in savings accounts, locally, from $37,000,000 to $100,000,000 in 11 years. No doubt Tanglewood accounts for a portion of that. How much I couldn't say."

* * *

John F. Downing, who directs the operations of the Berkshire Hills Conference, feels much the same way.

"Tanglewood has been responsible for the Lenox development of inns and other accommodations. Twenty-one motels have been constructed within eight years. I'd say that it is due to the Festival that there has been a total increase of some 80 places of accommodation.

"Many a person who has taken in paying guests has sent his kids to camp, or has put a new roof on his house from the money he has made. That is, both Tanglewood and the whole recreational picture have been responsible."

Both Mr. Lucas and Mr. Downing look forward to the construction of the new toll road and the completion of improvements on Route 2. They believe it will swell the flow of Berkshire visitors.

* * *

Meanwhile the 1955 Berkshire Festival looks as if it will end with bigger attendance than ever. The advance reservations already have surpassed those for 1954 which was the biggest season in Festival history.

* * *

There is another increasing aspect at Tanglewood, small at the moment, but possibly of future significance. That is Department 5 of the Berkshire Music Center, the school run in conjunction with the Festival. Department 5 consists not of professional musicians, but of amateurs who may go for two weeks, or four or six, play and sing at the classes of this group, and thus enjoy their avocation in an exceptional way.

The other morning Department 5 (or the Tanglewood Study Group, as it also is known) were going over an old Tuender cantata on "A Mighty Fortress Is Our God." They were deep in concentration, and the sound was good.

* * *

Consider three members of this group, who have come to spend some vacation time with music. They are Mr. and Mrs. Kenneth D. van Wagenen, 66 and 67 respectively, from Casper, Wy., and Morton Lachenbruch, from Jackson Heights, L. I., who is a violinist, aged 71.

* * *

Other, smaller musical ventures have followed in the wake of Tanglewood. Irmgard Carle, a folk music specialist, and her husband, Dr. Charles Carle, in 1954 started a Folk-Music Workshop, and presented a series of such concerts in Sedgwick Hall at the Lenox Public Library. They are back this year. Dr. Carle is a correspondent for several German papers; his wife is music director of the Workshop, which includes folk music both sung and played.

Jazz has its innings, week-ends, at the Berkshire Music Barn in Lenox, hard by the Music Inn, run by Philip and Stephanie Barber. He is a Manhattan public relations man who liked jazz. In 1950 he decided that jazz, as well as serious music, was needed in The Belt of Culture. He was put in touch with Prof. Marshall Stearns, a teacher of English who is also an authority on jazz. Prof. Marshall fell in with the Barber idea, and the Music Barn was conceived.

To the east and south of Lenox, in the township of Becket, is the Jacob's Pillow Dance Festival. Ted Shawn has been the guiding genius here ever since he bought a tract of land and some run-down buildings in 1930. At first Jacob's Pillow was a sort of retreat for Shawn's male dance group who wanted to work at their art in Summer seclusion. But word got about and soon there was a public for their dancing. A theatre seating 525 was put up in 1942, but World War II intervened. Jacob's Pillow did not begin to come into its own as a famed and well-attended center of art dancing until about 1949.

Like Tanglewood, Jacob's Pillow also runs a school. This is close to the heart of Mr. Shawn, who administers the affairs of Jacob's Pillow each season, and manages to make a single personal appearance and give one lecture each season. Mr. Shawn has a big outlook toward his art and profession; he likes to have many styles practiced, and the varied programs, Wednesdays through Saturdays, prove his point. The day I was there I sat for a while watching a class of youngsters working at the bar in details of classic style. Five minutes later, in another rehearsal shed, I saw and heard the fervid intricacies of Haitian native dances and tomtoms by Jean Leon Destine and his company.

The Jacob's Pillow Theatre is admirably equipped for its purpose, and it has one of the best stage floors this chronicler has seen. Two portraits hung on either side of the proscenium, and spotlighted at performance times, attest to the great past of the man who founded the center. One is a portrait of his former associate, Ruth St. Denis, the other of Mr. Shawn in his famous Indian role, "Thunder Bird." Both were painted by the father of Gov. Christian Herter.

Stockbridge Town Hall again will house its source of musical pleasure in August, when New York Pro Musica Antiqua returns for a series of five concerts. This organization, with its Primavera Singers, specializes in music from mediaeval, renaissance and baroque times.

At the northern end of The Belt of Culture lies the finely-groomed college hamlet of Williamstown. Williams College has had its own superbly-equipped theatre for 15 years, an admirably designed structure with a fine electrical switchboard in the orchestra pit, a stage 60 by 32 feet, with a permanent cyclorama, and acres of rehearsal and dressing room space. Up to the present time both the theatre and music departments of Williams have shared quarters in the Adams Theatre.

* * *

Just this Summer, with permission from Williams and under incorporation of the Williamstown Theatre Foundation, a stock company has made the Adams Theatre available to the public. With David C. Bryant Jr. as executive director, and Nikos Psacharopoulos (from the Amherst College drama department) as associate director, 10 plays will be given. The wind-up will be no less than "Ondine," which requires tricky staging.

* * *

Just a few hundred yards off the main street of Williamstown stands a white marble structure that fairly dazzles your eyes when the sun is bright. This is the Sterling and Francine Clark Art Institute, opened last May 18, and now open to the extent of three rooms. This museum eventualy will house the extensive personal collection of paintings, sculpture, silver and other objects of Robert Sterling Clark, a New York financial man. He not only gave the museum to Williams, but, as importantly, provided the money to maintain it.

The Sterling and Francine Clark Art Institute no doubt will be later and better described by the Globe's Art Editor, Edgar Driscoll. It will suffice to say here that, according to curator Peter Guill, it contains more Winslow Homer oils than any other one musuem owns; "Rockets and Blue Lights," said to be "the finest Turner in this country," and one of the 72 copies that Gilbert Stuart made of his head of George Washington.

All this—and let us not forget Billy Miles' Berkshire Playhouse in Stockbridge—just goes to show how much the Berkshires have changed in less than a generation. And around and beyond all these manifestations of living arts, lies the eternal rolling green of countryside. This is a rich region for enjoyment of a superior sort. But don't be put off by that term The Belt of Culture!

Spfld Republican

Students at Tanglewood In Three One-Act Operas

7/31

Lenox, July 30—Three contemporary one-act operas, two of them Tanglewood premieres, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of Department IV (opera) of the Berkshire Music Center, for a single performance at Tanglewood, Monday night at 8.30 in the Theater-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others, sung by students of Department II (chorus).

The performance is open to those who support the summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Guest Composer

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fur Musik in Berlin, currently visiting the U. S. for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its fist stage performance at the Salzburg Festival in 1950. It was first staged in the U. S. in 1953 by the opera workshop of the School of Music, University of Illinois, and this will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" (L'Abandon d'Ariane), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, who is head of the Associate Division of the Opera Dept.

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946 was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka. The three one-act operas are produced under the direction of Boris Goldovsky, head of the Tanglewood Opera Department.

Choral Music

On the same program will be a concert of choral music, prepared by Hugh Ross, head of Tanglewood's chorus deaprtment, with the assistance of Iva D. Hiatt and John Krueger. The choral program is: "The 142d Psalm" (1941) by Julius Chajes, for mezzo-soprano, tenor and baritone solo, mixed voices and organ; "Two Pilgrim Psalms" (1951) by Ross Lee Finney, Ann Arbor, Mich., Psalm 138: "With al my hart I'le Thee confess, and Psalm 95: "Come, let us to the Lord showt joyfully." Also "Three Songs of Spring" (91955) by Domingo Santa Cruz, Chile: "From the mountains comes the snow, On the arid earth of winter," "Where are the ones that are departed?"; "Lamentation Over Boston" and "Modern Music" by William Billings (1746-1800), and "The Stas," by S. J. Taneyef. Students of Department II (Chorus) and conductors from the choral department will participate.

NYT 7/31

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 14

Berkshire Festival

BY THE

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

A Season of BEETHOVEN

TODAY at 2:30

Wed. Aug. 3 (Theatre) at 8:30—RUDOLF SERKIN—Beethoven Piano Sonatas
SHED CONCERTS: Fri. Aug. 5 at 8:30—BEETHOVEN—Missa Solemnis
Guest conductor, Leonard Bernstein
Sat. Aug. 6 at 8:30—BEETHOVEN—WAGNER: *Soloist*, Margaret Harshaw
Sun. Aug. 7 at 2:30—BEETHOVEN PROGRAM: *Soloist*, Eugene Istomin
Tickets Wed. [illegible] $2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11
Boston Symphony and Boston Pops Orchestras—
Conductors, Leonard Bernstein-Arthur Fiedler

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[289]

Eagle 7/30

Music

Varied Program Given at Tanglewood

By JAY C. ROSENFELD

LAST NIGHT'S concert in the Music Shed at Tanglewood marked the beginning of the final half of this year's Berkshire Festival. The Boston Symphony Orchestra under Charles Munch played the Hamilton Harty arrangement of the suite from Handel's "Water Music," the fourth symphonies of both Schumann and Brahms, and Barber's "Prayers of Kierkegaard."

The Barber piece is a commission of the Koussevitzky Music Foundation and was only completed and first performed last year. Samuel Barber was exhibit A of American composers on the 1952 European tour of the Boston orchestra where his overture to "The School for Scandal" was on most of the programs. Last night's work enlisted the assistance of a mixed chorus, the Festival Chorus trained by Hugh Ross of the Berkshire Music Center choral faculty, and, as soloists, of Leontyne Price, contralto Regina Sarfaty, and tenor Arthur Shoep.

* * *

MISS PRICE'S opportunities, unfortunately, were too meagre to suit the desires of the audience as she had but one aria, and that too short, and the assignments of the other two soloists were even more limited. Miss Price's voice was in prime fresh power and its easy resonance was favored both by Barber's writing and by Munch's discretion with the orchestra. She sang with a classic style perfectly suited to the text which is based on the religious devotion of the Danish philosopher whose death, exactly a century ago, is being memorialized this year.

Leontyne Price

The "Prayers" start with a male chorus singing without accompaniment. This section doesn't ris~ above a fervent restraint and is a harbinger of devout petition and supplication which are not quite fulfilled musically in the succeeding short cantata. Munch built the half-dozen separate episodes into bulk rather than a climax and the audience was oppressed by volume mor~ than impressed by the sound.

* * *

THE CONDUCTOR was at his gayest and most free in the other parts of the program where the orchestra play‹ l for him with a response in a corresponding spirit. The Handel was played with guileless bouyancy and the string tone was allowed to be heard in its finest glory. The strings again shone in the Brahms symphony with which the concert closed.

There was an ardent glow to the celli, and then the violins as they repeated it, in the second theme of the first movement, and the intense warmth of the slow-movement second theme was one of the biggest joys of the evening. The violins ascended to the tops of the G strings with uniform security to produce a beautiful tonal effect. Every detail of the rich score was realized and Munch was in his element. For my taste, though, he could have let the tympani player pound away in the formal gardens of the Tanglewood estate if he chose to let him release all the potentialities of his drums.

* * *

MUNCH CALLED Doriot Anthony to the front of the stage at the conclusion of the symphony to be recognized for her outstanding execution of flute interlude in the final movement. This is an excellent practice but it is often a bit unfair. For instance, this very episode for which Miss Anthony stood later expands into a dialogue and a discussion between the clarinet and oboe, answered by the violas and celli, as lovely a bit of orchestral color as Brahms ever wrote. It can not always be clear who is responsible for all the beautiful sounds which come from the various orchestral sections but the audience loves to show their appreciation to individuals, as they did to the flute soloist last night.

The Schumann cult never can be sure whether they are in temporary obscurity or are being eclipsed for longer terms. I am of the sect that welcomes any repetition of his works, especially the D minor symphony. Munch played it for us as a *premier chef* would have prepared his masterpiece. The tempi were comfortable without being headlong; the *romanze*, as played by the oboe and celli, had consummate style, the ensuing violin solo by concertmaster Richard Burgin a happy and lilting grace, and detail after detail was a succession of gems.

It was good to see "lively" as Schumann indicated *(lebhaft)*, interpreted as just that and not furiously at full speed ahead. An obvious acquaintance with the dictionary is an advantage and necessity at times. Musicians at large might well emulate Munch in his approach to this Schumann and apply to a composer's wishes their true meaning instead of the blanket and all-inclusive synonym, speed.

OPERA LOVERS in Boris Blacher's "Romeo and Juliet" are soprano Naomi Farr of New York and tenor Harold Jo[illegible] of Chicago, Tanglewood students who will sing lead roles in single performance of one-act opera at 8:30 Monday, Aug. 1, in Theater-Concert Hall. Program will include choral selections and short operas by Darius Milhaud ("Ariana Abandoned") and Bohuslav Martinu ("Comedy on the Bridge").

Tanglewood Tales

Opera Scenes Tuesday Night

The next program of opera scenes performed by students of Department IV will be given Tuesday night at 8:30 in the Theater-Concert Hall. The program follows:

Don Giovanni	**Mozart**
Scene from Act I	
Don Giovanni	Peyton Higgison
Zerlina	Peggy Ann Hoover
Donna Elvira	Claire Watson
Donna Anna	Helen Hess
Don Ottavio	Jefferson Morris
Hansel and Gretel	**Humperdinck**
Scene from Act II	
Gretel	Peggy Ann Hoover
Hansel	Lucile Villeneuve
Sandman	Darlene Miller
Don Giovanni	**Mozart**
Scenes from Acts I and II	
Zerlina	Christina Cardillo
Masetto	Herbert Gibson
Eastward in Eden	**Meyerowitz**
Act II	
Dr. Wadsworth	Peyton Higgison
Parishioners—	Lee Goebel and Robert Kerns
Miss Simpson	Regina Sarfaty
Emily Dickinson	Saramae Endich
INTERMISSION	
Aida	**Verdi**
Scene from Act II	
Amneris	Mary MacKenzie
Aida	Helen Hess
Rosenkavalier	**Strauss**
Scene from Act III	
Marschallin	Claire Watson
Octavian	Regina Sarfaty
Sophie	Darlene Miller
Don Pasquale	**Donizetti**
Scene from Act II	
Don Pasquale	Malcolm Bernstein
Doctor Malatesta	Peyton Higgison
Norina	Susan Winchester
Ernesto	Richard Krause
Notary	Douglas Miller
Majardomo	David Beckwitt
Servants	Garry Gaines and Clyde Hiss

* * *

Student Conductors To Make Debuts

The combined chorus-opera program Monday at Tanglewood's Theater-Concert Hall, will witness the debuts on the podium of two student conductors. Kalman Novak, 31, of Cambridge, a Harvard graduate, will lead the orchestra of Department I (orchestra) students and chorus in the pit of students from Department II (chorus) in the Tanglewood premiere of Boris Blacher's chamber opera, "Romeo and Juliet." Mr. Novak, a graduate in piano studies from the New England Conservatory of Music, is now conductor of the Philharmonic Choir of Arlington, and teaches music at the Longy School of Music in Cambridge. Igor Chichagov, 31, of Baltimore, Md., will be directing a student orchestra for Darius Milhaud's short opera "Ariana Abandoned" on the same evening. A native of Leningrad, Russia, he attended high school there until 1941, and simultaneously the Leningrad Music Conservatory. Upon coming to this country in 1951 he studied conducting and opera at the Peabody Conservatory in Baltimore, and is now conductor and music director of the Baltimore Civic Opera Company.

* * *

Composers' Forum Tuesday at 4:30

The composers' forum in the Theater-Concert Hall at 4:30 p.m. Monday will include the following:

Somnambulistic Ballad, Piece for Chorus — Claire Polin
Barth Bennitt, conductor
Tone Poem (About Israel) for Piano — Victor Ziskin
Victor Ziskin, piano
Piece for Violin and Piano — Paul Glass
Tossi Ichiyanagi, piano; Hiroshi Hatoyama, violin
3 Lieder — Eino Rautavarra
Christina Cardillo, soprano; Eino Rautavaara, piano
Piece for String Bass and Piano — Alan Daniels
John Carbone, string bass; Robert Miller, piano
Three Movements from a Trio for Clarinet, Cello, and Piano — William Sydeman

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Herald 7/31

Beethoven, Wagner Feature Fifth Festival Week Concerts

The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., moves into its semi-final week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on Aug. 3 in the Theater-Concert Hall.

JACK DELON, who will play Sid in Sigmund Romberg's all-time favorite musical, "The Desert Song," which starts a week's engagement at the North Shore Music Theater in Beverly tomorrow night.

Beethoven and Wagner provide the fare for the three weekend concerts in the huge Music Shed. Charles Munch, Music Director of the Boston Symphony, conducts two of the three concerts, on Saturday evening and Sunday afternoon, Aug. 7, and Leonard Bernstein, who heads the department of orchestra and conducting of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, takes the podium on Friday evening.

Mr. Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Mr. Bernstein's baton two summers ago. Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-45, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center Students of the chorus, opera and Study Group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera, "Fidelio", Act II, with the Festival Chorus trained by John Krueger of the Youngstown, Ohio, Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor, and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams, Mass.), soprano, and Malcolm Bernstein (Baltimore, Md.), bass. The second half of the program is devoted to excerpts from Wagner's "Gotterdammerung", with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The Sunday afternoon concert Mr. Munch will devote to Beethoven, whose music is a feature of the 1955 Berkshire Festival, with Eugene Istomin, pianist, making his debut with the Boston Symphony Orchestra as soloist in the Concerto No. 4.

Evening concerts at Tanglewood are at 8:30 p.m., the Sunday afternoon performance is at 2:30 p.m. General admission to the grounds, enabling overflow patrons to hear the concerts from the lawns, are placed on sale on the day of performance.

A bonus for Festival patrons is the Sunday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a.m. (Aug. 7), for which a nominal charge is made of $1, for the benefit of the Orchestra's Pension Fund.

Boston Post

Concerts This Week

7/31

TODAY

Gardner Museum. Harriett Emerson, violinist. 2:00 p. m. Free.

Music Shed, Tanglewood. Boston Symphony Orchestra, Pierre Monteux conducting. Brahms—Academic Festival Overture, Violin Concerto (Isaac Stern, soloist), and Symphony No. 1. 2:30 p. m.

Berkshire Music Barn, Lenox, Mass. Teddy Charles Quartet. 8:30 p. m.

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MONDAY

Theatre-Concert Hall, Tanglewood. "Romeo and Juliet" by Boris Blacher. "L'Abandon d'Ariane" by Milhaud. Tanglewood Opera Department. Directed by Boris Goldovsky. 8:30 p. m.

* * *

WEDNESDAY

Center Theater, Duxbury, Mass. "The Sailing of the Nancy Belle" and Menotti's "The Medium." Performances nightly at 8:30 through Saturday.

Theater-Concert Hall, Tanglewood, Mass. Rudolf Serkin, pianist. Beethoven Sonata program. 8:30 p. m.

* * *

FRIDAY

Castle Hill, Ipswich, Mass. Robert Goldsand, pianist, and the New York Woodwind Quintet. 8:30 p. m.

Music Shed, Tanglewood. Boston Symphony Orchestra, Leonard Bernstein conducting. Beethoven—"Missa Solemnis" (IN MEMORY OF SERGE KOUSSEVITZKY). Soloists and chorus. 8:30 p. m.

* * *

SATURDAY

Music Shed, Tanglewood. Boston Symphony Orchestra, Charles Munch conducting. Beethoven—Act II of "Fidello" (Margaret Harshaw, David Lloyd, Mac Morgan). Wagner—Siegfried's Death Music, and Immolation Scene. 8:30 p. m.

Castle Hill, Ipswich. Robert Goldsand, pianist, and the New York Woodwind Quintet. 8:30 p. m.

* * *

SUNDAY

Music Shed, Tanglewood. Boston Symphony Orchestra, Charles Munch conducting. Beethoven—Symphony No. 8, Fourth Piano Concerto (Eugene Istomin, soloist), and Symphony No. 5. 2:30 p. m.

Boston Globe 7/31

Three One-Act Operas at Tanglewood

Three contemporary one-act operas, by Boris Blacher, Darius Milhaud and Bohuslav Martinu, will be performed by students of opera of the Berkshire Music Center at Tanglewood, Monday at 8:30 p. m. in the Theatre-Concert Hall. A portion of the evening will also be devoted to choral works by Domingo Santa Cruz, Ross Lee Finney, William Billings and others. The performance is open to those who support the Summer music school of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center.

"Romeo and Juliet," a chamber opera in three parts, is by Boris Blacher, director of the Hochschule fuer Musik in Berlin, currently visiting the United States for the first time as guest composer in residence at the Berkshire Music Center. The opera was given its first stage performance at the Salzburg Festival in 1950, and was first staged in the United States in 1953 by the Opera Workshop of the School of Music, University of Illinois. This will be its Tanglewood premiere. It will be sung in English.

"Ariana Abandoned" ("L'Abandon d'Ariane"), a one-act opera by Darius Milhaud, who was guest teacher of composition at the Berkshire Music Center in 1948, has a text by Henry Hoppenot, and is given, for the first time at Tanglewood, in the English version of Ludwig Zirner, head of the associate division of the opera department.

"Comedy on the Bridge"

"Comedy on the Bridge," a short comic opera by Bohuslav Martinu, guest composer at Tanglewood in 1946, was produced at the Berkshire Music Center in 1951. It has a libretto by V. K. Klicpera and an English version by Walter Schmolka. The three one-act operas are under the direction of Boris Goldovsky, head of the Tanglewood opera department.

On Monday and Tuesday evenings, Aug. 8 and 9, the opera department will give the world premiere of the one-act "The Rope," by Louis Mennini of the faculty of the Eastman School of Music, Rochester, N. Y. This is the first opera to be commissioned at Tanglewood under the Koussevitzky Music Foundation plan to develop young composers, which was initiated in 1953. "The Rope" is based on Eugene O'Neill's one-act play of the same name.

On the same program will be what, so far as is known, is the first American production of "Zaide" (K. 344), an unfinished two-act opera by Mozart, written at Salzburg in 1779 to a libretto by Johann Andreas Schachtner. The Tanglewood version of the opera has been prepared in English by Sarah Caldwell.

Berkshire Festival

Cellist Gregor Piatigorsky, hampered by a shoulder ailment, has been obliged to cancel his three scheduled appearances at the Berkshire Festival at Tanglewood Lenox, Mass. This will necessitate alteration of some programs. The list now is announced for this week as follows:

Today at 2:30, Music Shed. The Boston Symphony Orchestra, Pierre Monteux guest conductor. Brahms: "Academic Festival" Overture; Violin Concerto, Isaac Stern, soloist; Symphony No. 1, in C minor.

Wednesday, Aug. 3, at 8:30, Theatre-Concert Hall. Rudolf Serkin, pianist, in Sonatas by Beethoven: F major, Op. 10, No. 2; D major, Op. 10, No. 3; B-flat ("Hammerklavier"), Op. 106.

Friday at 8:30, Music Shed. The Boston Symphony Orchestra, Leonard Bernstein guest conductor. Beethoven: Missa Solemnis (in memory of Serge Koussevitzky); soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mac Morgan, bass; Festival Chorus of the Berkshire Music Center, trained by Hugh Ross.

Saturday at 8:30, Music Shed. The Boston Symphony Orchestra, Charles Munch music director. Beethoven: Act 2 of "Fidelio" (first performance at Tanglewood), soloists: Leonore, Margaret Harshaw; Rocco, Mac Morgan; Florestan, David Lloyd; Marzelline, Christina Cardillo; Pizzaro and Fernando, Malcolm Bernstein; Jacquino, Arthur Schoep. Wagner: Excerpts from "Goetterdaemmerung" — Siegfried's Rhine Journey and Death Music, Immolation Scene, Margaret Harshaw, soprano soloist.

Sunday, Aug. 7, at 2:30, Music Shed. The Boston Symphony Orchestra, Charles Munch music director. Beethoven: Symphony No. 8; Piano Concerto No. 4, in G major, Eugene Istomin, soloist; Symphony No. 5.

[290]

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When he came to the United States in 1927 from his native Finland, Ture Bengtz studied at the Boston Museum School, where he is head of the department of drawing and graphic arts. His awards have included the Paige traveling scholarship for European study; first prize in the New England competition sponsored by the Stewart Gallery, Boston, in 1946; the Palmer Memorial prize at the National Academy of Design in New York; as well as an honorable mention from the Society of American Etchers.

Examples of his work can be seen at the National Academy, the Art Institute in Chicago, Washington's Library of Congress and at the Boston Museum of Fine Arts and the Boston Library, Wiggings collection. Mr. Bengtz has recently exhibited at the Berkshire Museum, Pittsfield, and the Otis Library and Museum. Since his last showing at Tanglewood a year ago, he visited his family in Finland in the autumn of 1954, did portrait commissions, and had a one-man show at Marieham.

Big Tanglewood exhibit includes such recent work as "Olive Bank," oil painting abstract of a Swedish sailing vessel; "Horses resting," oil; "The Fiddler," oil; "Girl Blowing a Horn," oil; and "Children in the Countryside," oil.

Sculptures, P[illegible]aphs, Paintings [illegible]anglewood

Carvings by Peter A[illegible] and Canvasses by Ralph Berkowitz Seen [illegible] Lenox; Janet Appleton's Water Colors, Al[illegible] Kiesling's Oils at Mt. Park

By WAYNE C. SMITH

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Both of these two organizations have been generous and considerae in providing show windows for the work of the artists in their respective areas an din bringing to the attention of their large audiences through regular programs of exhibitions.

Paintings and Sculpture

Presented this past week in the lobby of the Casino were groups of water colors and enamels by Janet Appleton of Springfield and oils by Albert G. Kiesling of Easthampton. A group of small sculptures by Peter Abate of Brookline and photographs of music and musicians in the Berkshires by Clemens Kalischer of Stockbridge were displayed in the reception hall at the main gate of Tanglewood.

Elsewhere around Tanglewood, a group of large sculptures by Abate are placed to advantage in the formal gardens and available to few visitors is the group of paintings by Ralph Berkowitz, dean of the school, which are hung in his office in the administration building.

Three of the paintings by Berkowitzz are abstract impressions of views of Venice, Italy, which he completed after returning to this country from his European tour as accompanist for Gregor Piatigorsky. From his musical training and background Berkowitz brings to his painting a commendable regard for abstract creation. The present group, however, lacks the ingenuity, vitality and freshness of vision which marked those of his paintings seen last year.

Work Familiar

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'Pastorale' Of Munch Unusual

Pe 58 7/31

By TUCKER KEISER

The key to an understanding of Charles Munch's interpretation of Beethoven's "Pastorale," as for many of his performances, can be found in his book, "I Am a Conductor."

"My taste for painting," he writes, "often brings visual images to mind to mix with sounds . . . In the end, almost all music is descriptive for me, but sometimes I experience visual impressions that the composer had no intention of arousing."

Much has been made of the conductor's interest in the graphic arts. His home in Paris is said to be the envy of many museums, and he writes that after a concert has gone well he rewards himself by buying a picture, and after a concert has gone badly, he consoles himself—by buying a picture.

Beethoven suggested a picture for each movement in the "Pastorale": serene impressions on arriving in the country, a scene by the brookside, a thunderstorm interrupting a jolly gathering of country folk, and a shepherd expressing in song his gayety and thankfulness after the tempest is over.

This portrayal of moods rather than scenes, of serenity and merriment, of emotional outburst and calm happiness, is a kind of tone-painting still characteristically musical because it is dynamic, constantly moving and changing. As Munch conducts the score he seems to stand before a succession of static pictures, reacting independently to each, securing an illusion of movement only by the exclamatory intensity of his isolated impressions.

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NEW YORK HERALD TRIBUNE, SUNDAY, JULY 31, 1955

Entire Boston Symphony Plays Again at Tanglewood

By Francis D. Perkins

LENOX, Mass., July 30—The Boston Symphony Orchestra began the fourth week end of the Berkshire Festival and the second of concerts by its full complement of musicians in Tanglewood's Music Shed last night.

The program under the direction of Charles Munch was heard by 7,677 persons. The presence of a contemporary American work, Samuel Barber's "Prayers of Kierkegaard," in the list, did not have the adverse effect which modern music is sometimes supposed to exert upon the attendance, which bettered the figure of the previous Friday's all-Beethoven program by forty-four.

Heard in December

Last night's other works, heard under other ideal weather conditions, were Harty's familiar arrangement of a suite from Handel's "Water Music," Schumann's Fourth Symphony in D Minor and the Fourth Symphony of Brahms.

Mr. Barber's Prayers was first played by this orchestra under Mr. Munch in Boston in December, when the Bostonians also gave it twice in New York. Leontyne Price [illegible] the soprano solos [illegible] with Regina Sarfaty [illegible] Schoep as the contralto and tenor soloists with the festival chorus trained by Hugh Ross. Short as it is, taking little over fifteen minutes, this cantata can be considered as one of Mr. Barber's most significant works thus far, as a notable contribution to the American literature for chorus with orchestra.

The music preserves the essentially prayerful nature of the composer's selections from Kierkegaard's writings; it projects and reinforces their varying expressive atmosphere. A chance to follow the words during the performance in the darkened Music Shed might have given the audience a better opportunity to consider verbal and musical relations; the first chorus was sung very intelligibly, but the rest of the text seemed hard to catch without visual aid. This happens, indeed, in many of our best choral concerts. But [illegible] in expressing the liberally ranging emotional content of the work as a whole and in its main divisions.

Skillful Scoring

Mr. Barber's scoring is [illegible] skillful and revealing [illegible] well as pronounced [illegible] expressive lines in the orchestra and the voices which, while distinguished, are parts of a single deftly balanced and proportioned musical fabric. The idiom, dissonant or consonant in savor as the expressive situation requires, is individual in music which ranges from brooding to lyric confidence. There may be one or two slightly static moments, but the general impression is one of motion. The choral and orchestral performance under a conductor obviously devoted to the work had an admirable musical and emotional unity and lucidity and fineness of dynamic shading. With a high standard of tone and range of timbres, the choristers also understood the meaning of what they sang. Miss Price's singing was discerning and persuasive, and her two colleagues fared well in their [illegible] assignments.

[illegible] The [illegible] interpretation of the Schumann symphony, sometimes rather deliberate in the first movement, had a pervasive vitality and freshness. Under Mr. Munch, the Brahms symphony was not heard as familiar music that could be taken for granted. At times, he overstressed a distinction between episodes of tension and emotional stress and others when the power, so to speak, was turned off rather than relaxed. But emotional force and musical conviction prevailed, particularly in the finale, in a performance which, as in the evening as a whole, [illegible]

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6 The Berkshire Evening Eagle, Saturday, July 30, 1955

Committee, Boxholders Listed For Tanglewood on Parade

Honorary committee members were named today for Tanglewood on Parade, the annual benefit for the Berkshire Music Center on Thursday, Aug. 11. They are Mrs. William N. Bullard of Lenox, Dr. Lewis Perry of Boston, Mr. and Mrs. Henry B. Cabot of Boston, and Mr. and Mrs. William J. Cox of Exeter, N.H.

At a recent meeting of the committee Miss Gertrude Robinson Smith of Stockbridge announced that 31 boxes had been reserved for the Shed concert at 8:30 p.m. Box holders include Mr. and Mrs. Alan J. Blau, Monroe B. England, Mr. and Mrs. Robert L. Gibson, Mrs. S. Ralph Jones, Donald B. Miller, and Mr. and Mrs. Roger W. Wellington, all of Pittsfield; Mr. and Mrs. William Crane, Mr. and Mrs. Shaun Kelly, and Mrs. Albert Sterner of Richmond.

Also, Miss Anna R. Alexandre, Miss Gladys Greene, Mr. and Mrs. David B. Huxley, Mrs. Serge Koussevitzky, Miss Constance Parrish, Mr. and Mrs. Bruce Sanborn, Mrs. John L. Senior, Mr. and Mrs. Edgar B. Stern, and Col. and Mrs. H. George Wilde of Lenox.

Others are Mrs. Charles Griswold, Mr. and Mrs. Walter Hoving, Mr. and Mrs. David B. Karrick, Mrs. George Otis Rockwood, Miss Gertrude Robinson Smith, and Mr. and Mrs. Lyman Beecher Stowe of Stockbridge; Mrs. William Felton Barrett, Mr. and Mrs. Frederick Beinecke, Mr. and Mrs. Martin L. Straus II, and Mr. and Mrs. Robert K. Wheeler of Great Barrington; Mr. and Mrs. Bruce Crane of Dalton; Mr. and Mrs. James Phinney Baxter III, of Williamstown; Mr. and Mrs. George E. Sokolsky of Otis, Julius Fleishmann of Cincinnati, Ohio; and Mrs. Ethel Cramer of Rockville, Conn.

Those wishing to reserve boxes for "Tanglewood on Parade" are to call Miss Margo Miller at Tanglewood, Lenox.

Prizes Announced

Mrs. Bruce Sanborn, chairman of the door prize committee for the benefit, has announced the following prizes: A season ticket for two for the 1956 Shed concerts, a collection of Beethoven symphonies recorded by the Boston Symphony Orchestra under the direction of Serge Koussevitzky and Charles Munch, and a life-time subscription for High Fidelity magazine. Mrs. Serge Koussevitzky has [illegible] ed a collection of her pencil drawings of [illegible] personalities to be bid for in a silent auction. Other door prizes will be announced later.

LD SUNDAY REPUBLICAN, SPRINGFIELD,

Tanglewood Story 7/31

'Music Under the Moon' by John G. W. Mahanna Early History of Berkshire Festival

Habituees of the Berkshire Music Festival will read "Music Under the Moon" (Eagle Press; $2.50) and look at the many photographs of Tanglewood scenes and personalities with a bit of nostalgia. This book, just published, is written by John G. W. Mahanna, county editor of the Berkshire Evening Eagle in Pittsfield. Mr. Mahanna gained his first newspaper experience on

JOHN G. W. MAHANNA

The Springfield Republican and during the war was attached to Naval Intelligence and spent some months in Springfield, working under Comdr. Raiche.

Festival Background

"Music Under the Moon" is an early history of the Festival, drawn from the official minutes of the meetings of the corporation from 1934 to 1945, when the $100,000 Music Shed at Tanglewood was presented as a gift by the Berkshire Festival organization to the Boston Symphony orchestra. An epilogue covers high lights from 1945 to the present.

This book is more than a history; it is a tribute to the pioneering spirit and vision of the small group of Berkshire residents who inaugurated the first Festival under the moon on the Hanna [illegible] in a tent on the estate of Mrs. Alfred G. Vanderbilt, and at Tanglewood before the Shed was built in 1938. Mr. Mahanna gives eloquent glimpses into the trials and problems faced by this little group. He tells how they were solved, but every solution meant an expansion of ideas and another problem.

The book is factual and informative. The photography is beautiful, wide range and as historically important as the reading material. In this 125-page book, the author has traced the beginning, growth and ultimate success of the dreams of a small group of berkshire folk, who had the courage of their convictions. The first edition of 5000 copies can be obtained in bookstores and new stands in Berkshire County, including the Music Store in Tanglewood; in Boston and Cape Cod, the Albany N. Y., area and New York City.

WILLARD M. CLARK

Midway in 'Berkshire Week'

July 31

FIVE ISSUES of *The Eagle's* "Berkshire Week" become matters of files and history with publication of this one, but five others of this summer supplement are on the way. At the mid-point of "Berkshire Week's" 1955 existence, it covers an unusual variety of activities that range indoors and out over the recreation spots, entertainment areas and tourist meccas of the Berkshire Hills. Pausing to recall the past, however, "Berkshire Week" pays tribute to a prime attribute of our Purple Hills—trees.

Carman

Elms, declares "Bygone Berkshire" serialist Bernard Carman, "might almost be the heraldic mark" of the county's most beautiful towns. On Page 10A he reviews the battles that raged around Pittsfield's "old elm" before Nature brought peace.

Trees provide the greenery which graces the views that attract Backroad Bill as he charts his trips. On the next page he rises as far as he can to overlook hundreds of miles of woodland from the summit of Greylock, reached by following his directions from Williamstown.

Hairpins, Tents

Jaded columnist Richard (Notes and Footnotes) Happel goes on climbing, too, checking up on the trees and views that long ago made the Mohawk Trail into the nation's first well-known tourist route. On Page 4A, he rounds the Hairpin Turn to report what the advent of thruways and turnpikes seems to mean for the future of the Trail.

Right into the heart of North Berkshire's woods goes Howard [illegible], veteran camper-outer and *Eagle* advertising salesman. He took the whole family for a campout at Savoy Mountain State Forest in the town of Florida to produce the first-hand report on Page 9A detailing the pleasures and drawbacks of tenting in the Berkshires.

Polo at 25

Another outdoor activity, like camping growing steadily in popularity, is polo—this weekend marking its 25th year on the local scene. The story of how Zenas Crane Colt for more than two decades has been bringing outstanding players and teams to Pittsfield is told on Page 5A by Francis Callanan of *The Eagle's* sports department.

Pictorially, "Berkshire Week" bows to music, now at the peak of its summer drawing power. Thet cover is a project designed and photographed by Tanglewood's official cameraman, Gus Manos. Page 8A, presented by photographer Clemens Kalischer of Stockbridge, deals with an offshoot of fine music, Great Barrington's *High Fidelity* magazine.

To see all of the Berkshires, you'll need maps. "Berkshire Week," on the cover of the first 1955 issue, published the newest and best illustrated Berkshire map to date, drawn by cartographer Vaughn S. Gray of Glendale, who also does the weekly Backroad Bill maps. This week Mr. Gray announced that copies of the full-size county map, bigger than cover size, printed in two colors and suitable for framing, are being distributed for general sale. If you have trouble finding one quickly in a store, he advises, you may order direct from him. The map is printed, not on newsprint, but on heavy gray paper at 75c, or on thinner paper at 50 cents.

[29a]

Second Thoughts in Music

Isaac Stern Heard Twice During Tanglewood Week

Violinist Plays Three Beethoven Sonatas and D-Major Concerto; Second and Seventh Symphonies Performed by Boston Symphony Orchestra

By WILLARD M. CLARK

Lenox, July 30—Violinist Isaac Stern was the particular star of the third week of the Berkshire Music Festival and the Boston Symphony Orchestra made its initial appearance of the season under the directions of Charles Munch and Pierre Monteux. When the concerts in the Shed begin, then the Berkshire Music Festival is really rolling. The first two weeks provided fine music, but the great mass of people come for the Shed concerts by the 104-man orchestra.

Three Sonatas

Isaac Stern, as those who heard him in Springfield last season know, is a consummate artist. Sensitive, musical, superbly equipped from the technical standpoint and devoted to his music, Stern plays for the sake of the music. He was first heard with his accompanist, Alexander Zakin, in one of the chamber music recitals in the Theater-Concert Hall. As emphasis this season is on Beethoven, the duo were heard in three sonatas, namely Violin Sonata in A major, Op. 12, No. 2, Violin Sonata in F major, No. 5, Op. 24 and Violin Sonata in C minor, No. 2, Op. 30.

To each of these sonatas Messrs. Stern and Zakin brought their broad experience, technical and interpretive talents. There were those present who felt that Mr. Zakin was not at his best, that he was heavy handed and sometimes mechanical. We feel that some of these complaints were justified, but also that some of the fault lay in the unresponsive instrument he was playing. As for Mr. Stern, he was in top form, which meant that one heard superlative playing, imaginative interpretations and [illegible] some assured technique.

Mr. Stern made his second appearance at the first Shed concert when he played Beethoven's Concerto in D major with the Boston Symphony Orchestra. Again he provided an immaculate performance, [illegible] the music [illegible]. He [illegible] off the [illegible] cadenza with entire disregard of the difficulties involved [illegible] pure tone [illegible] rounds, so [illegible]. He was given admirable collaboration by the orchestra and Dr. Munch.

Due to the indisposition of Piatigorsky, who was to appear with Stern in the Brahms double concerto, he will add another solo appearance with the orchestra, playing the Brahms violin concerto.

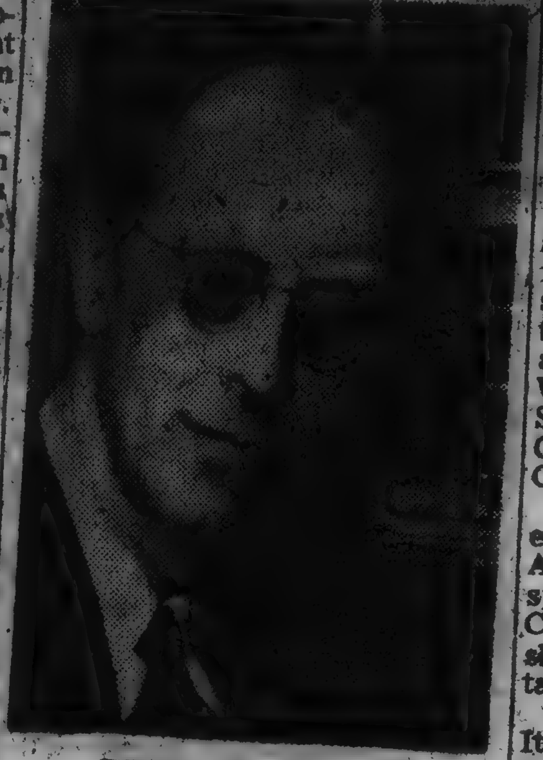
Seventh Symphony

In addition to the Beethoven violin concerto, Mr. Munch programmed the overture to "Coriolan" and Symphony [illegible] major. In a Festival devoted to the music of Beethoven, it seemed fitting that the first concert should bring us the massive seventh symphony. The terrific heat has [illegible] appeared to dim the enthusi-

Brando. He will also conduct a performance of Aaron Copland's "A Lincoln Portrait." In addition, Mr. Bernstein will appear with Mr. Fiedler and the Pops orchestra as pianist in George Gershwin's "Rhapsody in Blue." It will be a busy night for Mr. Bernstein.

Rudolf Serkin Among Leading Modern Pianists

Lenox, July 30 — The famed American pianist, Rudolf Serkin, making his Tanglewood debut here



RUDOLPH SERKIN

tonight as soloist in Beethoven's "Emperor" concerto, will appear again Wednesday night in the next to last chamber music concert in the Theater-Concert Hall. On that occasion he will perform three Beethoven piano sonatas, in F major, D major and B flat.

Ever since his American debut in 1935 with Arturo Toscanini conducting the Philharmonic-Symphony Orchestra of New York, Mr. Serkin has been one of the most popular and distinguished artists in the United States. In recent years he has journeyed annually to the small French village of Prades to participate in Festival performance with the great cellist, Pablo Casals. He is especially renowned as a Beethoven interpreter. A Berkshire neighbor in the summer, he lives on a Vermont farm.

WOMAN TO CONDUCT TANGLEWOOD OPERA

Lenox, July 30—A woman student conductor is somewhat of a rarity at Tanglewood. On the podium for the two performances of Mozart's 1779 unfinished two-act opera, "Zaide," which it is believed has never been staged in the United States before, when the Tangle-

MISS CARDILLO OF NORTH ADAMS SINGS SATURDAY

To Appear With Boston Symphony at Tanglewood

Lenox, July 30—Christina Cardillo, talented young soprano from North Adams, has been given two important roles at the Berkshire Festival at Tanglewood. On Saturday night, Aug. 6, she will be a soloist with the Boston Symphony Orchestra in the Music Shed. At that time she will sing the role of "Marcellina" in Beethoven's Fidelio, Act II. This will be her first appearance as a soloist with the full BSO in a major concert at Tanglewood.

Also In Premiere

Two nights later, on Monday and Tuesday, Aug. 8 and 9, she will be having the leading role in Mozart's opera "Zaide" at the Theater-Concert Hall at Tanglewood. This will be the American premiere of the opera. The English version which will be presented was prepared by Boris Goldovsky and Sarah Caldwell of the Berkshire Music Center's Opera Department.

With the close of the season at Tanglewood, Miss Cardillo will return to New York City where sing in NBC-TV's premiere presentation of the opera based on "Cain and Abel" with music by Alfred Weidman. Previous to the Festival Season she sang on a series of CBS-TV programs in New York City.

Winner of the Metropolitan Opera Company's Auditions of the Air a year ago, Miss Cardillo spent last summer at the Central City Opera in Colorado. Previously, she was featured in opera presentations at Tanglewood.

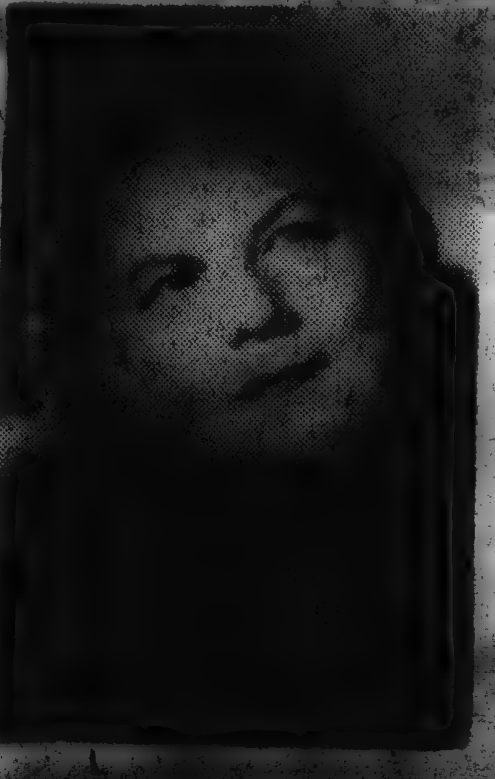
She has studied voice in Milan, Italy, on a scholarship as has she at the Katherine T. Long School which is affiliated with the Metropolitan in New York.

This past week she was featured in the gala "Celebrity Night" benefit program at the Berkshire Museum in Pittsfield. There she was accompanied by Paul Ulanowsky who for 14 years was accompanist for Lotte Lehmann.

She has also been a featured soloist at the Auditorium in Springfield and was soloist at the National Republican Club's annual Lincoln Day Dinner in New York City last February.

When appearing as soloist with the Boston Symphony Orchestra on Saturday, Aug. 6, she will make for a complete Cardillo family night. Her brother, Pasquale, is a veteran E flat clarinetist with the BSO.

Soloists This Week at Tanglewood



MARGARET HARSHAW

ADELE ADDISON

EUNICE ALBERTS

These five vocalists will be heard at Tanglewood this week as soloists in major choral works by Beethoven. Miss Addison of this city, Miss Alberts, Lloyd and Morgan are to take part in the "Missa Solemnis" Friday night, while Miss Harshaw, Lloyd and Morgan will appear in Act II of the opera "Fidelio."

MAC MORGAN

DAVID LLOYD

Tanglewood Topics

By WALTER ALFORD

Lenox, July 30—There will be a dividend for opera fans on the program of short operas and choral music announced by the Berkshire Music Center for Monday evening. In addition to Boris Blacher's chamber opera, "Romeo and Juliet," and Darius Milhaud's "L'Abandon d'Ariane," and choral selections by students of Hugh Ross' chorus department, Boris Goldovsky's opera department will give "Comedy on the Bridge," a short comic opera by Bohuslav Martinu, who was Tanglewood's guest composer in 1946.

It will be staged by Sarah Caldwell, stage director of the opera department, and Mr. Goldovsky will provide piano accompaniment. This program, as well as the succeeding ones on Monday and Tuesday evenings, Aug. 8 and 9, requires reserved seat tickets, and patrons should apply to the Friends' office at Tanglewood for reservations.

Student Leaders

Students who will sing leading roles in "Romeo and Juliet" are Naomi Farr (New York City), Juliet; Harold Johnson (Chicago), Romeo; Gwendolyn Belle (St. Louis), Lady Capulet; Regina Sar-

the impressive full-evening "Missa Solemnis" by Beethoven, which will be given on a Berkshire Festival concert program, Friday, Aug 4, in memory of the late conductor of the Boston Symphony Orchestra. The four soloists with the orchestra are all former Berkshire Music Center students. Soprano Adele Addison, who sang a solo role earlier this summer in Bach's B minor Mass, was a student in the opera department in 1947, 1948, again in 1950.

Eunice Alberts, the contralto, studied at Tanglewood in the music school's second session, in 1941, and for four more succeeding summers. Miss Alberts is flying to the Berkshires for this engagement from Aspen, Colo., where she is on the faculty of the Aspen International Institute. David Lloyd, the tenor, sang in the opera department's American premiere performances, in 1947, of Benjamin Britten's "Albert Herring" and Rossini's "The Turk In Italy."

Bass-baritone Mac Morgan, popular concert singer who summers in Stockbridge, was a student of opera dramatics in 1953. The violin solo in the "Missa Solemnis" will be performed by BSO concertmaster Richard Burgin, the organ will be played by William Frank-

Brahms' First Symphony Climax of Concert Today

Isaac Stern Soloist in Violin Concerto at Tanglewood; Bernstein to Conduct Beethoven's 'Missa Solemnis' Friday, Munch On Podium Saturday

Lenox, July 30—The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood, moves into its semifinal week of summer symphonic music, opening with the fifth of the Wednesday evening series of chamber music of Beethoven, a program of three piano sonatas performed by Rudolf Serkin, on Aug. 3 in the Theater-Concert Hall.

Beethoven and Wagner provide the fare for next weekend's concerts in the Music Shed. Charles Munch, music director of the Boston Symphony, conducts two of the three concerts, on Saturday evening (Aug. 6) and Sunday afternoon (Aug. 7), and Leonard Bernstein who heads the department of or-

LEONARD BERNSTEIN

chestra and conducting of the Boston Symphony Orchestra's summer music school, the Berkshire Music Center, takes the podium on Friday evening (Aug. 5).

"Missa Solemnis"

Bernstein, who came to Tanglewood as a student conductor in 1940 and 1941, then began his long association with the Berkshire music school in 1942 as assistant to the orchestra's late conductor, Serge Koussevitzky, will conduct Beethoven's "Missa Solemnis" on Friday evening as a memorial to his patron. The evening-long orchestral and choral work was similarly performed at Tanglewood under Bernstein's baton two summers ago.

Soloists on this occasion will be Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center, [illegible] of the chorus, opera and study group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening

wired that he would be unable to leave his home in California to perform here. Piatigorsky has also found it necessary to cancel the cello classes he was to conduct during the final two weeks of the current session of the Berkshire Music Center.

Instead of the Concerto for Violin and Cello Mr. Piatigorsky was scheduled to play with Isaac Stern at tomorrow afternoon's concert, on the all-Brahms program Pierre Monteux will conduct with the Boston Symphony in the Tanglewood Music Shed, Isaac Stern will perform Brahms' Concerto for Violin in D major, Opus 77. Stern, a frequent soloist on Festival programs, has not previously given this concerto at Tanglewood.

BERNSTEIN BOOKED AT CARNEGIE HALL

To Lead Symphony of the Air Six Times

New York, July 30—Leonard Brenstein will lead the Symphony of the Air in six subscription concerts at Carnegie Hall during the coming season. The series opens Nov. 9, with other concerts scheduled for Dec. 13, Jan. 6, Feb. 3, March 7 and April 18.

Mr. Bernstein thus becomes the first full-season conductor of the Symphony of the Air since it ended its connection with the National Broadcasting Co. in April, 1954. Since that time, the orchestra has had a number of guest conductors, including Mr. Bernstein.

It is expected that Mr. Bernstein's series with the Symphony of the Air will be his only conducting appearances in New York next season. The composer-conductor is at work on a composition that was commissioned for the seventy-fifth anniversary celebration of the Boston Symphony Orchestra. He is also preparing a musical based on Voltaire's "Candide."

SARAH CALDWELL DOES 'ZAIDE' TEXT

Lenox, July 30 — Mozart's "Zaide," which the opera department headed by Boris Goldovsky will give at Tanglewood Aug. 8 and 9, is numbered K. 344. It has a text by Johann Andreas Schachtner, and was composed in Salzburg. It lacks an overture and concluding finale, but Andre, the original publisher, himself supplied these numbers for his edition. Grove's Musical Dictionary comments about this almost unknown work: "The score contains some of Mozart's most delightful music; but it is a pitty that it is

THE SPRINGFIELD

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[illegible] playing the Brahms violin concerto.

Seventh Symphony

In addition to the Beethoven [illegible] lin [illegible] Mr. [illegible] lan" and Symphony No. 7 in A major. In a Festival devoted to the music of Beethoven, it seemed fitting that the first concert should bring us the massive seventh symphony? The terrific heat has not appeared to dim the enthusiasm of the players on Mr. Munch. The performance of the A-major symphony was a rewarding one, with a particularly effective reading of the Larghetto movement. Mr. Munch is at his best in reading the slow movements. He becomes relaxed and so do the players. The last movement was spacious, glowing and boistrous in sound.

The 80-year old Pierre Monteux took over the second concert which was built to please varied tastes, although the Beethoven Symphony No. 2 in D major was on the program. He opened proceedings with a tremendous performance of the Bach "Passacaglia and Fugue in C minor" in the Respighi arrangement. The Italian composer set out to make an orchestral arrangement without any regard to the music or style of Bach. He put forth a bombastic, colorful, dramatic work, as far from the spirit of Bach as could be imagined. The Boston players gave it a sumptuous performance.

Then followed a beautiful performance of the second symphony in which Mr. Monteux realized to the full the delicacy, humor and imagination within it. It was full of happiness and light.

Macabre Music

From this realm to the grim bleakness of Roger Sessions' orchestral score of the music he wrote for "The Black Maskers" in 1923 was a long distance. The seven pieces had been written for a Smith College production of the Androyeff play. This is macabre music, but it admirably suited the play. It is also music demanding virtuoso players and the Boston Symphony men were on their mettle and played gallantly. A stunning performance of "Death and Transfiguration" by Strauss, concluded the program.

Charles Munch conducted the final concert of the week, one which drew 8700 people. He chose to play three Beetthoven symphonies, the first, fourth and sixth. These three symphonies are in a happy, spirited vein and reveal various facets in the growing art of the composer. Mr. Munch was at his best in the fourth symphony, bringing to his reading the elegance, illumination and beauty within it. His reading of the "Pastorale" was a bit pedestrian, less rewarding than the performance of the first symphony. It was a lot of Beethoven for a single afternoon, but the audience response was enthusiastic, reaching ovation proportions.

Tanglewood on Parade

Keep Aug. 11 free for Tanglewood will be on parade that afternoon and evening. Once again Arthur Fielder will lead his Boston "Pops" orchestra through a typical program. Leonard Bernstein will conduct the Boston Symphony Orchestra in a concert commencing at 8.15. He will introduce for the first time anywhere a suite he has arranged from the music he composed for the film, "On the Waterfront," which won the 1955 Academy Award and additional Oscars for its star, Marlon

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farm.

WOMAN TO CONDUCT TANGL[illegible] OPERA

Lenox, July 30—A woman student conductor is somewhat of a rarity at Tanglewood. On the podium for the two performances of Mozart's 1779 unfinished two-act opera, "Zaide," which it is believed has never been staged in the United States before, when the Tanglewood opera department mounts it for two performances, Monday and Tuesday, Aug. 8 and 9, will be Miss Aviva Einhorn, 26, a citizen of Israel, visiting the U. S. for the first time. Miss Einhorn is a conductor and pianist, quite a linquist, speaking French, German, Flemish, Italian, Hebrew and perfect English.

Born in Antwerp, Belgium, she moved to Paris with her family in 1940. She commenced piano study at the age of five, gave her first recital a year later, and played annually thereafter. Aged 16 she entered the Paris Conservatory, and took lessons from Eugene Bigot and Nadia Boulanger. Two years later she switched to the Conservatory Ecole Norm[illegible] in Paris, to become a student of conducting. Pierre Fournier, of the Opera Comique, discouraged her at first, explaining what little precedent there is for a woman conductor.

After she had conducted for him, however, he reversed his decision, and has since been her sponsor, las Christmas entrusting her with the performance of Menotti's "Amahl and the Night Visitors" on the French television network. In 1953 she won a scholarship to attend a six-week summer school for young conductors under Paul van Kempen at Siena, Italy, where she had a chance to conduct the Philharmonic Orchestra of Florence. In the autumn she returns to France to conduct the Radio Orchestra of Monte Carlo.

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10 Top Records

Selected from a poll of listening audiences)

Popular

"Learning' the Blues," Frank Sinatra (Capitol).

"Something's Got to Give," McGuire Sisters (Coral).

"Whatever Lola Wants," S. (Mercury).

"Cherry Pink Mambo," Perez Prade (RCA Victor).

"Damn Yankees," Original Cast (RCA Victor).

Classical

"Daphnis et Chole" (Ravel), E. Ansermet-Suisse Romande Orch. (London).

"Offenbachiana," M. Rosenthal conducting the RIAS Orch. (Remington).

Concerto N. 2 (Rachmaninoff), Geza Anda, with A. Galliera conducting (Angel).

"Romeo and Juliet" (Berlioz) C. Munch-Boston Sym. Orch. (RCA Victor).

"Music of Aaron Copland," H. Mitchell-National Sym. Orch. (Westminster).

DEMOLITION HONOR

[illegible] program, as well as the succeeding ones on Monday and Tuesday evenings, Aug. 8 and 9, requires reserved seat tickets, and patrons should apply to the Friends' office at Tanglewood for reservations.

Student Leaders

Students who will sing leading roles in "Romeo and Juliet" are Naomi Farr (New York City), Juliet; Harold Johnson (Chicago, Romeo; Gwendolyn Belle (St. Louis), Lady Capulet; Regina Sarfaty (New York City), the nurse; Lynn Detwiler (Altoona, Pa.), Tybalt; Robert Kerns (Utica, Mich.), Benvolio; Peyton Higgison (Mobile, Ala.), Capulet.

Principal singers in the short Milhaud opera are: Claire Watson (Rochester, N. Y.), Ariane; Lee Goebel (San Diego, Cal.), Phaedra; McHenry Boatwright (Boston), Dionysius; Peter Roberts (Westbrook, Conn.), Theseus. Igor Chichagov, of Baltimore, will conduct for "Ariane," Kalman Novak, of Cambridge, for "Romeo."

* * *

Mrs. Lucy Putnam, chairman of the society of Friends, through membership in which the public may attend student concerts at Tanglewood, their contributions going to the support of the Berkshire Music Center, announces that contributions so far this season have reached a total of $26,000, toward a summer goal of $40,000. Gifts from Friends are considerably ahead of 1954, when the Boston Symphony's summer music school benefited by $23,545 at the end of the season. The drive for increased contributions has been considerably sparked by the generous grant from the Rockefeller Foundation, which has announced that it will match, dollar for dollar, all monies over $15,000 raised by the school, over a five-year period.

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Adele Addison Soloist

Leonard Bernstein, who got his start in conducting as a student of the late Serge Koussevitzky at the Berkshire Music Center during its first two summers, in 1940 and 1941, is directing preparation of

From North Adams

North Adams brother and sister, Pasquale and Christina Cardillo, in concerts at Tanglewood. Christina will sing a solo role in Beethoven's "Fidelio" Saturday night and will also be heard in an opera premiere in the Concert-Theater on Aug. 8 and 9. Brother Pasquale is a clarinetist with the Boston Symphony Orchestra.

is on the [illegible] Aspen International Institute. David Lloyd, the tenor, sang in the opera department's American premiere performances, in 1947, of Benjamin Britten's "Albert Herring" and Rossini's "The Turk In Italy."

Bass-baritone Mac Morgan, popular concert singer who summers in Stockbridge, was a student of opera dramatics in 1953. The violin solo [illegible] "Missa Solemnis" will be [illegible]med by BSO concertmaster Richard Burgin, the organ will be played by William Frank.

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Word From Barber

Samuel Barber writes from Italy to Tanglewood friends (the young American composer with a former teacher of composition at the Berkshire Music Center) that he is summering at Capri with opera composer Gian-Carlo Menotti, at work on a new opera with score by Barber and libretto by Menotti. Barber's "Prayers of Kierkegaard," which had its Tanglewood premiere Friday evening, with Charles Munch conducting the Boston Symphony, was recently given at the Singakacemie in Vienna, with Hilda Gueden as soloist, and with Zino Francescatti, the noted violinist who summers in Monterey, Mass., in the audience. The Barber choral work was also heard in London, by the Philharmonia Choir, and is planned for performances soon in Rome and Berlin.

* * *

Tanglewood audiences are looking forward to the return of Metropolitan Opera soprano, Margaret Harshaw, who will repeat, this time with Charles Munch, the performance of the Immolation Scene from Wagner's "Gotterdammerung" she did in the Tanglewood Music Shed in 1952, under Pierre Monteux' baton. That summer Miss Harshaw sang vocal numbers also from Act III, scene 2 of "Siegfried."

On Saturday evening, Aug. 6, with a supporting cast of soloists of past and present Berkshire Music Center students, she will give, for the first time on a Tanglewood program, the complete Act II of Beethoven's only opera, "Fidelio."

* * *

At "Tanglewood on Parade," when simultaneous demonstrations are given to the public, from 6 to 7 p. m. by various departments of the Berkshire Music Center, there will be a symphony program by the student orchestra in the Music Shed, opera by the opera department in the Theater-Concert Hall, chamber music by students of Dept. I in the Chamber Music Hall, and during the serving of box lunches, a concert by the choral department from the steps of the administration building of the Boston Symphony's summer music school.

* * *

Ingolf Dahl, who heads the popular Dept. V (Tanglewood Study Group) at the Berkshire Music Center, and who is associate professor of music at the University of Southern California, where he directs both the Collegium Musicum and the University Orchestra, will conduct one of his own compositions at the final concert of the student symphony orchestra at Tanglewood, on Saturday, Aug. 13, (Music Shed, 3 p. m.). It is a symphonic legend in four parts, entitled "The Tower of St. Barbara," about a saint of medieval times, and it was commissioned and recorded by the Louisville, Ky. Orchestra under a Carnegie Foundation grant and performed four times last season. Simultaneously, the New York Woodwind Quintet will be performing Mr. Dahl's Woodwind Quintet at the South Mountain Chamber Music Concert, Pittsfield.

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Women's Chorus

Hugh Ross' assistant in the Berkshire Music Center's choral department, Miss Iva D. Hiatt, director of the Smith College Choral Society, is training the women members of the Festival Chorus (composed of members of the Berkshire Music Center's choral, opera and Study Group departments) for participation in the Debussy "Sirenes," one of the three Nocturnes which Pierre Monteux will conduct on his final Berkshire Festival concert, Saturday evening, Aug. 13 in the Music Shed. The "Sirenes" has not been given at Tanglewood since the early days of the Festival.

* * *

Tanglewood's student composers will have two forums during the coming week. Tomorrow evening at 8.30 in the Chamber Music Hall, the program will include four works, "Septet for Woodwinds and Strings," by Edward S. Miller, of Miami Beach, Fla.; "String Trio" by Robert Paige Ceely, of Williamstown,; "String Quartet" by Susan MacAdam, of Brooklyn, N. Y., and a work for 14 brass instruments by Paul Glass, of Los Angeles, Cal., which will be conducted by George Mester, of Mexico City.

An unscheduled forum Monday afternoon at 4 in the Chamber Music Hall, will offer "Somnambulistic Ballad," a piece for chorus by Claire Polin, of Philadelphia, which Barth Bennett, of Miami, Fla. will conduct; a tone poem about Israel for piano by Victor Zinskin, of Mamaroneck, N. Y., with the composer at the piano; a piece for violin and piano by Paul Glass, performed by Hiroshi Ha toyama, of Tokyo, violin, and Tossi clmyanago, of Tokyo, piano; a piece for string bass and piano, by Alan Daniels, of New York City, performed by John Vincent Carbone, of Providence, R. I., strung bass, and Robert Miller, Mount Vernon, N. Y., piano; and a monument from a String Quartet by William J. Sydeman, of Sarnia, Ont.

The Aaug. 1 forum will also give music lovers an opportunity to hear a work by Eino Rautavaara, 26-year-old Finnish composer especially chosen by Jean Sibelius to study this summer at Tanglewood, on a Koussevitzky Music Foundation scholarship. Mr. Rautavaara will accompany Gabriel de los Rios, Chilean baritone, in several German lieder he has composed.

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berts, contralto, David Lloyd, tenor, Mac Morgan, bass. All are former students of the Berkshire Music Center, Miss Addison, in 1947, 1948 and 1950, Miss Alberts during 1941-1945, Mr. Lloyd in 1947 and Mr. Morgan in 1953. The Festival Chorus of Berkshire Music Center students of the chorus, opera and study group departments, trained by Hugh Ross, will also assist.

Mr. Munch's Saturday evening program will commence with a first Tanglewood performance of Beethoven's opera "Fidelio," Act II, with Festival Chorus trained by John Krueger of the Youngstown, O., Philharmonic and Chorus, a Berkshire Music Center chorus faculty member this summer. Soloists are Margaret Harshaw, of the Metropolitan Opera, soprano; David Lloyd, tenor; Mac Morgan, bass; Arthur Schoep, tenor; and from the opera department of the Berkshire Music Center, students Christina Cardillo (North Adams), soprano, and Malcolm Bernstein Baltimore, Md.), bass.

The second half of the program is devoted to excerps from Wagner's "Gotterdammerung," with Miss Harshaw soloist in the Immolation Scene, a selection which she did with great success at a Berkshire Festival concert in 1952.

The program:

Wed. Aug. 3—8.30 p. m.—Theater-Concert Hall—Chamber Music:
Piano Sonatas—F major, Op. 10, No. 2
D major, Op. 10, No. 3
B flat, Op 106 ("Hammerklavier")
.... Beethoven:
Rudolf Serkin
Fri. Aug. 5—8.30 p. m.—Music Shed—
Boston Symphony Orchestra:
Missa Solemnis (in memory of Serge Koussevitzky) .... Beethoven
Soloists: Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd; tenor; Mac Morgan, bass. Violin solo: Richard Burgin, Organist; Willem Frank
Festival Chorus of Berkshire Music Center students, trained by Hugh Ross.
Leonard Berstein, conductor
Sat. Aug. 6—8.30 p. m.—Music Shed—
Boston Symphony Orchestra:
"Fidelio", Act II (First performance at Tanglewood) .... Beethoven
Leonore—Margaret Harshaw; Florestan—David Lloyd; Rocco—Mac Morgan; Marselline—Christina Cardillo; Pizaro and Fernando—Malcolm Bernstein; Jaquino—Arthur Schoep
Excerpts from "Gotterdammerung"
.... Wagner
Siegfried's Rhine Journey; Siegfried's Death Music; Immolation Scene—soloist, Margaret Harshaw, soprano,
Charles Munch, Conductor
Sun. Aug. 7—2.30 p. m.—Music Shed—
Boston Symphony Orchestra:
(All-Beethoven)
Symphony No. 8, in F major
Piano Concerto No. 4, in G major
Soloist: Eugene Istomin
Symphony No. 5, in C minor ... Beethoven
Charles Munch, Conductor

Piatigorsky Cancels

Three programs of the Festival, tomorrow; Wednesday, Aug. 10 and Friday, Aug. 12, have been revised because a shoulder ailment has necessitated cancellation of soloist engagements at these concerts by cellist Gregor Piatigorsky. The noted musician regretfully

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ment headed by Boris Goldovsky will give at Tanglewood Aug. 8 and 9, is numbered K. 344. It has a text by Johann Andreas Schachtner, and was composed in Salzburg. It lacks an overture and concluding finale, but Andre, the original publisher, himself supplied these numbers for his edition. Grove's Musical Dictionary comments about this almost unknown work: "The score contains some of Mozart's most delightful music; and it is a pitty that it is not better known."

The Tanglewoood version, in English, has been prepared by Goldovsky's stage director, Sarah Caldwell, who will stage the work. Scenery and lighting is by David Hayes, costumes and makeup by Leo Van Witsen. In 1947 Goldovsky gave the American premiere of Mozart's "Idomeneo" at Tanglewood, of his "La Finta Giardiniere" in 1950 and his "Titus" in 1952.

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Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
A Season of BEETHOVEN
TODAY at 2:30

Wed. Aug. 3 (Theatre) at 8:30—RUDOLF SERKIN—Beethoven Piano Sonatas
SHED CONCERTS: Fri. Aug. 5 at 8:30—BEETHOVEN—Missa Solemnis
Guest conductor, Leonard Bernstein
Sat. Aug. 6 at 8:30—BEETHOVEN—WAGNER: Soloist, Margaret Harshaw
Sun. Aug. 7 at 2:30—BEETHOVEN PROGRAM: Soloist, Eugene Istomin
Tickets Wed. $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11
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Conductors, Leonard Bernstein; Arthur Fiedler
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[494]

Second Thoughts in Music

Beaux Art Trio, Symphony Highlight Festival Week

Mayes' Performance of Boccherini Cello Concerto Is A Personal Triumph

By WILLARD M. CLARK

The second week of Berkshire Music Festival concerts provided two highlights. The first was the recital by the Beaux Arts Trio, during which three Beethoven trios for piano, violin and cello were heard. The second was the concert by the chamber orchestra from the Boston Symphony Orchestra directed by Leonard Bernstein; a concert devoted to the music of Mozart.

Audience Is Attentive

There were, of course some other good routine performances by the chamber orchestra under Charles Munch, particularly a concert of French music last Sunday during which Mr. Munch provided interesting interpretations of works by Rameau, Ravel, Faure, Mihaud and Honegger. Another concert was enlivened by the distinguished playing of first cellist Samuel Mayes, whose performance of the Boccherini cello concerto was a personal triumph.

The hot and humid weather has kept the audiences down, we believe, but those who have come have found the effort worthwhile. It is a singularly attentive audience whether listening to chamber music in the concert hall, or whether spread out on the lawn during a chamber orchestra concert.

The Beaux Arts Trio is newly formed but promises to attain a distinguished place in the ranks of chamber music ensembles. The members are Me[illegible] Pressler, pianist; Daniel Gu[illegible], violinist and Bernard Greenhouse, cellist, splendid musicians who form a well-integrated ensemble. The performance of the "Gh[illegible]" and "Archduke" Trios were marked by musical understanding, imagination and superb playing. Pressler is a brilliant pianist with strong powers of projection and Guilet is concertmaster of the former NBC orchestra, now known as the "Symphony of the Air." Greenhouse has long been known as an excellent performer. The [illegible] trio was the "Trio in [illegible] Op. 1 No. 3." Cham[illegible] are all devote[illegible] Beethoven.

There was [illegible] the old glamo[illegible] of Koussevitzky [illegible] Leonard Bernstein [illegible] the all-Mozart conc[illegible] were on the [illegible] audience was excited [illegible] the concert [illegible].

[illegible]

Bernstein [illegible] a fine conductor whose knowledge of what he is conducting is profound. As usual, he conducted without score, providing interesting and sensitive readings of the overture to "Don Giovanni" and "Symphony No. 36 in C Major" known as the "Linz." He conducted and played the piano remarkably well in the "Piano Concerto in G major." One wonders when he has time to practice between conducting, composing and teaching.

Jennie Tourel, mezzo-soprano, was the soloist in two arias from "Idomeneo" and a seldom heard airia from "The Marriage of Figaro." As usual this fine artist sang with technical fluency. She is complete mistress of the art of song. Whatever she does is distinguished and right. The voice is neither particularly large or beautiful, but her art is incomparable.

The first concert of the week led by Charles Munch was devoted primarily to the music of Vivaldi; music as fresh in texture and vital as the day it was written. Young Samuel Mayes, first cellist with the orchestra provided a handsome performance of the Boccherini cello concerto. His tone is large and rich in color. His success with the audience and with his colleagues was instantaneous. Incidentally this concert took place on the hottest night of the week.

Has Flexibility

Mr. Munch has a fondness for the music of Vivaldi and he provided fine, objective readings of the "Concerto Gresso in D minor, Op. 3 No. 11" and the final concerto Grosso in B minor, for Four Violins and String orchestra, Op. 3, No. 10." The chamber orchestra played with unusual flexibility and responsiveness.

Hugh Ross, heard of the choral department, made his first appearance of the season leading a small chorus through the intricacies of Vivaldi's "Gloria" Mass. Mr. Ross works his magic on a chorus and it sings as it never sang before, sometimes better than it knows how. So it was in the "Gloria." There was a fine blending of parts, faultless intonation and clear enunciation. The two solists were Sara May Endich, soprano and Sadie McCollum, contralto. Both filled their assignments admirably.

Mr. Munch was at his very best last Sunday when he led the chamber orchestra through a program of French music. Most of the music was contemplative, smooth and lovely, as for instance the Suite from the Opera "Dardanus" by Rameau and the ever fascinating "Le Tombeau de Couperin" by Ravel. Then came a "Pavane" by Faure and a "Serenade" by Milhaud. This bright and piquant Serenade was a fine preface to Honegger's Fourth Symphony. Mr. Munch made this symphony known to the United States in 1948 [illegible] a concert by the N. Y. [illegible]monic.

This afternoon at 2.30, Mr. Munch will conduct the Boston Symphony Orchestra in three Beethoven symphonies, the first, fourth and sixth.

Play at Tanglewood Wednesday Night

The New Music String Quartet performs three Beethoven quartets in the fourth of the Wednesday night Chamber Music concerts of the Berkshire Festival at Tanglewood. These performances will take place in the intimate Theater-Concert Hall next Wednesday at 8.30 p. m. Proceeds are to the Revolving Scholarship Fund of the Berkshire Music Center, the summer school of music at Tanglewood. Members of the ensemble are Broadus Erle, violin; Matthew Raimondi, violin; David Soyer, cello; Walter Trampler, viola.

'Tanglewood on Parade' Will Take Place Thursday, Aug. 11

Arthur Fiedler to Direct Boston 'Pops' Orchestra and Leonard Bernstein to Lead Boston Symphony

Lenox, July 23—Tanglewood will be On Parade Thursday, Aug. 11. The annual benefit for the Berkshire Music Center, which attracted 10,050 persons in 1954, afternoon and evening festivities in Lenox, Mass., is in aid of the Boston Symphony Orchestra's summer school of music, now in its 13th session in conjunction with the six-week Berkshire Festival. The gala day's activities, from 6.00 p. m. to 11:00 p. m., include demonstrations by every department of the school, a lawn supper, an evening concert, followed by drawing of door prizes and dancing on the lawn.

Arthur Fiedler

The Boston "Pops" Orchestra, with Arthur Fiedler, its celebrated conductor for 26 years, on the podium, will perform a typical "Pops" program, as it did in 1954 when it made its first appearance in Tanglewood's 6000-seat Music Shed, helping to shatter all attendance records for "Tanglewood On Parade." Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive [illegible] probably more people have heard the "Pops" and Arthur Fiedler than any other orchestra or conductor in history.

Mr. Fiedler is now, until July 30, conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, flies to conduct the Miami Beach Pops Concerts in Berkshires for "Tanglewood on Parade," then flies to Miami for a second concert August 14, returning immediately to Boston to conclude the Esplanade series August 15 to 20.

The first half of the concert program in the Shed will be given at 8.15 p. m. by the Boston Symphony Orchestra, conducted by Leonard Bernstein, head of the Berkshire Music Center's orchestra and conducting departments, and himself a student at the music school in 1940, the first year of its founding. Mr. Bernstein will conduct the first performance anywhere of a suite he has arranged from the music he composed for the film, "On the Waterfront", which won the 1955 Academy Award and additional Oscars for its star, Marlon Brando, and its director, Elia Kazan. Also on this portion of the program will be "A Lincoln Portrait" by Aaron Copland, the distinguished American composer who is assistant director of the Berkshire Music Center (on leave of absence in 1955.) It was first performed by the Boston Symphony on April 9, 1943.

Leonard Bernstein, noted equally as composer, conductor and concert pianist, will be soloist with the Boston "Pops" in George Gershwin's "Rhapsody in Blue." [illegible] Fiedler's program will also include the "Caprice Espagnole" of Rimsky-Korsakov and the suite of Johann Strauss dances from the ballet "Graduation Ball" as arranged by Antal Dorati. A number of encores in typical light popular "Pops" vein will follow.

Seats for "Tanglewood On Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600.

Tanglewood Topics

Lenox, July 23—Charles Munch, Music Director of the Boston Symphony Orchestra, has chosen Regina Sarfaty, a student in the opera department of the Berkshire Music Center, and Arthur Schoep, assistant stage director to Boris Goldovsky in the opera department, to sing supporting solo roles with Leontyne Price, soprano, in Samuel Barber's "Prayers of Kierkegaard," which will have its Tanglewood premiere on the Berkshire Festival program of Friday evening, the 29th.

The choral and orchestral work by the noted young American composer, who was a guest teacher of composition at the orchestra's summer music school in 1947, had its world premiere at the hands of the Boston Symphony last winter. Hugh Ross has trained a Tanglewood Choir of 60 voices from his own choral department and comprising also associates from the opera department.

Regina Sarfaty will be remembered by Festival audiences from last year, the young New Yorker's first summer at Tanglewood. She was chosen by Lukas Foss as one of the soloists in the excerpts from Mozart's "Idomeneo" and one of the leads in the concert performance of Stravinsky's "La Pulcinella," which he conducted. She portrayed the role of Mrs. Splinters in Aaron Copland's opera, "The Tender Land," and was the nurse in Ernst Toch's short opera, "The Princess and the Pea." Twenty years old, Miss Sarfaty was born in Rochester, daughter of a cantor. Aged 19 she entered the Juilliard School of Music in New York, won a scholarship, and last year won the Max Dreyfus Scholarship at Juillard as its outstanding vocal student.

Arthur Schoep, of New York, has sung in Tanglewood opera productions in 1946, 1948, 1952 and 1953. A midwesterner, son of Netherlands immigrants, he studied at the University of South Dakota, Eastman School of Music, and the New England Conservatory. After teaching at several colleges in Texas, he went to Europe on a Fullbright Scholarship and [illegible] recitals, radio concerts and [illegible] performances in Holland and [illegible]any. He has sung leading [illegible] the New Orleans, [illegible] Shreveport and Rochester opera companies, and for the past nine years has had leading roles in Boris Goldovsky's New England Opera theaters.

Last season he alternated between singing Figaro in "The Barber of Seville" and acting as associate conductor on tour. Recently he sang Aneas in the first American production of Berlioz' "The Trojans" in Boston, and at the Theatre Royal de la Monnaie in Brussells, under Pierre Monteux, sang Pelleas in Debussy's "Pelleas and Melisande." Mr. Schoep has also been Boris Goldovsky's assistant stage director at opera workshops in Pittsburgh and Wheeling, W. Va.

Church Singers

Tanglewood opera and chorus students are donating their services to sing in Pittsfield and Dalton churches during the Berkshire Festival season. Soloists at St. Steph[illegible] Episcopal Church, Pittsfield [illegible] July 17, Mary McKenzie, mezzo-soprano winner of this [illegible] Naumberg prize, of Groton-on-Hudson, N. Y.; July 24, Richard E. Krause, tenor, Delmar, N. Y.; July 31, Saramae Endich, soprano, New York City; Aug. 7, Harold Johnson, tenor, Chicago; Aug. 14, Adele Addison, soprano, Springfeld.

At First Congregational Church, Pittsfield, soloist from Tanglewood are: July 17, Mac Morgan, baritone, Stockbridge; July 24, McHenry Boatright, bass, Boston; July 31, MacMorgan; Aug. 7, Lee Goebel, soprano, San Diego, Cal.; Aug. 14, Harold Johnson, tenor, Chicago. Dalton Congregational, Dalton, has Miss McKenzie as soloist July 24, Harold Johnson July 31; Jane Paul, Urbana, Ill., on Aug. 7; and Herbert Gibson, Danville, Ill., Aug. 14.

Eight Berkshire Music Center students at Tanglewood this summer are disdaining the relative comforts of Wheatleigh, the male students' dormitory, for the more rugged life, and are camping on the edge of Stockbridge Bowl. Since three are tympanists, two are French horns, and the other three opera singers, they are well equipped to give a nocturnal concert of their own. In one tent are Albert E. Payson, of Springfield, Ill. and Mervin W. Britton, tympanists; in another tenor Leon E. Heiple, of Wilmington, Ill. and Henry Levy, of Kingston, N. Y., both singers. Other tenors are Lloyd S. McCausland, tympanist of Milford, Mass., a repeater from last summer; Lewus G. Rubinstein, of Albany, French horn; Richard E. Krause, Delmar, N. Y., opera singer. Kaid Friedel, of Morristown, N. J. will be joined by his wife later. Friedel is the other horn student.

Fiedler To Visit

When he has completed his free concerts on the Escplanade in Boston, 'Pops" director Arthur Fiedler is expected to visit Tanglewood in early August, to scout for talent for his three-year-old touring "Pops" orchestra. When the popular maestro came to guest for "Tanglewood on Parade" in 1954 he took back with him Constance Weldon, of Miami, talented tuba player from the student orchestra; David Allan, of Medford, French horn player in the student symphony; and John Grande, of Long Island City, N. Y., student clarinetist. Grande and Allan have returned to Tanglewood for second summers, Grande again with the student symphony, Allan managing the canteen at Wheatleigh.

The second composers' forum, tomorrow evening, will have a novelty, Music for Two Horns, composed in a single week since the author, Michael Sahl, of New York, arrived at the Berkshire Music Center July 3. Sahl, a student here in 1954, shared one of the composition awards made at the end of last summer. Aged 20, Boston-born, he has composed since he was eight years old. He was graduated from Amherst College this spring, where he was a Phi Beta Kappa. The college honored him with a performance at commencement exercises of his Symphony No. 1 in E. He has been awarded the Edward Poole Lay Fellowship by Amherst, and a residence fellowship by Harvard, where he will commence graduate studies in the fall in the school of arts and sciences.

Berkshire Music Center Members

Three members of the Berkshire Music Center who hail from the Berkshire area. Left to right: Florence Dunn of Williamstown, assistant director of the Tanglewood Study Group; Robert-Paige Ceeley of Williamstown, student of composition under the well known American composer Roger Sessions; and Christine Cardillo, of North Adams, soprano in the school's opera department. Christine has been chosen to sing a solo at the Boston Symphony's performance of Act II of Beethoven's Fidelio on Aug. 6. Her brother plays clarinet in the orchestra.

Premiere at Tanglewood On Friday Night Program

Samuel Barber's 'Prayers of Kierkegaard' Included; Munch to Conduct All-Beethoven Program Saturday Night; New Music String Quartet to Play Wednesday

Lenox, July 23 — The Berkshire Festival of the Boston Symphony Orchestra at Tanglewood moves into the fourth of its six weeks of summer symphonic music, opening with the fourth of the Wednesday series of chamber music of Beethoven, a program of three quartets played by the New Music String Quartet, on the 27th in the Theater-Concert Hall.

Charles Munch, music director of the Boston Symphony, conducts two of the week end's three concerts in the huge Music Shed, on Friday (July 29) and Saturday (July 30) evenings, and Pierre Monteux takes the podium with the orchestra Sunday afternoon (July 31) for the second of his three guest appearances this summer.

Premiere Scheduled

Mr. Munch's Friday program comprises orchestral music of Handel, Schumann and Brahms, and the Tanglewood premiere of Samuel Barber's "Prayers of Kierkegaard," which had its first performances last winter by the Boston Symphony Orchestra. Leontyne Price, soprano, a student in 1951 at the orchestra's Tanglewood music school, the Berkshire Music Center, has the principal solo role.

Supporting solos will be sung by Arthur Schoep, tenor, of New York, assistant technical director in Boris Goldovsky's Tanglewood opera department; and Regina Sarfaty, mezzo-soprano, also of New York, a student of opera dramatics at Tanglewood. The Tanglewood Choir, which will assist, has been trained by Hugh Ross, and comprises 60 voices from Mr. Ross' choral department and from the associate division of the opera department.

Charles Munch gives his third all-Beethoven program of the 1955 Festival, which is largely devoted to the [illegible] of the German composer, on Saturday evening, when Rudolf Serkin, noted pianist and Tanglewood neighbor in Vermont, makes his first appearance in the Music Shed, as soloist in the "Emperor" Concerto.

Double Concerts

Pierre Monteux's all-Brahms program on Sunday afternoon will have Isaac Stern and Gregor Piatigorsky as soloists in the Concerto for Violin and Cello.

A bonus for Festival patrons will be the Saturday morning public rehearsal of the Boston Symphony Orchestra, in the Music Shed at 10 a. m. (July 30), for which a nominal charge is made of $1 for the benefit of the Orchestra's Pension Fund. The complete program:

Wed. July 27, 8.30 p. m., Theater-Concert Hall, Chamber Music:
String Quartets—G major, Opus 18, No. 2 .... Beethoven:
E flat major, Opus 127
A minor, Opus 132
The New Music String Quartet (Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola; David Soyer, cello).
Fri. July 29, 8.30 p. m., Music Shed, Boston Symphony Orchestra:
Suite "Water Music" .... Handel
Symphony No. 4, in D minor .. Schumann
"Prayers of Kierkegaard" ...... Barber
Soloists: Leontyne Price, Soprano; Regina Sarfaty, Mezzo-Soprano; Arthur Schoep, Tenor.
Tanglewood Choir of Students from Department II (Chorus) and IV (Opera, associates) trained by Hugh Ross
Symphony No. 4 in E minor .... Brahms.
Charles Munch, conductor
Sat. July 30, 8.30 p. m., Music Shed, Boston Symphony Orchestra
(All-Beethoven)
Overture to "Egmont" ...... Beethoven
Piano Concerto No. 5 ("Emperor")
Soloist: Rudolf Serkin
Symphony No. 3 ("Eroica")
Charles Munch, conductor
Sun. July 31, 8:30 p. m. Music Shed, Boston Symphony Orchestra:
(All-Brahms)
Academic Festival Overture .... Brahms
Concerto for Violin and Cello
Soloists: Isaac Stern and Gregory Piatigorsky
Symphony No. 1, in C Minor
Pierre Monteux, conductor

Tomorrow's Music Shed concert by the Boston Symphony Orchestra will find Charles Munch conducting an all-Beethoven program, the first, fo[illegible] and sixth ("Pastorale") symphonies.

TANGLEWOOD HAD NOTED GUESTS AT RECENT CONCERTS

Playwrights and Producers In Visit to the Music Festival

Lenox, July 23—Recent guests at Berkshire Festival concerts have included the playwright, S. N. Behrman (author of the musical comedy hit "Fanny" in New York), whose wife is a sister of violinist Jascha Heifetz; Ethel Linder Reiner, producer of the N. Richard Nash comedy hit of the past Broadway season, "The Rainmaker"; Richard Horner, company manager of the Broadway musical hit, "Damn Yankees," and his wife, Patricia Peardon, who is featured in the New York hit melodrama, "The Desperate Hours"; Mike Wallace, of Columbia Broadcasting System, narrator for last season's popular "On a Sunday Afternoon" program, and last season star of the farce comedy "Reclining Figure" which is shortly to be done at the Berkshire Playhouse, Stockbridge. Mr. Wallace is a brother-in-law of Boston Symphony Orchestra assistant concertmaster, Alfred Kripe.

* * *

Gregor Piatigorsky is expected at Elm Court, Lenox, on Thursday, July 28, to commence the classes he will hold in chamber music at the Berkshire Music Center during its final two weeks. The eminent cellist appears three times on Festival programs this summer, playing the Brahms Concerto for violin and cello with Isaac Stern on Sunday afternoon, July 31; giving a sonata program with Ralph Berkowitz Wednesday evening, Aug. 10, and performing Ernest Bloch's "Schelomo" Friday, Aug. 12.

* * *

Boris Blacher, director of Berlin's Hochschule fur Musik, who is guest composer at Tanglewood, had one night in New York before coming to Tanglewood to teach composition at the Berkshire Music Center. The distinguished composer revealed in an interview this week that he had spent his first evening in the U. S. in the orchestra pit of the St. James Theater on Broadway, watching from that vantage of a performance of the musical comedy hit, "The Pajama Game." Professor Blacher had a relative in the pit orchestra, and volunteered "to play the celeste, or something. . . but they all seemed quite busy, so I had nothing to do." The German composer was delighted by this first [illegible] of the American musi[illegible] have nothing like it in [illegible] is a genre unique to the American stage and American music with music, dancing, and story fused into a perfect whole."

* * *

Seventy members of the chorus of the Springfield, Mass., Symphony Orchestra have been invited by Charles Munch, music director of the Boston Symphony to appear with the orchestra, the Festival Chorus of the students of the Berkshire Music Center, and soloists Adele Addison, Catherine Akos, David Lloyd and Donald Gramm, in the Festival concert performance of Beethoven's Ninth Symphony, with which the Berkshire Festival will close at Tanglewood on Sunday afternoon, Aug. 14. The Springfield Chorus, which took part in the Berlioz "Requiem" in a Festival concert last year, is being trained by Hugh Ross, head of the Tanglewood choral department, and his assistant, John Krueger, of Youngstown, O.

SLEEPY CONVICTS CAUGHT

Nashville, Tenn., July 24 (AP)—Escaped convicts George Sanders, 21, and Jerry Doss, 22, blamed lack of sleep for the sudden end to their freedom. Police officers awakened the two men, who broke out of the Nebraska State Prison July 13, when they found them sleeping in a car rported stolen.

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THURSDAY, AUGUST 11TH • Events from 6 to 11 P.M. RAIN OR SHINE

TANGLEWOOD, LENOX, MASS.

"Tanglewood on Parade"

Including Shed Concert at 8:15 by the

BOSTON SYMPHONY ORCHESTRA

Conducted by LEONARD BERNSTEIN

Suite from "On the Waterfront" (First Performance)	Bernstein
A Lincoln Portrait	Copland

BOSTON POPS ORCHESTRA

ARTHUR FIELDER, Conductor

In a Typical Pops Program

Spanish Caprice	Rimsky-Korsakov
Rhapsody in Blue, for Piano and Orchestra Soloist — Leonard Bernstein	Gershwin
Suite from the Ballet "Graduation Ball" (Encores may be expected)	Strauss-Dorati

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BY THE

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

Times 7/24

A Season of BEETHOVEN

TODAY at 2:30

Wed. July 27 (Theatre) at 8:30—NEW MUSIC STRING QUARTET—Beethoven

SHED CONCERTS Fri. July 29, 8:30—HANDEL—SCHUMANN—BARBER—BRAHMS
Soloist, Leontyne Price, soprano.

Sat. July 30 at 8:30—BEETHOVEN PROGRAM—Soloist, Rudolf Serkin

Sun. July 31 at 2:30—BRAHMS PROGRAM—Guest Conductor, Pierre Monteux
Soloists, Isaac Stern and Gregor Piatigorsky

Tickets Wed. $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Admission $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11
Boston Symphony and Boston Pops Orchestras—
Conductors, Leonard Bernstein; Arthur Fiedler

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Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

A Season of BEETHOVEN

• THEATRE-CONCERT HALL

NEXT WED., July 6 at 8:30 — KROLL QUARTET

FRI., July 8, at 8:30 — BACH — STRAVINSKY — MOZART
Soloist — Doriot Anthony Dwyer, Flute

SAT., July 9, at 8:30 — HANDEL — HAYDEN — HINDEMITH
Guest Conductor, Thor Johnson; Soloist, Joseph de Pasquale, Viola

SUN., July 10, at 2:30 — BACH — Mass in B minor

Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)

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TANGLEWOOD, Lenox, Mass., July 6 to Aug. 14

OPENING TONIGHT

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

A Season of BEETHOVEN

THEATRE-CONCERT HALL

WED., July 6, at 8:30 — KROLL QUARTET

FRI., July 8, at 8:30 — BACH — STRAVINSKY — MOZART
Soloist — Doriot Anthony Dwyer, Flute

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Guest Conductor, Thor Johnson; Soloist, Joseph de Pasquale, Viola

SUN., July 10, at 2:30 — BACH — Mass in B minor

Tickets Wed. $2, $3; Fri., Sat., Sun., $4, $5; (Admission $2)

Baldwin Piano RCA Victor Records

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Sunday July 17th

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 14

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

A Season of BEETHOVEN

TODAY at 2:30

Wed., July 20 (Theatre) at 8:30—ISAAC STERN: Beethoven Violin Sonatas

SHED CONCERTS: Fri., July 22 at 8:30—BEETHOVEN PROGRAM: *Soloist*, Isaac Stern

Sat., July 23 at 8:30—BACH—BEETHOVEN—SESSIONS—STRAUSS
Guest Conductor, Pierre Monteux

Sun., July 24 at 2:30—BEETHOVEN PROGRAM

Tickets: Wed., $2, $3; Shed—$2.50, $3.00, $3.50, $4.00, $5.50, $6.50 (Admission $2)

Baldwin Piano RCA Victor Records

For programs and ticket information apply:
TICKET OFFICE, TANGLEWOOD • Lenox, Mass. • Phone LEnox 600

TANGLEWOOD, Lenox, Mass. • CONCERTS through AUG. 14

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

A Season of BEETHOVEN

TODAY at 2:30

Wed., July 20 (Theatre) at 8:30—ISAAC STERN: Beethoven Violin Sonatas

SHED CONCERTS: Fri., July 22 at 8:30—BEETHOVEN PROGRAM: *Soloist*, Isaac Stern

Sat., July 23 at 8:30—BACH—BEETHOVEN—SESSIONS—STRAUSS
Guest Conductor, Pierre Monteux

Sun., July 24 at 2:30—BEETHOVEN PROGRAM

Tickets: Wed., $2, $3; Shed—$2.50, $3.00, $3.50, $4.00, $5.50, $6.50 (Admission $2)

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CHARLES MUNCH, Music Director

A Season of BEETHOVEN

Tonight (Theater) at 8:30—NEW MUSIC STRING QUARTET—Beethoven

Shed Concerts by the Boston Symphony Orchestra

Fri., July 29 at 8:30—HANDEL—SCHUMANN—BARBER—BRAHMS—[illegible]
Soloist, Leontyne Price, soprano

Sat., July 30, 8:30—BEETHOVEN PROGRAM—Soloist, Rudolph Serkin (Munch)

Sun., July 31 at 2:30—BRAHMS PROGRAM—Soloist, Isaac Stern (MONTEUX)

Tickets, Wed., $2, $3; Shed—$2.50, $3, $3.50, $4, $5.50, $6.50 (Adm. $2)

"TANGLEWOOD ON PARADE"—Thurs. Aug. 11

Boston Symphony and Boston Pops Orchestras—Conductors Leonard Bernstein; Arthur Fiedler

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Eagle
7/23

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CHARLES MUNCH, Music Director

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The Beauty of

Boston Sunday Post
7/24

BERKSHIRE FESTIVAL

by the

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

A Season of BEETHOVEN

TODAY AT 2:30

Wed., July 27 (Theatre) at 8:30—NEW MUSIC STRING QUARTET—Beethoven

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Sun., July 31 at 2:30—BRAHMS PROGRAM—Guest Conductor, Pierre Monteux
Soloists, Isaac Stern and Gregor Piatigorsky

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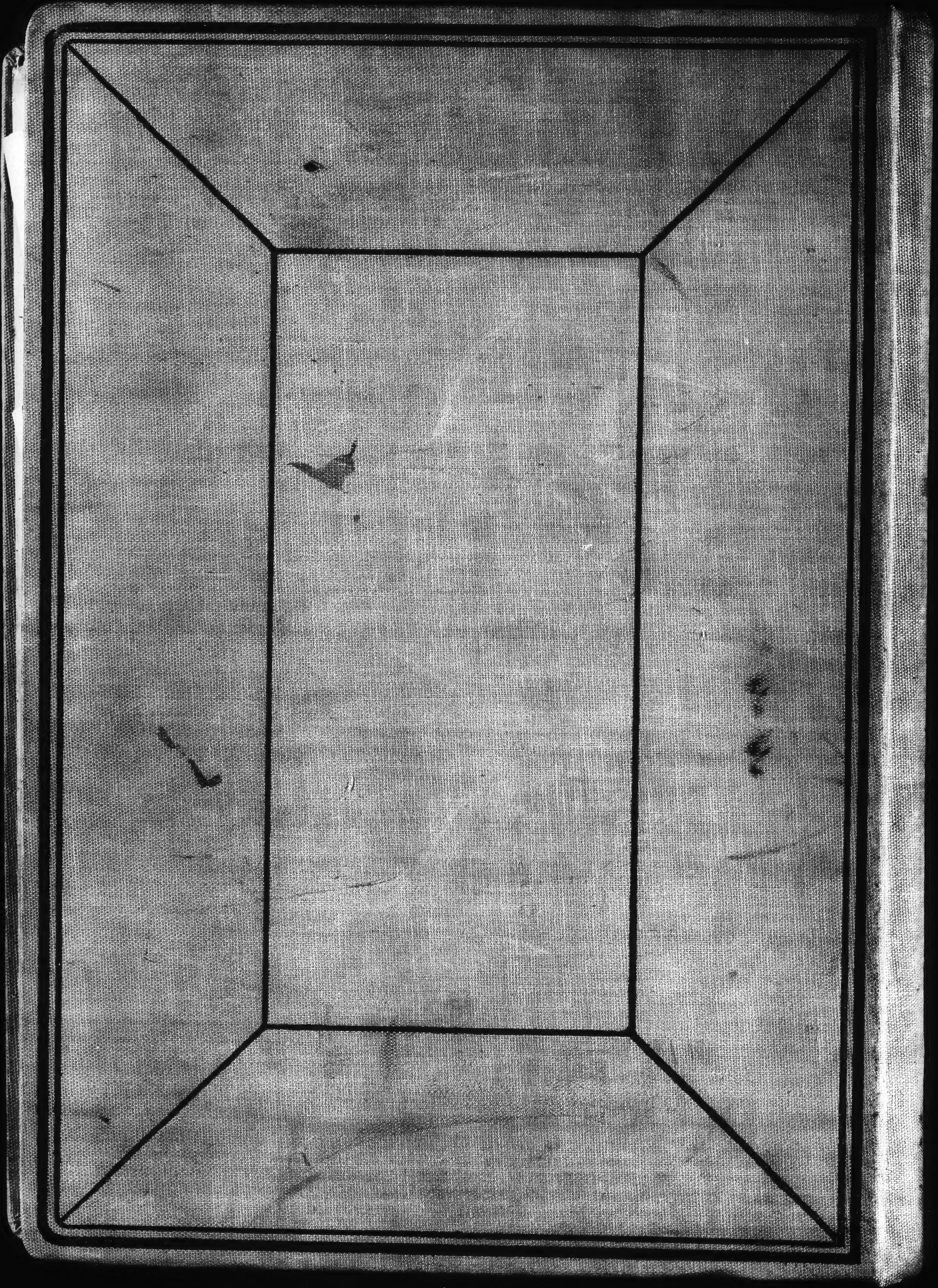

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